MUSIC LOVERS' CYCLOPEDIA

RUPERT
HUGHES

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Music Lovers' Cyclopedia

Author of
"Contemporary American Composers," "The
Love Affairs of Musicians," "Gyges'
Ring," "The Whirlwind,"
Etc.

Music Lovers' Cyclopedia

Containing a pronouncing and defining Dictionary of Terms, Instruments, &c., including a Key to the Pronunciation of sixteen Languages; many Charts; an Explanation of the Construction of Music for the Uninitiated; a pronouncing Biographical Dictionary; the Stories of the Operas; and numerous biographical and critical Essays by distinguished Authorities.

EDITED BY

RUPERT HUGHES, M. A.

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Music Lovers' Cyclopedia

PUBLISHER'S PREFACE TO THE REVISED EDITION

WHEN the "Music Lovers' Cyclopedia" was first compiled, it was the editor's effort to make it the most nearly complete reference work of its kind in existence. That this effort did not fail is proved by a comparison of the original edition with other works since issued. A careful checking, item by item, proves that where other musical dictionaries and cyclopædias, however voluminous, contain at most a few hundreds of biographies and definitions omitted from this work, the best of them omit many thousands of biographies and definitions contained in the "Music Lovers' Cyclopedia."

On account of the completeness of its contents and their extremely convenient arrangement, the book at once took its place on the reference shelves of libraries, public and private, large and small; and everywhere the worn condition of its bindings, and the testimony of its readers have proved how invaluable it has been found.

Originally published in two volumes at six dollars, we are now able to issue it at a great reduction, and the editor has seized the opportunity to bring it down to date by the addition of several thousand biographies. Great changes have taken place in music in the nine years since the "Music Lovers' Cyclopedia" was published in 1903. Two widely contrasted instances will prove this: Caruso, and "Parsifal."

Caruso swam into the ken of London and New York just after the "Music Lovers' Cyclopedia" went to press. "Parsifal" was, of course well known, but its libretto was omitted from the "Stories of the Operas" for the reason that it was then supposed to be the exclusive property of Bayreuth. Only a few months later it was produced in New York City, after a sensational controversy. The story of "Parsifal," therefore, appears in this new edition of the "Music Lovers' Cyclopedia," along with the stories of many other operas that have since entered the repertoire of the leading opera houses. This means that the "Music Lovers' Cyclopedia" now contains the detailed plots of sixty operas.

Attention may be called again to the fact that the stories as told here give the places and dates of original production, and, where discoverable, the names of the creators of the rôles, the pronunciation of the names of the characters, and a full outline of the plot as it is unfolded on the stage by exits and entrances, with the titles of the principal musical numbers as they appear.

We beg to acknowledge here our indebtedness to G. Schirmer for permission to give the plots of the following operas whose American copyright he controls: "Louise," "Pelléas et Mélisande," "Ariane et Barbe-Bleu," "Hänsel und Gretel," "I Pagliacci," "Le Cid," "Le Jongleur," "Thaïs," "Manon," "I Giojelli della Madonna" and "Le Donne Curiose."

The phonetic pronunciation of every proper name and term is a further distinguishing feature.

Emphasis should also be laid on the number of special contributions by the most eminent musical authorities in

America and England, men of the calibre of Sir Hubert H. Parry, Ernest Newman, James Huneker, W. J. Henderson, Richard Aldrich, and many others of distinction.

The fault to be found with dictionaries in general is that they are inclined to be provincial; those published in England have been parsimonious of German, French, Italian, and American names; and those published in these other countries have returned the discourtesy. It has been the ambition of the editor of the "Music Lovers' Cyclopedia" to avoid this disproportion by collecting the greatest possible number of important names from every country.

The compactness of the "Music Lovers' Cyclopedia" compels a decided brevity of presentation, but this in itself is rather a virtue than a fault, and it has been a great source of gratification to be constantly informed by musicians, both lay and professional, that the "Music Lovers' Cyclopedia" is the book to which they refer first, and the one in which they are least often disappointed.

The need for a book of this kind has become increasingly evident during the past few years. People everywhere have been awakened to a new and finer appreciation of music. Many who were once content merely to listen to music, now find expression for themselves in some favorite instrument.

One of the elements responsible for the great present day interest in musical instruction is the method of teaching perfected by the U. S. School of Music. This method has reached out into every hamlet and village throughout the country, planting the seed of musical appreciation. This famous school has already provided more than half a million men and women with a musical training, and has achieved an inestimable good in placing within reach of all the chance to acquire a sound, thorough musical education.

With this greater interest in music, the need for a more complete and authentic musical reference work has been felt. Students of music find this one of the most essential phases of their education. And the "Music Lovers' Cyclopedia" fills just this need—clearly, simply and authentically it gives the complete background of music.

It is a book compiled for the convenience of the lover of music who seeks information on the simplest subjects, as well as for the trained musician who has more abstruse needs.

Now that it is possible to issue the work in one greatly enlarged tome, the "Music Lovers' Cyclopedia" can be confidently announced as a musical reference book of unapproached completeness, a concise musical library in itself, an invaluable addition to any musical collection, however large.

The Publishers.

The Preface

MUSIC is, indeed, the universal language. It passes current everywhere like gold. But none the less every nation puts a different stamp on its coinage, and each new sovereign of the realm makes some change in the design and the legend. In consequence a musical dictionary becomes largely a polyglot affair.

The object of this book is to present in a condensed and convenient form all the essential facts that may be required to guide the student of music, or needed as a reference for the professional musician.

To fit this work for the non-professional mind has been no easy task, but it has been the chief effort, and an introduction into the mysteries has been written especially for the uninitiated, who wish to be told some necessary truths without submitting to hard study or teaching.

The marriage of completeness with conciseness is a hard knot to tie. The present work cannot hope to compete with the great musical encyclopædias in certain respects. Yet, in other respects, it outdoes even the greatest of them. It has more biographies and more definitions than any of them. Each of the large encyclopædias shows a distinct bias toward one nation, period, or idea. *The Music Lovers' Cyclopedia* has practically every name and definition in each of them; by its catholicity it covers many fields quite unnoticed by any one book, and it has many names and definitions to be found in none of them.

The pronunciation of practically every name and term in musical use, forms a unique feature of the *Music Lovers' Cyclopedia.* This alone makes it a desirable and important supplement to any musical library, however large. Not only have general rules of pronunciation for sixteen languages been tabulated in a novel and convenient manner, but the pronunciation of names, terms, and frequently of phrases has been represented as closely as possible. Even the "given names" have been pronounced, for it is of little comfort, for instance, to be saved from calling "Bāt′-hôf-ĕn," "Bee-tho′-ven," and to be left to miscall his first name "Lŭd-wĭg" for "Loot′-vĭkh."

The *Definitions* are given as plainly as is compatible with succinctness. Space has been greatly saved, not by sacrificing fulness of explanation, but rather by grouping together words of similar meaning in different languages, so far as this could be done without undue violence to alphabetical arrangement. So far as possible the *Music Lovers' Cyclopedia* avoids that exasperating abuse of cross-reference, by which some of the Dictionaries bandy the reader from one term to another in a wearisome zigzag, finally, at times, to send him to a word that has been omitted.

In the *Biographies* the scheme has been to crowd the multitude of minor personages into very narrow space in order that a hundred or more of the greatest should find liberal room. The major dead musicians and those still living, minor as well as major, have been chiefly favoured. The work is particularly rich in living musicians, and the great masters are given biographies which, although condensed, are quite complete. As to the rest, the mere list of dates, with an abbreviated indication of special activities, must suffice, compensation being found, it is hoped, in the great number of these names.

The *Contributed Essays* are in many respects the most valuable part of the work, written as they are by notable authorities who have reviewed certain subjects peculiarly their own, in a brief yet luminous manner especially for the layman. Nothing is a more valuable mental property than a somewhat definite and decisive summing-up of the actual meaning and the true proportions of the great personages, schools, and phases of a subject; such a summing-up is rare, largely because it is so difficult. As one contributor wrote: "It is very hard to compress these oxen into cups of beef-tea." That these prominent scholars have expressed themselves so definitely and with such rounded completeness on the subjects explained here, is a matter of greatest value in a work of this kind, and of greatest interest to every one that cares for music.

The *Stories of the Operas* are told here in the only way in which, surely, they should be told; and that is by telling the story as it is unfolded on the stage, not by acts and by scenes only, but by the entrances and exits and by the principal songs. The pronunciations of the names of the operas in different languages, and of the characters, have also been given, as well as the dates and casts of the first productions.

A few *Charts* of actual value have been preferred to the mere ornaments of portraits. These latter would have to be very numerous to be at all comprehensive, and their introduction would defeat the prime purpose of the book, which is to be informing within limited compass.

In fact, the one idea of the work has been to present as much information as possible, as conveniently as possible — *andante quasi allegretto.*

That mistakes occur is inevitable. Every dictionary the Editor has examined has abounded in them, ranging from what scientists call the personal equation to what they call downright blunders. It is only to be hoped that most of the errors of this book will be rather amusing than exasperating or misleading. In any case, corrections and suggestions of any kind for future editions will be most gratefully welcomed.

The code of pronunciation as used in the book is explained on the top line of the Table of Pronunciations. It cannot hope to give more than approximate shades of sound.

The Editor is indebted to Miss Annie C. Muirhead for many valuable suggestions and a large contribution to the accuracy of the work. The stories of the three operas, "Louise," "La Bohême," and "The Cid," are from her pen. For everything else not specially signed or credited, the Editor must be held responsible. He wishes here to make grateful acknowledgment to his publishers, who first suggested the idea of preparing such a work, and to the distinguished gentlemen who have lent to the *Music Lovers' Cyclopedia* the prestige and value of their contributions.

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All Essays will be found in their Alphabetical Sequence

Richard Aldrich	Schumann.
Vernon Blackburn	Gounod, Mendelssohn, Mozart.
Louis C. Elson	Great Instrumentalists, Great Singers.
H. T. Finck	Franz, Grieg, Liszt, Wagner.
A. J. Goodrich	Modern Harmony in Practice, Harmonic Warnings.
W. J. Henderson	The Orchestra and Orchestration, Palestrina, Verdi.
James Huneker	Piano Studies, Brahms, Chopin. Richard Strauss.
Gustave Kobbé	Leading-Motives.
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PHONETIC MEANING *of the* LETTERS *and* SYMBOLS USED *in the* PRONUNCIATION *of* NAMES

ä as in father; *ā* as in fate; *ă* as in fat; *äṅ* and *ăṅ* as in French *élan* and *fin;* see note 1, vol. I, page 396.

b as in bob.

c used only in *ch*, as in church. The Scotch and German guttural as in *loch* and *ich* is indicated by *kh;* see note 3, vol. I.

d as in deed; *dh* as *th* in these; *dj* as in adjoin.

ē as in bean; *ĕ* as in pet—at the end of words it is almost like *ŭ*.

f as in fife.

g as in gig.

h as in hate.

ī as in fight; *ĭ* as in pin.

j as in jug.

k as in kick; *kh* is used here to indicate the German or Scotch *ch* or *g;* see note 3, vol. I.

l as in lull.

m as in mum.

n as in nun; *ṅ* indicates the French nasal *n* or *m;* see note 1, vol. I.

ō as in note; *oi* as in noise; *oo* as in moon or foot; *ô* as in wrong; *ow* as in cow; *ôṅ* as in French *bon;* see note 1, vol. I.

p as in pop.

r as in roar.

s as in sense.

t as in tot; *th* as in think; the sound of *th* in these is indicated by *dh*.

ū always with the sound of you; the French *u* and the German long *ü* are both indicated by *ü;* see note 2, vol. I.

v as in revive.

w as in will.

x as in fix.

y as in yoke.

z as in zone.

An
Introduction
to
Music
FOR THE UNINITIATED

A Free Translation of its Technicalities into Untechnical Language (especially for those who do not Read Music and do not Care to Study it).

THERE is almost as much humbug about the mysteries of music as there was about the oracles of Delphi. And the vast majority of music-lovers have as meek and uninquiring a dread of the inner art and science of composition as the old pagans had of priestcraft.

There is no deeper mystery about the tools and the trade of music than about those of any other carpentry and joinery. It is far easier for some people to write a melody than to drive a nail straight. But anybody who will earnestly try, can learn to do the one as easily as the other. And there are thousands of professional composers who ought to be earning honest livings driving nails home instead of starving to death dishonestly driving audiences home.

The one mystery of music is the one mystery of all art and all other human intercourse—personality. Everybody can write a novel or a play. Almost everybody does. So everyone can write a sonata or a string-quartet. But the number of those who possess the spark (divine, prenatal, accidental or howsoever secured)—the spark of magnetism, felicity, and eloquence, that number is small and is no more superabundant than on the day when little Hermes found the old tortoise-shell and made the first harp out of it.

The reason the Editor is desirous of taking the veil from certain of the arcana of music is not that he wishes to increase the number of composers—Heaven forbid! The one object is to increase the number of those who will listen to music intelligently and know just what they are hearing, and pretty well why they like this and dislike that. For like and dislike by pure instinct are relics of mere animalism.

The open highway to the enjoyment of so-called classic music is the hearing of it in large quantities. There is a short cut for those who lack the time or the inclination for this long training—and it is by way of learning the elements of musical form. For it is the crystallisation of human passion into some graceful and powerful form that gives music long life. Many wretched pedants think that the number of forms is limited; but this is a fallacy that is disproved every day.

Some form, however, is as necessary in music as in sculpture. And though the number and variety of forms available are as infinite and illimitable in music as in sculpture, still some definite shape must be in the artist's mind and must be discoverable by an unprejudiced, attentive, and educated audience

If you do not already know the skeleton that underlies the shapely contours and full, fair flesh of melody and harmony, you can find some enlightenment in the anatomical lecture that follows, provided you will use your own scalpel, and carry out the suggestions made. It is not easy to avoid asking the reader to master the language and symbols of music, but much that is important can be learned from the following, without this long special study, if an occasional general truth will be allowed to stand without stating its exceptions, and if permission be granted to arrive at certain facts in a homely and button-hole manner.

I

FIRST, turn to a piano or organ—either of these is more convenient for illustration than a bow or wind-instrument. The highly-organized instrument before you is the result of centuries of blind groping in the dark, of unnumbered great failures for every little triumph. This is true not only of the mechanism of strings, hammers, keys, shape, size and materials of wood and metal, but of the very music the instrument is intended to send out upon the air.

If you will simply glide your finger-nail along the white keys you will produce a scale which in itself is the result not only of ages of experiment but of the bitterest conflict between scholarly musicians,—a conflict still raging. But this cannot be discussed here. Let us for the present take the instrument as we find it.

Opposite the next page will be found a picture of the middle portion of the key-board, with the letter-names that have been, for convenience' sake, given to the tones marked on it. They are easily recognisable by the alternation of the black keys in groups of twos and threes. For convenience it might be well to transfer the letter-names to the white keys with ink, which will be easily washed off with a wet cloth.

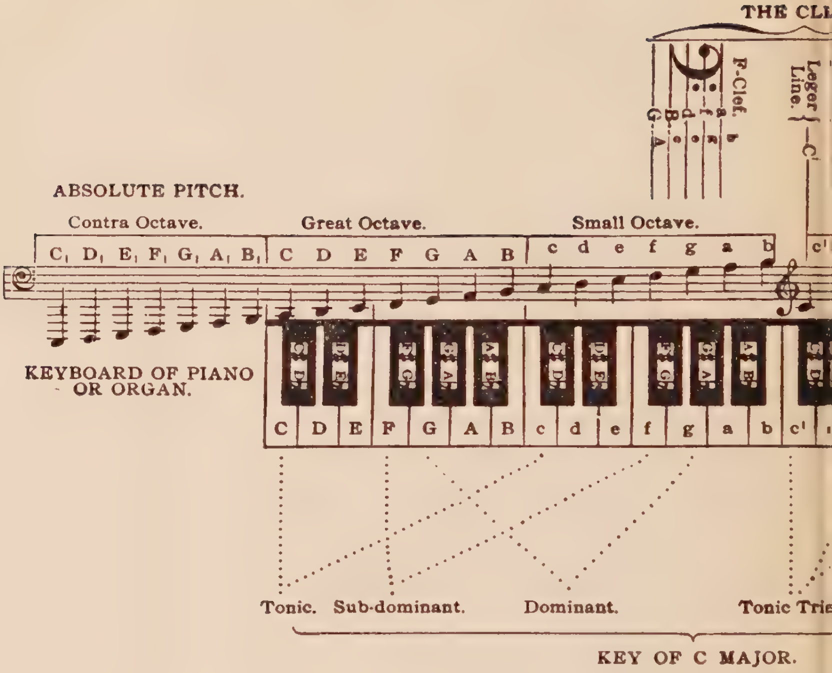
The first thing noteworthy about the diagram is that this series of letter-names is made of only seven letters and begins over again at every eighth tone. This is because the eighth tone (or octave) is produced by a string or a column of air making just twice as many vibrations as the original tone; the 15th tone by 4 times as many, etc., and because each group of seven steps plus the octave or 8th step, is built on a uniform model of ratios. The series from one letter-name to its reappearance, as from c to c′, is subdivided into 12 half-steps or semitones.

This extended series of tones thus divided into octaves is the material from which all European and American music is made. Save for a few changes and choices made for convenience, this scale is based on human nature and physical law, and is not likely to be materially altered in our generation. Other fundamental facts will be discovered on studying this array of *whole-steps* (white keys—except e to f and b to c) and *half-steps* (from a black key to the next white—also from b to c and e to f).

You will observe that the black keys carry the same names as the white keys they interpose between, except that the letter-name carries the symbol ♯ (“sharp”) for the key next below or the symbol ♭ (“flat”) for the key next above. The same black key represents two white keys. If you are advancing from f to g, for instance, the black key between is a half-step above f; it is said to “sharpen” the note, by a half-step (or a “chromatic” degree); if, however, you are moving down the scale from g to f the black key is said to “flatten” the note g by a half-step (or a “chromatic” degree). The same black key serves conveniently then both as f♯ (f “sharp”) and g♭ (g “flat”) in our system of music. Tones not thus “chromatically altered” by a sharp or flat are said to be “natural.” If you have struck g♭ or f♯ and wish to reassert the white key, the tone is now called g♮ (g “natural”) or f natural.

The signs, ♯'s, ♭'s and ♮'s are called “sharps, flats and naturals,” or in general “chromatics.”

Put your finger at random on any of the white keys and move downwards on the white keys in strict succession. You will find (if you have a normal ear) that, whatever the


THE CL
F-Clef.
Leger Line.
C'
ABSOLUTE PITCH.
Contra Octave.
Great Octave.
Small Octave.
C, D, E, F, G, A, B,
C D E F G A B
c d e f g a b
c'
KEYBOARD OF PIANO OR ORGAN.
C D E F G A B c d e f g a b c'
Tonic.
Sub-dominant.
Dominant.
Tonic Tri
KEY OF C MAJOR.

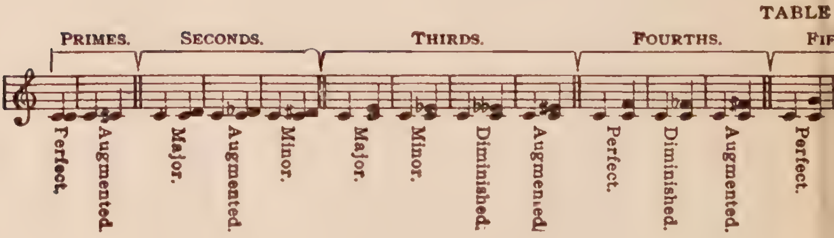
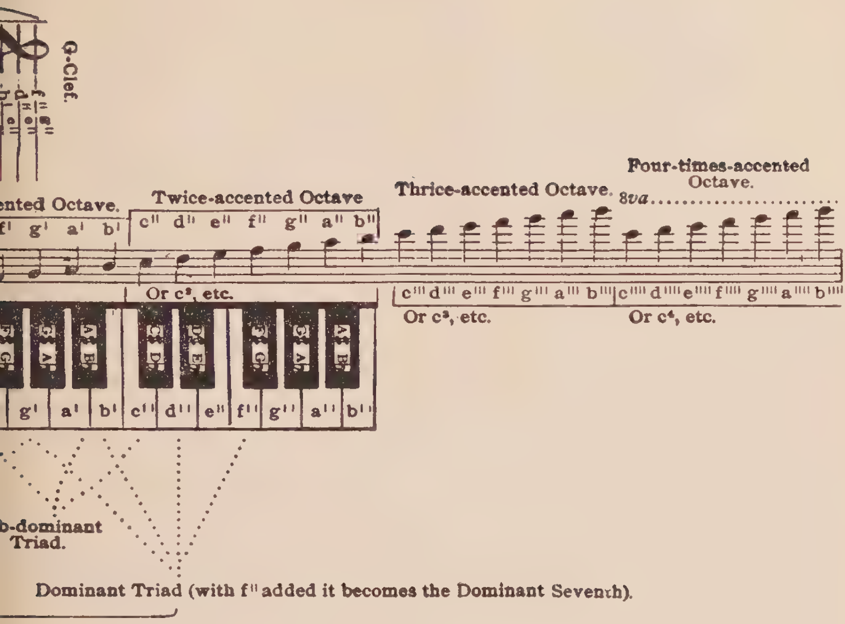
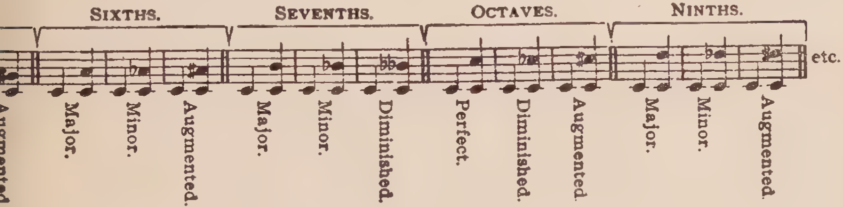


TABLE
PRIMES.
SECONDS.
THIRDS.
FOURTHS.
FIF
Perfect.
Augmented.
Major.
Augmented.
Minor.
Major.
Minor.
Diminished.
Augmented.
Perfect.
Diminished.
Augmented.
Perfect.


G-Clef.
f'' g''
d'' e''
e''
nted Octave.
f' g' a' b'
Twice-accented Octave
c'' d'' e'' f'' g'' a'' b''
Or c², etc.
Thrice-accented Octave.
Four-times-accented Octave.
8va
c''' d''' e''' f''' g''' a''' b'''
Or c³, etc.
c'''' d'''' e'''' f'''' g'''' a'''' b''''
Or c⁴, etc.
F♯ G♭
G♯ A♭
A♯ B♭
C♯ D♭
D♯ E♭
F♯ G♭
G♯ A♭
A♯ B♭
g' a' b' c'' d'' e'' f'' g'' a'' b''
b-dominant Triad.
Dominant Triad (with f'' added it becomes the Dominant Seventh).

TERVALS.


SIXTHS.
SEVENTHS.
OCTAVES.
NINTHS.
etc.
Augmented
Major.
Minor.
Augmented.
Major.
Minor.
Diminished.
Perfect.
Diminished.
Augmented.
Major.
Minor.
Augmented.

tone you sounded first, you do not feel a willingness to stop till you reach a certain tone or one of its octaves. That tone will invariably be one of the notes lettered C.

If now you begin at random on any note and move upward keeping to the white keys except in the case of f, for which you substitute f♯, you will find that the letter c no longer gives a sense of repose, but that you unconsciously desire and demand one of the letters marked g.

If you run a scale on all the white keys except b, and substitute for this note the b♭, you will find no resting-place except upon one of the letters marked f.

It is a physical fact, then, that a scale with neither sharps nor flats finds its end on the note c; a scale with one sharp (which is always f) is based on the note g; a scale with one flat (b flat) is based on the note f. Hence one speaks of the scale of C, or of G, or of F.

If you try the substitution of some other single sharp or flat for the f sharp or b flat, you will get no satisfactory point of repose at all. But by keeping b flat and adding e flat you will find b flat a comfortable pausing-place; by adding a flat to the b♭ and e♭, you will find a pleasant scale ending on e♭. By adding flats in the following order (and only in the following order), b, e, a, d, g, c, you will construct symmetrical scales reposing always on the next to the last flat added.

By substituting sharps for the natural tones of the original scale of C, you build scales satisfactorily only by heaping up sharps in the following order, f, c, g, d, a, e, which scales are based respectively on the notes g, d, a, e, b, f, the point of repose being in each case a half-tone above the last sharp added.

The scales take their names from the note of repose. A scale together with all the chords that can be built upon its notes is called a *key*. The word "key" is often loosely used (and has been used in this essay thus far) to indicate a finger-lever which causes a string to sound; this is better called a "digital." From now on the word "key" will be used only to designate a group of harmonies and a scale belonging to some series of progressions ending on a certain note, as the "key of C," the "key of G" (which contains f sharp), the "key of D" (which contains f sharp and c sharp), the "key of E flat" (which contains b flat, e flat and a flat), and the others.

Since practically every musical composition has some principal key to which it harks back as its home, however far or often it may wander away, so you will find at the beginning of every new line of a composition a list of the sharps or flats in that key which predominates, and these sharps or flats affect every tone not otherwise marked throughout the composition. This group is called the *key-signature*.

A convenient trick of deciding the key from the number of sharps or flats is as follows: where there are flats the key is next to the last flat; where there are sharps the key is always the next letter-name above the last sharp. This is true of every key except three which are easily remembered, F with one flat, G with one sharp, C with neither flats nor sharps.

Before studying chords, it will be necessary to have another look at the diagram of the key-board. We have spoken of half-steps and whole steps. But it is possible also (and often desirable) to desert the monotonous progression of whole and half-steps and skip several steps, as one does in singing a tune. The space covered by a skip is called an *interval*. As geography has its imaginary equator, and as geometry has its imaginary lines without breadth and its planes without depth, so music has one imaginary interval which is no interval at all, but identity. The distance from a note to the very same note is called a *prime*. (This is sometimes useful when speaking, for instance, of a♭ and a♮, which are a prime apart, and are called *primes* of each other.) The interval from one white digital to the next white digital is called a *second*, the skip to the next but one is called a *third* (the original note being always numbered one), the skip to the third white digital is called a *fourth*, and so on; the interval of an eighth being called an *octave*. Also the tones separated by an interval may be called by the names of the interval as c and g, or d and a are called *fifths*; f and d, or g and e are called *sixths*, etc.

It will greatly clear the belt of fog we are now going through if you will pick out the examples on the key-board.

The skip from a white to a black digital results in an interval which is either greater or less than the nearest interval on the white digitals alone. The normal or greater of two similarly named intervals as c to e is called a *major* third, while c to e♭ is called a lesser or *minor* third. C to e♯ is greater even than the major and is called an *augmented* third, while c to e♭♭ ("double flat") is a *diminished* third.

Owing to the elasticity of the letter-names of the notes, an interval may be expressed or *spelled* in different ways, thus c to e♭ is called a *minor* third, but the very same tones may be called c to d♯, an *augmented* second, c–f♭♭ a *diminished* fourth, b♯–d♯ a *major* third, etc. The name of the interval depends upon the key we happen to have most in mind at the time.

It is a curious fact that all scales are made up of exactly the same intervals in exactly the same order. Try over any of the scales you wish, and you will find that you move upward by the following degrees, in the following order: (1) a whole step, (2) a whole step, (3) a half-step, (4) a whole step, (5) a whole step, (6) a whole step, (7) a half-step; this last bringing you to the octave of the note you started from.

As earnestly as the soul demands that in the last act of a play we shall see the villain sent to prison and the hero and heroine locked in each other's arms, so our nature demands this arrangement of tones, and when it says half-step or whole step we must move so, or leave the key we started in and take up another.

This explains why there is no black digital between the notes, b – c, and e – f: the scale of C, which has no sharps or flats, must still have its two half-steps at these points; there is accordingly no sharp or flat to be put there.

II

WE have now had a bird's-eye view of the natural arrangement of tones, one at a time. But we grow tired of one note at a time. Four men singing along a midnight street or a picnic group riding home in a moonstruck mood fall to singing favourite melodies and naturally avoid singing in unison. They spontaneously sing in chords. These chords are formed individually and succeed one another according to certain fundamental demands of the ear just as noticeably as the tones of the scale followed a rigid pattern.

First, let us combine various tones. Take the middle c′ and strike this tone with the right thumb while another finger strikes another tone above. c′ and c′♯ do not sound well together, nor yet c′ and d′; c′ and d′♯ (or e′♭) is not unpleasant, but rather sombre (it is indeed a minor harmony, the interval c′–e′♭ being a minor third); c′ and e′ make a pure, sweet concord, however. Let us keep c′ and e′ and see if we can add another tone, c′ + e′ + f′, is very bad; c′ + e′ + f♯ is also rough; c′ + e′ + g′ is very comfortable. We have now a three-tone chord, which we may call a *triad;* it happens to be based on the 1st, 3d and 5th degrees of the scale.

Let us see if we can build triads on other tones of the C scale. We find by trying all the combinations on the note d′, that while the triad d′–f′–a′ is pleasant but sombre (it is minor), the only clear harmony is d′–f′♯–a′; but as f♯ does not belong to the scale of C, we cannot include it. On the note e′ we find e′–g′–b′, minor, and e′–g′♯–b′ pleasant; this again is outlawed by the g♯. On f′, however, we can form a triad f′–a′–c′, which has no foreign chromatics and is yet satisfying. On g′ we find another triad, g′–b′–d″, which is native to the C scale and which impels us strongly to substitute the e″ above for the d″, and c″ for the b′; when we have done this we find we have the chord c′–e′–g′ again, only now arranged differently, as g′–c″–e″.

If we rearrange the chord on g′ differently, as b′–d″–g″, we shall be impelled to move on to c″–e″–g″, which is again our old friend the original triad on c′ in its original form.

This hankering after the original triad on the key-note whenever we form a triad on the fifth tone of the scale, is one of the most noteworthy and inescapable factors of the chord-world.

But let us proceed with our triads; on a′ we find a′–c″–e″ to be minor; the major chord b′–d♯″–f♯″ is doubly ruled out; while b′–d″–f″ is doubly minor, the fifth (b′–f″) being imperfect and the third (b′–d″) being minor.

It may be well to state here a handy way of telling the majority or minority of intervals; imagine the lower note to be the key-note; if the upper note would occur in a major scale on that key-note its interval is major or diatonic. Thus on b: the key of B has 5 sharps, f, c, g, d, and a; both d and f are sharp, therefore b–d♮–f♮ has neither interval major.

Looking back over the chords of the scale of C, we find the only major triads to be those on c′, f′ and g′. Since that on g′ is so urgent in demanding the main triad on C, it is called the *dominant* triad, and the tone g is called the *dominant* of the scale of C. f′ being beneath it is called *subdominant*, and its chord the *subdominant chord;* the note c being the foundation note of the whole scale and key is called the *tonic* (*tonus* being an old name for scale).

The principal chord-material of any scale is, then, made up of the triads on the tonic (or 1st), the dominant (or 5th) and the subdominant (or 4th).

Try another Key, F for instance, which has b♭. After testing all the combinations on the key-note or tonic f′ we find only f′–a″–c″; on g′ the triad, to be in the key, must be g′–b′♭–d″ (since b♭ is a characteristic of the key of F), and this is a minor chord; a′–c″–e″ is also minor, but b′♭–d″–f″ is a major triad; it is indeed a chord on the *subdominant*. We should expect also to find a major triad on the dominant (which, in the key of F, is the tone c), and so we find c″–e″–g″, which we recognise as the tonic chord of the scale of C. But strange to say it offers no repose in its new environment with the other chords of the key of F; on the contrary, we have an irresistible desire to move on from it to c″–f′–a″ (the same as the key-chord or tonic chord, f′–a′–c″, where we feel at home). The two remaining tones of the scale of F offer no satisfactory chords.

Let us try a key with one sharp in it, that is to say, the key of G. Beginning on g′ we find after groping about that the only chord endurable is g′–b′–d″. Building triads on all the other tones, a, b, c, d, e and f♯, we find all of them outlawed as unpleasant or at least minor, except two, which again, are on the *subdominant* and the *dominant* tones of the key of G, and are c″–e″–g″, and d″–f″♯–a″.

Taking the sum-total of the chords of these three keys, c, f, and g, we have the following chords: (C) c–e–g, f–a–c, g–b–d; (F) f–a–c, b♭–d–f, c–e–g; (G) g–b–d, c–e–g, d–f♯–a. You will see that each of the two subordinate keys has two of the chords of the key of C. This will be found the case with any group of three keys similarly differing only by one sharp or flat, that is to say, having their tonics a fifth above or below. On this account the keys based on the dominant and subdominant tones of the scale of any given key are said to be closely *related* in the first degree of relationship.

Add another flat and another sharp, that is, take the key of B♭ and the key of D, and we find the following principal chords : (B♭) b♭ –d–f, e♭ –g–b♭ and f–a–c ; (D) d–f♯–a, g–b–d, a–c♯–e. Each of these keys has only one of the chords belonging to the key of C. These keys are then *related*, but only in the *second* degree

If we add three flats or three sharps and study the keys of E♭ and A we find the chords (E♭) e♭–g–b♭, a♭ c–e♭, b♭–d–f; (A) a–c♯–e, d–f♯–a, e–g♯ b♭. None of these chords occur in C, and these keys are said to be *remote* from it. On the other hand comparing E♭ with the key which had only 2 flats (B♭), we find that E♭ has two chords belonging to B♭. We also find that A has two of the chords belonging to the key with one sharp less, viz., D. We may generalise, then, by saying that the most closely related keys are those that differ by one flat or one sharp ; the next nearest relations are those differing by two flats or sharps.

III

WHILE we are on the subject of heredity take another point of view of this family-tree :

The tone f′, which is four steps above c′, is called its subdominant ; on looking below the note c, we find another f, but where it was four tones above, it is five tones below. The Key of F has added one flat to the key of C. Counting five more whole steps down (always counting the note you began on as first) we find the note B♭. The scale on that tone has yet another flat, two more than C. The tone a full fifth below (E♭) has three flats. So we find that moving downward by fifths we add one flat every step. A♭ has 4, D♭ has 5, and G♭ has 6 flats.

Now counting upwards from our starting point on c′, we find that the key based on the fifth (g′) adds one sharp; a fifth above G is D, a key with two sharps; a fifth above is A with three sharps, a fifth further is E with four sharps, and, as we continue, B with five sharps and F♯ with six sharps.

But the key of F♯ on our piano or organ passes over the very same digitals as the key of G♭, is identical with it in fact. We have therefore been personally conducted through the grand tour of keys by way of the *circle of fifths*, twelve in all.

We see therefore that all keys are related, and by careful procedure in chords a player can move through them all in succession with the greatest smoothness. The more modern the composition the more widely does it rove from key to key until in some works, Wagner's for instance, it is sometimes hard to say just what key we are driving at. Instead of keeping to the iron rails of one key as earlier music aimed to do, and only leaving the main line at certain definite set switches, the art has recently left the hard and fast railroad and taken to the pathless waters where, to use Wagner's words, it " swims in a sea of tone."

Some very formal minds grow speedily sea-sick and prefer the rigid grooves of the older school. Each one to his tastes. But the broadest mind will find pleasure both in land-travel and sea-change, insisting only that the composer shall have a plan and know what he is about, and not send his locomotives slashing and sinking in the buxom waves, nor drag his yacht gratingly along the hard ground. Live and let live is the best art motto.

One more point is worth noting in this increasingly important subject of key-relationships. Reverting for a moment to the key of C with its first cousins f and g, we find if we take the tonic triads of the three keys and arrange them as follows:

tonic,
f–a–c–e–g–b–d.
subdominant dominant

These tones include the complete scale of C. So it will be found of every key-scale that it contains within itself the tonic triads of itself, of its subdominant and its dominant keys.

This scale and key principle is further justified by a study of the mathematics and physics of music. And the Relationship of Keys is given a still greater importance in the more recent writers on the theory of music, especially in Riemann's beautiful theory of clang-keys (see this word in the Dictionary of Definitions).

IV

NOW that we have laboriously picked out our triads, they will be found more elastic than they look. Take the triad c′–e′–g′, the tonic triad of the key of C, which is now said to be in the root or first position, c′ being the root or generator of the triad. We can place the C′ uppermost and have e′–g′–c″, which is in effect the same chord, though a chord is said to be *inverted* when any note except its root is in the bass. The second *inversion* places the fifth in the bass, as g′–c″–e″ or g–c′–e′–g′ or g–e′–g′–c″. These 3 *positions* are all we have for a 3-tone chord or triad. They can be sounded anywhere on the key-board, however.

Still another possibility is to repeat some of these letter-names, as to sound the triad c′-e′-g′ with the right hand

and touch the tone c an octave below with the left hand; or the tones c–g with the left hand and e′–g′–c″ with the right. This process called *doubling* may be carried on indefinitely. In a piano-duet, sometimes twenty notes or more are struck, all of them repetitions of the inner kernel or triad of three notes.

Strike the left hand note c first, then the right hand triad c′–e–′g′ twice; then strike the note f with the left hand and the subdominant triad c′–f′–a′ twice, now c and the tonic triad again; then strike g with the left hand and the dominant triad b–d′–g′ twice; and return finally to C and the tonic triad. This little plot in three instalments constitutes the whole harmonic accompaniment of many a modern popular song and many an old work of classic reputation.

You can usually tell the key of a song by humming it and picking out on the piano or organ its very last note; nine times in ten this will be the *tonic* or homenote of the composition. Suppose this to be B♭. How shall one find chords to accompany it? Build a major triad on b′♭; it will be b′♭–d′–f′; build a triad on the dominant or fifth (f), f′–a′–c″; build another on the subdominant or fourth (e♭), e′♭ –g′–b′♭. Play these three notes (B♭, f, e♭) with the left hand, and use triads with the right, rearranging the three notes in any of the inversions as they run most smoothly into one another. Your ear will help you find the right order of the chords. This will serve as a recipe for easy accompaniments.

More elaborate songs rove through so many keys with so little warning that only trained ears and hands can pick out their accompaniment; but it will clear up a deal of the construction of music if you will take some simple tune and study out its accompaniment on these lines, however painful the operation may be to yourself and your neighbors.

(Familiar songs requiring only these three chords are "The Star Spangled Banner," "God Save the Queen," "Home Sweet Home," "Suwanee River," "Dixie," etc., and most of the hymn-tunes.)

V

BUT the simple triads grow monotonous, and it is desirable, if possible, to enrich them. Take the all important dominant triad of the key of C (namely, g′–b′–d″) and see if we can lay another third on top of it like a musical brick. The next major third above d″ is f″♯. But f♯ does not belong to the key of C. The minor third f″♮ does beautifully, however, and we have a warm rich chord which more than ever goads us on to the tonic triad; the g′ holding over, the b′ and the d″ both merging into c″, and the f″ subsiding blissfully into e″.

A chord of 4 tones is called a *chord of the seventh* or *seventh chord*, because the interval between the first and last tones is a *seventh* (g′–f″). This chord, g′–b′–d″–f″, is a *dominant* 7th, then. If we wish, we can add another third, a″, and make a chord g–b–d–f–a, called a *ninth chord*. The dominant 7th, however, is far the more useful. In fact it is the most energetic chord in all music, and whatever key you may be in, if you stray into the dominant seventh of a foreign key, it drags you along eagerly and hales you into that foreign key to which it belongs and for which it is a most eager usher.

This seventh chord, pleasant as it is, is only a go-between, it offers no point of repose, but requires an almost immediate dissolution into another chord. The musical term for one of these restless chords is *dissonance;* the musical term for the necessity and process of merging it into another is called *resolution*. The word *dissonant* does not necessarily mean "ugly" or "harsh" in music, but merely implies lack of stability.

This dominant 7th chord has magical powers for transition. Take the tonic triad of the key of C major in the second inversion, that is, touch g with the left hand and e′–g′–c″ with the right. Now lift the finger off the upper g′ and place it on b′♭. Instantly you find it undesirable to go back to the c′–e′–g′ triad and you are impelled to lower that b′♭ to a′, bring the e′ up to f′, keep the c″ where it is and lower the g in the left hand to f. Now you feel at rest; if you will pause and look, you will find that the b′♭, which is characteristic of the key of F, has led you into the triad f′–a′–c″, which is the tonic triad of the key of F. If you revert to the state of affairs existing when that foreigner b′♭ entered the peaceful key of C, you will find that the chord formed by its entrance could be arranged to read c′–e′–g′–b′♭. This is a 7th chord on the tone c. But while the tone c′ is tonic of the key of C, it is the fifth or dominant of the key of F. Yet, though this 7th chord was built on the tonic of C, as it happened to be the dominant of F, it forced the key over into the tonality of F. This is the case with every dominant 7th chord.

It is possible by a slight diversion to throw the resolution of the chord into other keys, but this always comes as a surprise to the hearer. It may be justified and it may be pleasurable, but it is a surprise, and in a sense abnormal.

Going back to the first formation of the 7th chord, it will be found that the 7th chord, on other tones than the dominant, are rather murky or even distressing. These are called *secondary* 7ths and must be handled in gingerly manner.

VI

NOW if we take our dominant 7th of the key of C, that is, g′–b′–d″–f″, and raise the g′ a half-step so that the chord reads g′♯ b′–d″–f″, it will most naturally *resolve* itself into this chord, a′–c″–e″, a sombre chord which is minor because its third from a–c is minor (the major third being a–c♯, as c♯ would be characteristic of the key of A). This chord, a′–c″–e″, has the look of a chord in the key of C, but it seems to offer a sense of dejected repose and makes no demand for progress to the tonic chord, c′–e′–g′. We arrived at this chord by way of a curious chord with f♮ but g♯. The chord g′–b′–d″–f″ had been a minor 7th (the interval from g′ to f″ being less than the major interval, which would be g′ to f′♯), but this chord, g′♯–b′–d″–f″, is even narrower than minor. It is hence called a *diminished 7th chord.*

We have been led to believe that the first sharp of a major key was f, and that c followed, then g. This is true of a major key, but here we are under a different flag. You can construct a scale out of these two chords, the diminished 7th and its resolution, and g♯–b–d–f; a–c–e gives us a–b–c–d–e–f–g♯–a as an octave scale. This scale, which is closely related to the C major scale, is founded on a′, which is a minor third below c″. So it will be found that every major key has one of these disappointed relative keys a minor third below and differing from it, for harmonic purposes, only in the fact that the 7th tone of this minor scale is raised a half-step above the tone of the same name in the major scale (in the scale of A minor, the 7th tone, g♯, is the only tone foreign to the scale of C major, and it is a half-tone higher than the tone g; the key of

C minor corresponds exactly with the major key a minor third above, that is E♭, except that where b is flattened in the key of E♭ major, it is made natural in the scale of C minor). This is the case with every major and minor key; the related minor key is a minor third below and raises the 7th tone of its major scale a half-step (as g to g♯; e♭ to e♮). Thus far we have concerned ourselves only with major scales, keys and intervals. But life would be very monotonous if it were all sunshine, blue sky and laughter. Music could not represent or stimulate human emotion, as it does, without a large armoury of sombre colours, bitter dissonances and, in place of a sense of cheerful repose, a feeling of resigned despair. These purposes are subserved by the minor key.

In looking at scales and intervals we find that certain of the intervals were to be distinguished as "greater" and "lesser." The Latin words meaning greater and lesser are *major* and *minor*. (And as the mediæval Latinity of the Catholic Church was the fountain-head of modern music, many of its terms persist.) On the major scale there were indeed four minor triads to only three major. There is abundance of minor material then in music. Its arrangement into scales and keys cannot be so easily explained as that of the major mode; indeed upon this subject scientists are mutually discordant and commonly as "troubled" (*betrübt*) as the great musical scientist Helmholtz found the minor scale itself.

Where doctors disagree, the layman would do best to pass by on the other side. Let us take the minor keys as we find them and thank Heaven for their existence as mirrors to the chillier, grayer moods of the mind. Music has indeed laid up something for a rainy day.

To go any further into the construction of chords would be to write a text-book on Harmony.

Those who wish to pursue the subject of chord construction and progression will find further information in such articles as Chord, Harmony, Thorough-bass, Parallel, Covered, Anticipation, Suspension, Interval, Altered, etc., in the Dictionary of Definitions.

VII

GIVEN the scales for melody and the chords for harmony, with an unlimited variety of progressions, the subject of rhythm enters. There was a time when the music of the scholars was all in notes of equal length; such music was well called plain-song (*planus* meaning literally "smooth"). But popular instinct and popular music still had drum-rhythms and dances and finally forced the music of the scholars to return to humanity; and so-called mensurable (i. e., measurable) music began.

The definition of rhythm is so native and instinctive in everyone that it would be impertinence to foist it on the reader. It is to be noted, however, that in music it depends on the relative accent and duration of notes following a pattern more or less closely. The rhythm of a composition can be expressed by thumping it on a table with your fingers, for rhythm is independent of height or lowness of the tone and the volume of sound. Strum out in this way such tunes as "Comin' Thro' the Rye," "Yankee Doodle," "We Won't Go Home Until Morning," or the like, or airs of more dignity. If you mark the accents forcefully, the regularity of the rhythmical pattern becomes evident, and almost as monotonous as certain styles of wall-paper. If you tap with the left hand a regular beat like a clock's, only faster, the rhythm of the air will assume new vividness.

Take "Comin' Thro' the Rye" for example, the rhythm could be expressed by underlining with the right hand a series of numbers to be ticked off by the left hand:

If a bod-y meet a bod - y com - in' thro' the rye———
1–2, 3, 4–5, 6, 7–8, 9, 10–11, 12, 13–14, 15, 16–17, 18, 19, 20, 21, 22, 23, 24,

If a bod-y kiss a bod-y need a bod-y cry———
25–26, 27, 28–29, 30, 31–32, 33, 34–35, 36, 37–38, 39, 40–41, 42, 43, 44, 45, 46, 47, 48

This covers two lines of the song, the rest of which follows the same model. We find 48 beats in the two lines of verse, 24 to each line. The rhythm is almost exactly stencilled all the way through; it begins over again, after every sixth count, each 7th count having a marked accent, the 4th of each group of 6 having a lighter accent. If, since the rhythm is the same, we simply repeat the first 6 numerals and cut off with a line every group of 6, we shall have the song pictured in as simple a pattern as that of the maid's own print gown.

If a body meet a body com-in' thro' the rye———
/ 1–2, 3, 4, 5, 6 / 1–2, 3, 4–5, 6 / 1–2, 3, 4–5, 6 / 1, 2, 3, 4, 5, 6 /

Call each of these groups a *measure*, the slanted line a *bar*, take a certain time or *note*-value as the unit in place of these numbers and you will have the musical terminology. As the notes are short the quick eighth note (one-eighth of a whole note) may be taken as the unit; there are 6 of these in each measure, and the *time* of the song is said to be *six-eighths* or 6–8 time. This is a combination of triple and duple rhythm, for, while each measure contains 6 counts, these counts are divided into two groups of three each and there are two accents to each measure, consequently 6–8 time is sometimes used for marches.

But the typical march time for marches (as well as for many other moods, as "Auld lang syne," etc.) is, as you will find, divisible into measures of 4 counts each, with two accents to each measure. As the whole note is taken as the whole extent of each measure, the presence of four beats to the measure gives each beat a fourth or quarter-note value. It is therefore called *4–4 time*, or simply *common-time*. Very quick marches are sometimes written in 2–4 time with one beat to the measure. Waltzes are written with 3 beats and only one accent to the measure. This time is called 3–4 time. Other rhythms are 3–2, a slow time (with 3 half-notes and 3 accents to the measure); 3–8 time (a light quick time with 3 eighth notes and one accent to the measure); 6–4 time (a slower form of 6–8 measure, differing from 3–2 only in having two accents to the measure); 9–8 (with 9 eighth notes and 3 accents), &c. (v. article on Time).

VIII

NO way of submitting music to the all-devouring decimal system has yet been brought into play. The measure-notes are all multiples of 2 and 4: whole notes, half, quarter, 8th, 16th, 32d, and 64th notes.

The larger divisions of music also fail to follow the decimal system. In the analysis of "Comin' Thro' the Rye" the measures themselves can be collected into groups of 2, 4 and 8. There is a slight pause after every other measure, a perceptible pause at the end of the 4th measure, a longer pause at the end of the 8th. The next group of 8 measures is likewise divisible into groups of 2 and 4.

This quality of divisibility into 4 and 8 measures is a fundamental law of musical structure. Because it is such a law many composers strive to hide its nakedness or re-shape it to special purposes, but these are exceptions which by their very sense of novelty and oddity prove and emphasise the general rule.

A group of eight measures is called a *period;* this period contains two *phrases* of four measures each; each *phrase* contains two *sections*, of 2 measures; and each section is generally divisible into its melodic or rhythmic *motive* or *subject.* The song "Comin' Thro' the Rye" is especially clean-cut in its divisions. They correspond in spirit to the comma, semicolon, colon and period of ordinary prose, but occur with far more regularity. Frequently the periods themselves can be collected into larger groups or *compound periods* corresponding to paragraphs. The first accent of a measure has a stronger accent than the second or third. So the first accent of the first measure of a period should receive a greater stress than the first accent of the first measure of a phrase, and so on. In the proper distribution of accents lies the larger part of musical punctuation, or, as it is called, *phrasing.*

IX

IN the first group of 8 measures of "Comin' Thro' the Rye" there is a general upward tendency to the melody. The second *period* begins on a high note (at the words "Ilka body") and has a downward tendency. This desire for a contrast is at the root of all musical form. This song is condensed even beyond the usual popular form, partly because of the stanza-form of its poetry. "The Last Rose of Summer" fulfils the typical *song-form* which contains a *theme* of one or more periods, followed by a contrasting or *subsidiary theme* of one or more periods, the song concluding with a repetition of the first or principal theme. Practically the same idea governs the typical dance-form though the themes are likely to be more elaborate and the second theme is still stupidly called a *trio* (from the fact that it was actually in old times given to a trio of instruments in order to contrast its simple song-like manner with the more ornate and broken progress of the principal theme).

It would naturally occur to composers seeking variety, to put this subsidiary theme into a different key, to emphasise the contrast. The key naturally chosen would be a closely related key. This is usually the case, and the contrast of keys is a most important part of classic forms.

The elaboration or variation of the themes in a way to show off the composer's scholarship and cleverness, was also as inevitable as human pride in skill.

The word *variations* has, in the general mind, a thought of "The Old Oaken Bucket" and "Nearer my God to Thee" "with variations." "*Variations*" is an incorrect word here; the proper term for these cheap and gaudy works being *embellishments*, for the air is simply made a trellis for all manner of running vines and frippery.

The true variation of a theme is its genuine manipulation. Take the first 2 measures of "Comin' Thro' the Rye" as a theme; i.e., the notes to the words "Gin a body meet a body," sit down again before the piano and play this theme, picking out the notes as indicated from their letter-names as shown in the Chart.

Suppose the notes to be placed—

/c′, c′, c′, e′/, d′, c′, d′, e′/g g a g /c′.

If with the right hand you play the theme as indicated, and shortly after follow in with the left hand (as you would follow the leading voice in singing such a round as "Three Blind Mice"), you will use the frequent device called for evident reasons *imitation*, as here:

Right hand/c′ c′ c′ e′/d′ c′ d′ e′/g g a g/c′ - - -/&c.
Left hand /- - - - -/———— /c c c e/d c d e/&c.

This is imitation *at the octave* and at two measures' *distance;* imitation may be at a different interval and distance, *at the fifth,* for instance:

Right hand / c′ c′ c′ e / d′ c′ d′ e′ / &c.
Left hand / ——— / f f f a / &c.

Imitation need not be so *strict* as this; it may be *free,* the intervals being slightly changed to enrich the harmony, for it is not every air that can be treated smoothly and strictly at the same time. Here, for instance, the a in the left hand might be reduced to a g. Imitation in the orchestra has vast scope. The trombones may proclaim a splendid phrase which the oboes will cackle over ludicrously, the flutes whistle gaily, the clarinets echo gurgingly, the 'cellos bemoan nasally, and the violins murmur deliciously.

But in piano or organ composition, imitation is more restricted. Sometimes a composer in mathematical mood will set an elaborate air jogging, and when it has gone a few spaces along, will start after it its very double. The two will race like twin snakes.

When the imitation is exact, whole step by whole step, skip by skip, whole note by whole note, and half-note by half-note, the composition is said to be a *canon.* The canon may set more than two snakes wriggling swiftly along at always the same distance from head to head. Fugue is only a special form of composition in which the canon plays a large part, the word "*fuga*" meaning "flight."

X

THE devices for varying a theme are infinite. It can be played in longer notes while another theme chosen from another part of the song ripples about it; or the duration of the notes can be shortened. The new treatment of a theme by lengthening its notes is called *augmentation;* the shortening of the notes is *diminution.*

The upper of two themes can be made the lower at different intervals than the octave; this is called *inversion.* Another form of inversion is the turning of a theme upside down, so that whenever it went up before, it goes down now, and *vice versa;* this is *imitation by contrary motion.*

A theme can be picked to pieces and different fragments of it tossed to and fro with the skill of a juggler (and about as much importance). The first 4 notes of "Comin' Thro' the Rye" could be taken as a figure and repeated. Thus:

c′ c′ c′ e′, e′ e′ e′ g′♯, g′♯ g′♯ g′♯ b′, etc.

This would be called a *sequence.* The themes could be played in octaves, or in varied and key-changing chords as:

If a bod -y

$$\underbrace{e\flat\text{-}g\text{-}c^{1}},\ \underbrace{f\text{-}a\flat\text{-}c^{1}},\ \underbrace{g\text{-}b\flat\text{-}c^{1}},\ \underbrace{g\text{-}b\flat\text{-}e^{1}}$$

It could be ornamented as:

If a bod -y
c′, c′, d′, c′, b′, c′, d′, c′, e′, e′, e′, e′.

In fact, there is no hinting here the dissection and reconstruction of which a theme is capable. As opposed to a melodious or lyric treatment, this method is called *thematic.* Common names for this sort of treatment are "development, elaboration, variation, working-out, free fantasy," &c., &c., the Germans calling it Durchführung, "going through."

XI

THE highest and noblest form of strictly academic and formal composition is the *sonata*, for the symphony is only a sonata for orchestra. We have now arrived hastily at a point where a rough explanation of this form is possible.

This is the way you should set about writing a sonata, or rather, one of the ways, for the sonata is elastic and has some room for individual tastes.

First you select a melody, one with an elocutionary and sententious manner, and containing many good texts to develop. You write it out plainly and emphatically in the key that suits it best. As a sidelight and a foil you select some more lyrical and song-like air, and for contrast you put it in another key, naturally one of the related keys, most naturally the nearest related key, or the dominant. Or you might put the second melody in the relative minor. Having stated your two subjects, you may choose to repeat them word for word, or note for note, so that there shall be no mistaking them; you may then add a concluding reflection more or less elaborate. This is the first section of the sonata.

Having stated the two texts, the *principal* and the *subsidiary*, you now propose to show their true profoundness, and your own true skill as an orator. You employ the devices of elaboration mentioned above, and you play battledore and shuttlecock with the two themes in all the keys you wish till they fly to pieces; then you juggle the pieces; you modulate from grave to gay; from cold to tropical, from whisper to shriek, from insinuation to fervid appeal, from metaphor to homely paraphrase; in fact, you invoke every art and artifice you can borrow from the schools or can find in the promptings of your own emotions. When you have exhausted all the devices propriety or your knowledge permits, you have finished the second section of the sonata, the so-called Working-out, or Development, or Free Fantasy, or Elaboration.

The third section consists of a re-statement of the first theme in the original or tonic key, followed by the second theme, not in its related key, but now *in the same key as the first theme*, in order that a definite key may be left in the mind to give an effect of unity. A short peroration or coda ends the sermon like a welcome benediction.

This is what is strictly called the sonata form. It is reasonable and based on a natural and artistic arrangement of ideas and their development.

The sonata is not complete in this one composition, or *movement* as it is called. Three or usually four contrasted movements are strung together. They usually have some faint suggestion of similarity of theme, but variety of mood and key is the chief endeavor. A slow movement (called from its slowness by one of the Italian words meaning "slow"—Andante, lento, largo), marked by deep pathos or tragedy, usually follows the passionate outburst. Then comes a lighter mood in one or two movements in the form of (a) an optimistic and prettily braided Rondo with one chief theme and two attendant themes; (b) a gallant Minuet; or (c) a witty and jocose scherzo.

The sonata ends with a Finale of stormy and brilliant character generally built on the same scheme as the first movement and written in the same key.

The whole group of three or four movements makes up a sonata. The first movement of the sonata is often also called the "sonata-form."

An *overture* (excepting one that is a medley of airs) is merely the first movement of a sonata, written out for an orchestra. A *symphony* is merely a whole sonata written to take advantage of the enlarged opportunities of a great orchestra of from 50 to 120 instruments. The sonata-formula is also the basis of the *string-quartet*, -quintet, etc., and of *concertos* for solo instruments with orchestra.

A *symphonic poem* is a symphony only in the breadth of its orchestration and its high demands. Like many smaller forms it forsakes the somewhat rigid arrangement of the sonata and other classical forms and lets the moods or the story it tells furnish the programme of musical events. A composition which has some programme other than the classic arrangement of keys and sections;—a programme for instance representing musically a storm or the tragedy of "Romeo and Juliet"—such a composition is said to be *programme music.* In its worst form, when programme music descends to cheap and unconvincing imitations of natural sounds instead of contenting itself with an artistic suggestion of them to the hearers' imagination, such music, if music it can be called, becomes quite as hopeless trash as that school of music which stoops to cheap and unconvincing imitations of classical masters and parrots devices which only the original spontaneity of the old master himself can keep alive. But generalisations are vain. What is poison as one man serves it up, is meat from another's hands. One failure or one triumph no more makes a rule than one bluebird brings the spring.

This hasty and incomplete sketch will have failed in its purpose if it leads its reader to the delusion that he need investigate no further the real mysteries of the art of music; if it lead to the delusion that because the art is founded on certain physical laws of inner and outer nature, the artistic imagination is to be hobbled to them; or if it lead to the delusion that any one form, symmetrical or natural soever, can suffice for all generations or all moods, or that any school of masters can hope to embody all that is good and solid in the art.

The classic masters were once living, breathing, passionate young artists, impatient of precedent and breaking rules for sheer pleasure as wanton boys smash windows. He who approaches them with intelligence and sympathy will find them still made of bone and blood, sinew and spirit. But once he has had the inestimable delight of their acquaintance, he must, above all things, avoid the belief that art and glory died with them. He should approach every new work, howsoever startling, with a readiness to be convinced that the new trumpeter, standing on the outer hilltop which we thought was the rim of the art, may, after all, be looking into a further world and be proclaiming to us new fields and streams, and a new horizon. And though his music may seem strange, blatant and incoherent to us at first, perhaps the fault is not with him, nor with us, but only with the great new wonder-land he sees beyond.

Music, like any other living speech, is always growing and must always be newly studied. If we would not have it a dead language we must be prepared for change, and be willing to learn.

The National Schools:

Five Essays

by

IRENÆUS PRIME-STEVENSON

With an Appendix on the American School by the Editor

Italian Music

WHATEVER currents of emotion, or of the mechanics of music, have varied and developed the art in Italy, two traits have been fundamental to distinctively Italianistic compositions—in each instance apparently spontaneous vital pulsations and principles. The first is the notion that without melody—especially sensuous, warm, obvious melody—music has no eloquence for the heart, no matter how admirable the harmonic structure may be. The second trait is lyricalism—the tendency to keep music ever in touch with the art of actual song, with the expressiveness that the human voice alone can afford.

It is true that in view of many widening phases of Italian musical genius we cannot claim that on these two commandments have hung all the law and the prophets which set Italy to creating for the rest of the world the most recently perfected of the arts; that gave Italy her long-time sovereignty in music; even now distinguish her in it. Still, they are the quintessence of Italianism in all "schools" and phases really reproductive. Let us note, along with these two general Italian concepts of music, the tendency to unite melodic beauty with melodic strength, a feminine, not a masculine, emotionality and melodiousness, and a failure, first and last, to reach in abstract music that interest and dignity which Germany, Austria, France, Scandinavia, and Russia have achieved. Thus we have two other salient Italian traits before us. The Italian "schools" of music, not excluding even the lofty ecclesiastical composers, if compared with the workers in the North, stand for Music as a thing of mere human heart and nerves and artless passion as contrasted with a vaguer, more mystic psychologic message. Only Italy could produce a Rossini or a Verdi; we cannot think of an Italian Bach, Beethoven, or Brahms; and *vice versa* the feeling holds good.

It is logical, therefore, that we find Italy to be really shining in only two forms of music. Both are her own special discoveries, or re-creation. The first is polyphonic church-music. The second is opera. Neither of these forms is of the more abstract and independent utterances of the art. But in each instance Italy has never been surpassed in dealing with them, either in principles or practice, and it is not likely that she ever will be, till music as a science and as an emotion is revolutionised. Let us add, in passing, that a third form—also lyric—is also Italy's direct invention, the sacred oratorio. But her accents in oratorio, as in her early developments of almost all other kinds of music, have been so outdone by French and German musicians that the Italian oratorio is to-day a fact for the student, not the auditor.

It would be as impossible to essay even a general historical sketch of Italy in music in a few pages, as to condense the story of Italian painting into equally few paragraphs. In Italy, the modern ideas of music, sacred or secular, all found creation or resurrection. All the rest of the world owes the art, as it is to-day, to one or another phase of Italy's early intense sensibility to it. Perhaps, indeed, music is *the* Italian art, in chief, rather than any other. Out of the mists of the early Christian Era, out of the thunders of mediæval wars and sieges, come to us the harsh but noble chants of Saint Ambrose of Milan (A.D. 333–397) and of Pope Gregory the Great (540–604); and as we reach the fifteenth and sixteenth centuries, we hear, clear and full, some of the most magnificent and pure church-song ever written, in the masses, motets, anthems, psalms and other great polyphonic works by the Roman masters of vocal scoring, Palestrina (1524 ?–1594), and Allegri (1560–1652) and their contemporaries. At the same time, sacred oratorios began under Cavalieri (1550–15—) a course to which in a course of 200 years Handel, Haydn, and Mendelssohn were to give such dignity. But the great burst of Italian church-music occurs after the beginning of the seventeenth century, when Carissimi (1604–1674), the Venetian Marcello (1686–1739), the Neapolitans Durante (1684–1755) and Leo (1694–1746), Pergolesi (1710–1736), Jommelli of Naples (1714–1744) and Scarlatti, the Sicilian (1659–1725), shone out as suns in Italian church-music, by styles and principles not yet weakened. Thereafter, however, Italian church-music declined in excellence; and save for a few special and relatively recent works by Zingarelli, Rossini, and Verdi (quite of other voice and structure), its message has finished. In early instrumental composition Domenico Scarlatti of Naples (1683–1757) is of mark.

Opera, as has been observed, presents the phase of Italian genius in music at its most prolific, most powerful and—apparently—most natural eloquence. As is well known, it was in trying to revive old Greek drama, with its musical element, that, in 1681, a group of wealthy Italian *dilettanti* originated modern lyric drama. Under Caccini and Peri, by the broader ideas of Monteverde, Lotti, and others, the structure of opera became firm. In Alessandro Scarlatti, Pergolesi, Sacchini, and Piccini—mostly southern Italians—

an enormous Italian operatic growth occurred; soon transformed or grafted to France, Germany and Austria. The consummation of the classical Italian opera appears in the Austrian Mozart, whose operatic voice is—fundamentally—Italian. From this point we pass, in Italian opera, to the greater modernists and romanticists, always Italian in their concept of opera, whatever their actual birth or locality—Paesiello, Cimarosa, Salieri, Zingarelli, Spontini, Rossini, Donizetti, Bellini, Mercadante, mostly Neapolitan or of meridional Italy. Their works have given place, in large measure, to the Contemporary School of Italian Opera, strikingly eclectic and much influenced for better or worse by Northern phases. The supremest and noblest figure here met is the gigantic Verdi (1813–1901), beyond doubt, one of the most astonishing and consummate emotional composers in all the story of music. Verdi is elsewhere in this book so fully treated, as are Rossini, Donizetti and Bellini, as to need no long essay here on his merits and career. Of his contemporaries, especially of what we may call the Neo-Italian "School" of operatic writing, the most important are Ponchielli, Boito, Cagnoni, Gomez, Puccini, Franchetti, Cilta and Giordano; with less distinct merits attaching to two other much advertised names, Mascagni and Leoncavallo.

At present, Italy is, beyond doubt, in the same plight of musical decadence (creatively estimated and measured by her past importance) as is almost every other land and race in the art. Only in opera has the Italian composer to-day a really attractive, spontaneous musical communication. For we can scarcely think that the few superior Italian symphonists and pianoforte writers are of general and real significance. Whether Italy can give any further impetus, indeed, to a form of art that appears to be thought-out and written-out is a question: but if the Italian fail to-day in his æsthetics it is easy to forgive the failure, considering his splendidly Hellenic utterances in the past.

German Music

NO other art is so indebted to distinctively Teutonic influences, no other art has been so civilised and dignified by the German minds and by the German temperaments as music. A special office of the Teutonic soul seems to be the bringing of intellect to bear on all those things for which it possesses emotional receptiveness and creative power. It is true that this very tendency sometimes ties down the wings of Pegasus, and dulls the lyre of this or that muse. Sensuous beauty can be the less in its being Germanized. But we can forgive the turgidness and clumsiness that come often as if in an intellectual extreme, when we think of Peter Fischer, of Albrecht Dürer, of the architects who have built the Cologne Cathedral or St. Stephen's, and of that sparkling galaxy of musicians whose names are peculiarly linked to Austria—Haydn, Mozart, Gluck, Beethoven, Schubert and Brahms; and of the more strictly German group that shows us as central figures Bach, Handel, Mendelssohn, Weber, Schumann, and Wagner.

Whenever we ask ourselves what constitutes distinctively the high and true German school of musical creativeness, we are face to face with the same concept and result: the making of music an intellectual matter; a psychological thing to a degree not originative in any other country. The passion and fire of Italy's idea of music, as well as her lighter sensuousness in it, these are seized by the German heart and made into something deeper and more eloquent. The dance-forms of the South are transformed to a Ciaconna by Bach, a Minuet in Mozart's G minor symphony, or to the mystery of a Scherzo in Beethoven's terrific utterance. The symphony in German and Austrian concert-halls reached the supreme disclosure of music yet known to us. The love-ditties that merrily sighed or prattled or languished, *alla mandolinata*, in less serious lands, grew under the hand of Schubert and Schumann to be outcries from the world's heart. A romantic ballad could reach the height of tragedy, when Löwe gave it German voice. As for opera, Mozart so infused Italian principles with the force of his dramatic instinct as to give the world three consummate advances on all Italian models preceding, advances beyond which music in operatic conditions never has gone and never can go. Beethoven speaks with the soul forever in the three acts of "Fidelio." Weber and Marschner have built up the structure of a truly German-romantic opera to perfect effect. Wagner has brought into an absolutely stupendous demonstration a group of theories as to the lyric-dramatic opera—theories which, with all their error of expression even from so great a workman, are of psychological power overwhelming to the mass of opera-hearers to-day (not necessarily even musical) and which have indeed put a period for the time to any new phase of opera as drama.

In church-music and in religious music (to use a false term) the Germans and the German-Austrians have said what no other schools seem to have conceived in any ecclesiastic or devotional or spiritually reflective connection. The suave beauty of Italian polyphony as we find it in the church-music of Palestrina and Leo and of Marcello and Pergolesi grows colourless when our ears contrast it with the Mass in B minor of Bach and the D minor Mass of Beethoven. True, a lovely and devout Italianism created oratorio; but it was left for Handel to write "Israel in Egypt" and the "Messiah," and for Mendelssohn to consummate such a form of musical and of religious receptiveness as "Elijah."

In fact it is through a subtle appeal to the very core and essence of human nature just as it is, just as we meet it daily about us, as we know it to be struggling or repressed in our very selves, in our heart of hearts, that the German school has so influenced music. Its voice is the voice of mystic humanity in us; and something more. Haydn, Mozart, Gluck, Beethoven, Schumann, Schubert, and Brahms have not degraded music in relation to our merely artistic ideal of it. They have not laid violent hands on it as art, and wrested it away from its earlier mysteriousness. They have brought it near to us by a wonderful natural gift and insight. But they have made music psychologically as nearly an articulate and organic thing as it is possible to make it. From Bach to the second Johann Strauss this is out of question. There is no clear outlook at present for any further mastery over it—mystic and ever-elusive art that it is—none for any more articulate soul messages. The German has entered within the holy of holies of musical art. To him has been granted the freest foot in its vague realm yet granted to any mortal.

Whether after such a glorious and dominant past the German is likely to go further for us than he has already done, we may well believe is not in the bounds of even the most thoughtful and the most psychologic of prophets in æsthetics to decide for us. All the future of music is at present a strange problem. We are certainly swinging back to the highest ideals and the truest expressions of them, in such large measure the express embodiments of German composers. We do so daily not only because the "German" symphony, concert overture, concerto, string quartet, pianoforte sonata, song, oratorio and opera are what they are, but because with the departure from the world of the last set of greater "German" composers a twilight seems to be settling down over all mortal musical creativeness.

The youngest, the most suddenly and prodigally florescent of all æsthetics, seems to demand a time of silence, of repose, or inaction. It seems to say, "I have done enough for awhile, I have given you enough for awhile. Let me sleep for a century or more." And such being music's good pleasure, we cannot deny that the German mind and temperament have given the most beautiful and solemn "last word" the art has published.

French Music

THE history and scholastic aspects of France in music are like the relationship of France to the development of the sister arts—of painting, of architecture, of sculpture, and even of literature. We do not find the gift of high origination—of invention—of striking out a new ground of principles—fresh forms and phrase. Instead, we find that the mission of the French composers from the first fruits of their musical creativeness (often so lavish and rich) to our own day has been to clarify, to refine, to suggest, often to imitate with a most subtle and elegant technical improvement, what Germany and Italy may have invented in one or another form, but have not carried out in the same degree of a lucid and logical eloquence. More than that, in several of the most dignified forms of music, in that music which approaches the abstract, as the symphony and the deepest expressiveness of chamber-music approach it, we find France has ever been singularly lacking in her contributions; and has not only made no advance on the same foundation, no successful rivalry, but has distinctly failed to take a firm place and to win universal recognition. Between the symphonies of Mozart or Beethoven and those of Saint-Saëns or Franck; between the songs of Schubert and Brahms and the lyrics of Godard and Massenet, from the string quartets of Haydn or Smetana to the best works of the Gallic hand, there is a long musical distance; and in sonata-writing for the pianoforte the French temperament has not in any wise distinguished itself.

The French troubadour (corresponding to the minnesinger of Germany's early musical day), a development under Italian influences in the South of France, is now a romantic and venerable figure before us as we study the mediæval growth of secular music in French social life. If we include the Franco-Flemish masters of religious church-music in the seventh, eighth, ninth and later centuries until the close of the sixteenth, France offers a series of composers for the Church of great learning and often lastingly instructive work. Such are de Meurs (1300?-1370?), Dufay (1350), Ockeghem (1430?–1495?) and Goudimel (1505?–1572). With this group, we are near to the great Italian church-composers represented by Palestrina (1514?–1594), who was taught by Goudimel.

The element of concrete, human emotion is strong in French temperament and art. We are therefore not surprised to find the opera a vigourous phrase in France's music-story; but with the establishment of Italian opera in France under Mazarin a foreign form for dramatic music was seized on by French composers and soon made into something their own, and unlike that which they imitated; and such it has continued even to our day. Cambert (1628?–1677), pioneer, and the great founder of French opera, Lulli (1633–1687), and the equally gifted Rameau (1683–1764), defined opera for France with grace and force.

The noble, sincere art of Gluck (who though a German by birth belongs to France in his purest glory) is eloquent to us to-day, though his "Orphée" and "Iphigénie" and "Armide" date from the last year before the

French Revolution. Every dramatic and musical principle re-proclaimed by Wagner is contained in Gluck's best scores. From Gluck we advance to the truly modern epoch. The works of Lesueur (1764–1837) are not vital now; but Cherubini, "the French Beethoven," holds a high place for his best operas and his austere Requiem, a masterpiece of church-music. The galaxy of French opera-writers is met herewith—Méhul (1763–1817), Boieldieu (1775–1834), Grétry (1741–1813), Auber (1782–1871), Hérold (1791–1833), Meyerbeer (1791–1864), the most distinctively French composer as a stylist in opera of the period, Halévy (1799–1862), and Berlioz (1803–1869). With Berlioz (who is truly a Titanesque figure in modern French music, either for opera or concert, but ever grandiose rather than grand) we are in quite our own epoch. Gounod, Bizet, and Lalo are its strongest and most widely recognized creators of serious lyric drama. "Faust" and "Carmen" are of universal acceptance. To these masters has succeeded a prolific Germano-Gallic school of music, both secular and religious, under Wagnerian or Neo-Italian or other influence. The most salient, if not always vigorous expressions of this group, we soon find in the scores of Massenet, Salvayre, Chabrier, Reyer, Saint-Saëns, and Franck, de Lara, Leroux and Charpentier. We must not forget that Offenbach, the creator of satiric opera-bouffe, not only was a figure of brilliant originality under the second Empire, but, like Johann Strauss in Austria, seems destined to a longer vitality than was expected a decade ago and has created a school of imitators of wide vogue.

It is not likely that in any form of music France will originate more in the future than her brilliant and most representative composers have done in the past. But it is something—a great thing—in modern music to hold our interest and admiration by the art with which a work, from a song to a symphony, is written for us, the skill of mere means even to an imitated purpose. In this gift it is not likely that the French composers soon will fail us. We can hear them with pleasure where their message is neither new nor valuable in itself—a racial trait and grace.

English Music

IT is under restricted meaning that we can speak at all of an "English" school of musical art. However flexibly the word "school" be employed in defining musical utterances, after all it should stand for a distinctive individual product; and in case of a country and race, for an accent in symphony, oratorio, opera, chamber-music and song, that is national and individualised. It should not be reckoned as merely a product of influences from outside. In England nearly every form of music has been an importation; and almost every expression of the art that is effectively represented in the present or the past history of musical composition in England is derived or reflects Italy, France, or Germany. Musical composition and musical taste in England itself in the old-time of the art lagged behind the popular developments in Wales, Scotland, and Ireland (where the bardic expressions of music early were enjoyed by all classes), and creative productiveness was proportionately slow. The Italian musical influences in due course obtained, as did Italian literary influences, and later the German and French; and English composition to-day is a more or less disguised and eloquent product of Continental developments of the art, and English popular taste for music in abeyance and instructed by the Continental product.

There are, however, three exceptions to this general summary. The English Ballad—the true ballad—with its precise, definite rhythms and clear periods has an individuality at once strong in song, and admirable in sincerity and beauty. The Scotch and Irish lyric, or instrumental expression, is also distinct; and both interesting and beautiful. The second exception is represented by the finest developments of music for the organ and for its churchly usage; and the choral English anthem, and what appertains to English liturgical offices in music. Here we can review a noble musical structure. It was gradually perfected from the time of Elizabeth (in particular) as a product of English, Italian and German musical art fused together. Bright lights in it have been Dunstable, Tallis, Bird, and the gifted Purcell; the majestic Gibbons and Blow; the great organist Bull; the English fraction of Handel's work in oratorio and for the Protestant church service; and the busy group of contemporary English composers for the offices of the National church, who are not much under foreign influences of one sort or another. Although Handel is always to be reckoned as of England, and as developing the English "oratorio" to its climax, we cannot speak of "the great Saxon" as uttering an "English style," so much as a modification of German and Italian musical forms and accents, whether in an oratorio or an opera, a cantata, a suite or an organ-piece. Purcell, after all, was operatically Italian. Costa said little to be reckoned "English." Nevertheless in one field of opera to-day England has an assured and a brilliant individuality. It has not come in the serious opera, whatever successes have been won by such skilled workers as Benedict, Balfe, Stanford, and MacKenzie, Goring Thomas and others; but in the genius of Sir Arthur Sullivan for light opera. By Sullivan and in a lesser degree by Cellier, an English operatic message firmly and graciously has been given forth, allowing for all suggestions of influences from abroad. Sullivan's "Pinafore," "Mikado," "Ruddygore," and "The Yeoman of the Guard," are masterpieces of invention and of musical diction—not to be confused with Italian, French, or German products.

In modern secular music for the orchestra some superior symphonic work has come from Bennet, Cowen, and others; and particularly contemporaneous high lights in composition in large form for the orchestra or choral choir are Edward Elgar and Coleridge-Taylor. Both these vigorous writers are, however, of the modern German school rather than of any English style!

Altogether we must accept the fact that in England music is not an original art-expression, compared with the products in other and more genial lands. The English temperament is not yet to the manner born, musical. Musical productivity is a process of kindly foreign sunshine and of enrichment of a more or less England-born and England-working musical talent. If a genius of world-wide importance is to be expected from England and as "an English composer," he has been long on the way, and will now have hard work to win any "towering pride of place." Dignified national productivity is not national originality; nor a national voice and school in æsthetics.

Russian Music

THE youngest school (as a strictly national development of composition) of which the average student of music must seriously take account at present, is that of Russia. It has, however, reached a clear and, in large measure, a singularly impressive unfolding for the extra-Slavic world's notice within the century, in which distinctively Russian musicianship has made its place good in the concert-rooms, in the drawing-room, and in the operatic establishments of almost every corner of æsthetic Europe and America.

Like the Italian, and the Hungarian, and the Pole, so is the Russian, by nature, intensely musical. Often he is morbidly so. The peasant and the prince alike are born to quick musical *Empfindlichkeit.* The folk-songs and folk-melodies for the dance or more serious mood are immemorial, beautiful, and countless. All truly Russian melodies have a peculiar voice and character of their own—scale and rhythms are rich in melancholy, in passionate gaiety, in dramatic accent and in varied hints of the psychologic. A strain of Orientalism is not absent. The Russian sings or makes instrumental music by impulse and feels music by impulse (the *balaika*, a three-stringed guitar, is the original musical instrument of Russia).

Such being the popular aspect noted, we turn to the formal development of the art in Russia. This, as has been mentioned, is little more than a century old in cultivated activity. Its chief classic is—curiously—an operatic writer, Michel Glinka, of Smolensk (1804–1869), a gifted man in many other traits than music, a pupil of Dehn along with the two Rubinsteins. His two finest operas, " A Life for the Czar " and " Ruslan and Ludmilla," are, to Russian lyric drama, what Mozart, Gluck, and Weber are to Italian, French and German opera. Dargomizsky (1813–1869) is a link between Glinka and Anton Rubinstein. Anton Rubinstein, however, although popularly accounted as a Russian master-worker and although so great an influence for music in Russia (I am not speaking here only of his career as a pianist), was less a Russian than a German composer in matter and manner. His best music is superb; his birth and works honour Russia, but in symphony, pianoforte music and opera, Anton Rubinstein was Germanised early and stayed thus to the end, *nolens volens.*

Far more national in "school" is Borodin, a writer of the first order, whose opera, "Prince Igor," is a classic, though its composer has been dead only some fourteen years. Yet a further height of national Russian utterance in music comes with Balakireff, a native of Nijni-Novgorod, whose heart ever turns toward the folk-tunes of all Russia for thematic material. The most national Russian composer, however, and a veritable giant in the technical use of Slav themes is Tschaikowski, whose masterpieces are not to be questioned as to their being Russian music and strong developments of composition scientifically, measured by any school.

The contemporary Russian movement is represented especially in Rimsky-Korsakow, a giant for modern orchestration and a magician in orchestral effectiveness; in César Cui, a brilliant operatic writer; and in Alexander Glazounow. a pupil of Rimsky-Korsakow, and a symphonist of strong Slavic diction, as well as a technicist of orchestration equalled only by the most eminent writers of the day.

The actual profession of composition in music is yet a recent—one might almost say experimental—profession in Russia. We find one distinguished composer is a soldier, another a lawyer, another a marine officer, another a military official by his legal standing. Which gives us rather a curious perspective of amateurism, if of magnificent amateurism. However, this older aspect is each year passing away, the Russian conservatory system is widening and taking root in the greater cities; and while the most gifted contemporaries are not always concentrated on their own home-material for subjects, they have fairly impressed the world as a distinct school. Often they have astonished and fascinated it.

American Music

THE youth and lack of uniformity of the United States citizenry furnish excuses for the absence of a strictly national art hitherto. But, after all, there are not many countries that have preserved one form of government so long as the Constitution has been presiding over the assimilation of the world-pilgrims. Youth is a disease for which time is an almost certain cure, and too much uniformity of thought and character is favourable rather to stagnation than life.

At last, however, American music has arrived. It is only a healthy and somewhat bewildered child as yet, but it has the beginnings of an accent quite its own. The American composer has had a combination of advantage and disadvantage in the thoroughly foreign nature of most of his tuition. But so Germany and France took their start in Italy. As they gradually learned the importance of making their alien dexterity a medium for the expression of native and national emotions and personalities, so has America finally reached the stage of true introspection expressed with outward polish of manner.

The high favour of the foreign executant as pianist, violinist, 'cellist, opera and concert singer, and also as orchestral leader and yeoman, has been an obstacle to the wide and easy promulgation of the native composer's experiments and achievements.

Through the fog of a thousand discouragements and distractions, however, the cause has groped until a few sturdy figures have emerged already into prominence and even into importance. The forms in which the earliest successes have been found have naturally been the smaller. In grand opera there has been absolutely nothing achieved in a public sense, though doubtless there are enough manuscript grand operas to bankrupt a dozen impresarios. In the symphony there have been only a few works of large worth, though John Knowles Paine's "Spring Symphony," Edgar S. Kelley's humourous symphony "Gulliver," and Henry K. Hadley's "Youth" are full of personality, art, and genuine vitality. A number of overtures, symphonic poems and prologues have shown a right to exist, notably George W. Chadwick's "Melpomene," Arthur Foote's "In the Mountains," Frank van der Stucken's "Ratcliffe," and various works by Johann H. Beck, Harry Rowe Shelley, C. C. Converse, and Mrs. H. H. A. Beach, while Edward MacDowell's "Indian Suite," Henry Schoenefeld's "Sunny South Overture" and Kelley's "Aladdin" have exploited fields of local colour in which the American finds much novelty ready to hand. Various symphonic poems and orchestral suites deserve the mention space forbids them here. Of concertos there are many, Henry Holden Huss having written an especially excellent work for piano.

In the field of the sonata MacDowell has written two masterworks, the sonatas "Eroica" and "Tragica," and a piano "Fantasy" by Arthur Whiting is a notable innovation in the free manipulation of the sonata form. The religious choral works of Dudley Buck and Horatio W. Parker deserve serious acceptance. The marches for brass band written by John Philip Sousa have gained world-wide note for their military fire and novelty. In the realm of smaller piano pieces, cantatas, and songs, there is an embarrassment of riches. The piano-works of MacDowell, who gains eminence in all fields, and of Harvey Worthington Loomis are genuine creations.

In the short-song form these two men collaborate with such sterling individualities as Kelley, Ethelbert Nevin, Foote, Wilson G. Smith, James H. Rogers, Fred Field

Bullard, Margaret Ruthven Lang, Ad. M. Foerster, Homer A. Norris, Howard Brockway and others, to give America a song literature whose importance is not surpassed in contemporary composition. There is also a large body of naturalised foreigners who, while hardly justifying the epithet American, are yet aiding to make American musical life one of great activity, a life which has accomplished more than might have been fairly expected, and gives promise most glowing.

Two Essays

by

Louis C. Elson

on

I. The Great Instrumentalists.
II. The Great Singers.

I

Great Instrumentalists

IF the time of Beethoven, Schubert, and Haydn was a golden epoch in the field of musical creation, the present has become, in even a greater degree, the era of musical execution, for we have attained a standard of musical excellence far beyond anything ever dreamed of by the classical composers. Feats which Beethoven's critics derided as being too difficult for the violin (the high C in the "Egmont" overture for example) are now readily within the scope of all good orchestral players, and our concert pianists have now definitely shelved the cadenzas which the old masters wrote for their concertos as being too simple to display the modern points of technique.

Piano technique, beginning with Bach's "Well-tempered Clavichord," advancing with Clementi and Cramer, found its transition period in the time of Moscheles, and then culminated in two diverse ways - the poetry of Chopin and the brilliancy of Liszt. All of the pianists cited in these pages will be most easily measured by four standards, viz.: —Bach, for intellectuality; Chopin, for emotion; Beethoven, for a combination of both in equipoise; and Liszt, in such works as the "Don Juan" Fantasie, for technique pure and simple, or rather pure and difficult.

D'Albert achieves his chief triumphs in the Beethoven school; Von Bülow was pre-eminent in the last five Beethoven sonatas; De Pachmann leads the Chopin band; Paderewski is famous in Chopin as well as in the entire modern school; Rosenthal scintillates with all the pyrotechnics of the latest specialists. Occasionally one finds a Liszt who is almost equally great in all the schools, or a Rubinstein in whom intellectuality and emotion are well combined.

Less diverse are the schools of violin-playing, for here the evolution has taken two rather distinct roads: pyrotechnics on the one hand, and soulful expression on the other. While these two styles are sometimes combined, as for example, in the Mendelssohn concerto, they are sufficiently distinct to enable one to classify every soloist as belonging chiefly to the one or the other school.

Paganini, the greatest violinist that ever lived (as Liszt might be called the greatest pianist), was distinctly devoted to technical display, in which he so entirely distanced all competitors that some of his cadenzas cannot be played exactly as originally written by even the greatest technicists of our time. He was able to produce the twelfth harmonic with absolute clearness (his strings were made especially thin for this effect), the most intricate double harmonics had no terrors for him; special ways of tuning were studied out by him for special effects; but we learn from contemporary authorities, that his tone was neither broad nor especially sympathetic. Joachim, in our own day, has held the violin sceptre, and combined technique and expression in a marvellous degree. A host of woman-violinists has arisen, with Lady Hallé at their head, and as will be seen in other parts of this volume, the modern school has brought forth numerous young violinists of both sexes, among whom it might be hard to select an absolute monarch of violin-playing—such as Paganini undoubtedly was—from the technical side.

On other instruments, too, one can find definite leaders, as for example, Servais, on the violoncello; Dragonetti, on the contrabass; Thomas Harper, in trumpet-playing, etc.; all illustrating in a large degree the triumph of technical skill and the modern tendency toward specialisation of effort in the music of the last hundred years.

II

Great Singers

IF, as may be seen in the article on " Great Instrumentalists " (pages 48–50), their technique has been advancing in modern times, almost the opposite may be said in regard to the art of singing. The studies required of the vocalist in the seventeenth and eighteenth centuries would be appalling to the singers of to-day, and every operatic manager finds more difficulty in finding an adequate quartette for the " Barber of Seville " than in selecting forces for " La Bohême," or even such great works as " Aïda " or " Otello "; even Wagnerian singers are becoming more plentiful than thorough *coloratura* singers.

The study of vocal art is the most ancient branch of technical musical work. Gaditanian singers were trained for performance in imperial Rome eighteen centuries ago; the Phonarci, vocal teachers of Athens, preceded even these; the early Christians made vocal conservatories of their orphan asylums in the third century; Julian, a little later, endeavoured (in opposition) to found a Pagan singing-school in Alexandria; the Copts in earliest times gave long cadenzas upon almost every syllable of their religious songs; Notker, in the tenth century, trained many dignitaries of the Church in singing; Guido, of Arezzo, in the eleventh century, taught sight-singing and the vocal syllables; the list might be carried on in an almost unbroken line down to our own times.

But the period of greatest vocal development is found in Italy in the seventeenth century. A whole race of vocal teachers culminated in Nicolò Porpora, whose pupils, Farinelli, Senesino, Caffarelli and many more, won the highest fame.

It may be mentioned *en passant* that Italy has always been prolific in natural tenors, and Spain even more so. Russia is the land of phenomenal basses; England is the natural home of the alto; America of the soprano. Whether such vocal characteristics are racial, alimentary or climatic has not yet been decided.

Yet the greatest sopranos of the world, Catalani, Malibran, Patti, do not belong to America. The highest soprano that history tells us of was Agujari, sometimes called "La Bastardella," who really sang, not squeaked, a full octave higher than the highest of our famous sopranos of to-day, and we have Mozart's authority for the good quality of her high notes.

It is not our purpose in such a very brief synopsis to speak of many of the famous singers, the list of whom alone would form a long article; we desire only to speak of those who are especially representative of some epoch or are recognised as absolute leaders in their field.

Such a leader was Luigi Lablache, the most wonderful of all bass singers. His ponderous voice could easily overtop the heaviest orchestra, yet was modulated with the skill and flexibility of a flute; the most showy cadenzas could be sung by him as easily as if he were a *soprano leggiero*, yet he could also sing the Priest's part in "The Magic

Flute," or any rôle requiring ponderous majesty. Among great altos one thinks first of Alboni.

The list of leading tenors would be a difficult one to compile, yet Rubini, Mario, and the modern Jean de Reszké are representative.

A special list of Wagnerian singers might be added, but it may be observed that the title will soon lose its especial meaning, for many of the Italian and French artists are entering this field and proving that the same application of vocal technique is necessary in the singing of Wagner's rôles that is required in Mozart or Rossini. One may learn in Italy the vocal method to be applied to the operas of Germany

A List of Abbreviations, Titles, Dignities, Institutions, Etc.

Acad., Academy.
a capp. (*I.*, *a cappella*), unaccompanied.
acc., according(ly).
accomp., accompaniment.
allg., **allgem.** (*G.*, *allgemein*), universal, general.
app., appointed.
apt., appointment.
Arab., Arabian.
Archbp., Archbishop.
arr., arranged, arrangement.
asst., assistant.

b., born.
bandm., bandmaster.
bar., barytone.
B. D., used of the Biographical Dictionary in this volume.
biog., biography, biographical.

c., composed.
ca, **circa** (*L.*), about.
cath., cathedral.
Cav. (*I.*, *Cavaliere*), Chevalier.
cent., century, as *18th cent.*
cf. (*L.*, *confer*), compare.
ch., church, chorus, choir.
chapelle (*F.*), chapel, choir.
Chev., Chevalier.
choirm., choirmaster.
clar., clarinet.
coll., collected, collection, collector, college.
collab., collaborated, collaboration.
comp(s)., composition(s).
cond., conducted, conductor (this abbreviation is here used for the equivalents in various languages, *Kapellmeister*, *maestro di cappella*, *maître de chapelle*, etc.).
Cons., Conservatory (Conservatoire, Conservatorio, Conservatorium).
cpt., counterpoint.
cptist., contrapuntist (used of an early composer of highly contrapuntal works).
ct., court; **ct.-cond.**, court-conductor; **ct.-Th.**, court-theatre; **ct.-opera**, court-opera.

d., died.
D. D., used of the Dictionary of Definitions in this volume.
dict., dictionary.
dir., director.
do., ditto.
dram., dramatic.
Dr. jur. (*L.*, *doctor juris*), Doctor of Law(s).
Dr. phil. (*L.*, *doctor philosophiæ*), Doctor of Philosophy. *h. c.* (*L.*, *honoris causa*, i. e., honorarily.)

eccl., ecclesiastical.
ed., edited, editor, edition.
e. g. (*L.*, *exempli gratia*), for example.
eng., engaged.
Engl., England, English.
est., **establ.**, established.
et seq. (*L.*, *et sequentes*, *sequentia*), and the following.

F., **Fr.**, French.
Fest., Festival.

fl., flute.
fragm., fragmentary; fragment(s).
F. (R.) C. O., Fellow of the (Royal) College of Organists, London.
Frl. (*G.*, *Fräulein*), Miss.

G., Ger., German.
gen., general.
Govt., Government.
Gr., Greek.
gr., grand.
grossherzöglich (grôs-hăr-tsākh-lĭkh, *G.*), Grandducal.
Gym., Gymnasium.

harm., harmony.
harps., harpsichord.
h. c. (*L.*, *honoris causa*), used of honorary titles.
Heb., Hebrew.
herzöglich (*G.*), Ducal.
H. M.'s Th., Her Majesty's Theatre, London.
Hochschule (hôkh′-shoo-lĕ, *G.*), "High School," college, university.
Hof (hôf, *G.*), court; a frequent prefix, as in *Hof-kapelle*, court-chapel, or court-orchestra; *Hof Kapellmeister*, court-conductor; *Hofmusikintendant*, superintendent of the court-music, etc.
hon., honorary.
Hun., Hungarian.

I., It., Ital., Italian.
ib., ibid. (*L.*, *ibidem*), in the same place.
id. (*L.*, *idem*), the same.
i. e. (*L.*, *id est*), that is.
Imp., Imperial.
incid. music, incidental music (to a drama).
incl., including.
inst., institute, institution.
instr(s)., instrument(s), instrumental.
introd., introduction, introduced.
inv., invented, inventor.

Jap., Japanese.

L., Latin.
libr., librarian.
lit., literally.
lyr., lyric.

m., married.
M(aestro) (*I.*), teacher, conductor; *m. al cembalo*, the conductor, who formerly sat at the harpsichord; *m. dei putti*, Master of the choir-boys.
m. de chap. (*F.*, *maître de chappelle*), conductor.
m. di capp. (*I.*, *maestro di cappella*) conductor.
M. E., Methodist Episcopal.
melodr., melodrama.
Met. Op., Metropolitan Opera House, New York.
mfr., manufacturer.
mgr., manager.
mid., middle.
min., minor.
mod., moderately.
m.-sopr., mezzo-soprano.
M. T. (N.) A., Music Teachers' (National) Association.
mus., music, musical, musician.
Mus. Antiq. Soc., Musical Antiquarian Society, London.
Mus. Bac. (Doc.), Bachelor (Doctor) of Music. Vide D. D.

n., near.
Nat. Cons., National Conservatory, New York.
N. E. Cons., New England Conservatory, Boston.
n. s., new style (referring to the use of our calendar in place of the Russian or old style).
N. Y., New York, U. S. A.

O., Ohio, U. S. A.
obbl., obbligato.
obs., obsolete.
op., opus, opera.
Op. com., opéra-comique; or the Opéra Comique at Paris.
Oper (*G.*), opera.
Opéra, used of the Grand Opéra at Paris.
orch., orchl., orchestra, orchestral.
org., organ, organist.
o. s., old style, see **n. s.** above.
Oxon. (*L.*, *Oxoniæ*), of Oxford.

p., part.
pcs., pieces.

P. E., Protestant Episcopal.
perf., performed.
pf., pianoforte.
Philh., **Philharm.**, Philharmonic.
Pol., Polish.
pop., popular.
Port., Portuguese.
pres., president.
Presb., Presbyterian.
prod., produced.
Prof., Professor (a special title of great distinction in Germany).
pseud., pseudonym.
pt., pianist.
pub., published, publisher.

R., Royal.
R. A. M., Royal Academy of Music, London.
R. C., Roman Catholic.
R. C. M., Royal College of Music, London.
Regius musicus, Royal musician.
ret., retired, retiring, returned.
rev., revised.
Rev., Reverend.
Rus., Russian.

sch., school.
sec., secretary.
soc., society.
sopr., soprano.
Sp., Spanish.
st., studied, studying, student.
succ., successfully, success.
supt., superintendent.
symph., symphonic, symphony.

t., teacher, taught.
th., theatre.
th., theorist (writer of treatises).
th.-cond., conductor of theatre-orchestra.
transcr., transcribed, transcription.
transl., translated, translation, translator.
Tur., Turkish.

Unit., Unitarian.
U. S., United States.
U., **Univ.**, university.

v., 1. (*L.*, *vide*) see; as *v.* B. D., see the Biographical part of this volume. *v.* D. D., see the Defining Dictionary. 2. very, as *v. succ.*, very successful(ly).
var(s), variation(s).
vla., viola.
vln., violin.
vt., violinist.

w., with.
Wis., Wisconsin, U. S. A.

Ztg. (*G.*, *Zeitung*). Gazette.

A
PRONOUNCING & DEFINING
Dictionary
of
Musical Terms, Instruments
&c.

A

A (*G.* ä; *F. I.* & *Sp.* lä.) 1. A musical pitch (435 vibrations per second, according to the standard adopted in France 1879 and at Vienna 1887, and called diapason normal). 2. Any octave of this pitch. 3. This tone designated in Absolute Pitch (q.v.) as *a'* is invariable on the oboe, and is accordingly used as the tone to which the whole orchestra is attuned. It is hence called the normal tone. 4. The major key with three sharps. 5. The minor key relative to C major.

a, a or **ab,** *L., I., F.* By, from, for, to, at, in, etc.[1]

ab (äp), *G.* "Off." Used of stops.

ab'acus harmon'icus, *L.* 1. A table of notes. 2. The arrangement of the keys and pedals of an instrument.

abanera (ä-bä-nā'-rä), *Sp.* Vide HABANERA.

abandon (ă-bäṅ-dôṅ), *F.* Lack of all restraint in emotion.

abbadare (äb-bä-dä'-rĕ), *I.* To take care.

abbandonar'si, abbandonatamen'te, abbando'ne, abbando'no, *I.* With abandon.

abbassamen'to, *I.* Lowering. **A. di mano,** (a) down-beat; (b) the carrying of one hand below the other in piano playing. **A. di voce** (vō-chĕ), *I.* Lowering of the voice. Diminution.

abbatimen'to, *I.* Down-beat.

abbellare (äb-bel-lä'-rĕ), *I.* To ornament. **abbelitura(e)** (too'-rä), **abbellimen'to(i).** Embellishment(s).

abbetont (äp'-bā-tōnt), *G.* With final emphasis.

a-b-c-d-i(e)ren (ä-bā-tsā-dē'rĕn), *G.* To sing the notes by their letter names.

Abend (ä'-bĕnt), *G.* Evening. **-glocke.** Curfew. **-lied** (lēt). Even song. **-musik** (moo-zēk'). Evening music.

abenteuerlich (ä'-bĕn-toi-ĕr-lĭkh), *G.* Venturesome.

abfal'len, *G.* To deteriorate. **-gebrochen** (äp'-gĕ-brôkh-ĕn). Interrupted. Vide CADENCE. **Abgesang** (äp'-gĕ-zängk). Refrain. It followed the two *Stollen* in the songs of the Meistersänger. **-gestossen** (äp'-gĕ-shtôs-sĕn). Staccato. **-gleiten** (äp'-glī-tĕn). To slide the finger from a black key to the next white key. **Abkürzung** (äp'-kür-tsoongk). Abbreviation. **-leiten** (äp'-lī-tĕn). To derive from. **-lösen** (äp'-lā-zĕn). To change fingers on a sustained tone. **-nehmend** (äp'-nā-mĕnt). Diminuendo.

abrégés (äb-rā-zhā), *F.* Trackers.

abreichen (äp'-rī-khĕn), *G.* On the violin, to extend the little, or draw back the first, finger.

Abreissung (äp'-rīs-soongk), *G.* Sudden pause.

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[1] Phrases beginning with these and other prepositions will be found under their principal words.

abrup'tio, *L.* An abrupt halt.

Absatz (äp'-zäts), *G.* 1. Cadence. 2. A phrase.

Abschnitt (äp'-shnĭt), *G.* Section.

abschwellen (äp'-schvĕl-len), *G.* Diminuendo.

absetzen (äp'-zĕt-zĕn), *G.* To strike two keys successively with the same finger.

absolute. Used of music that is self-derived and complete in its own form, meaning, and beauty, as opposed to operatic or programme music.

abstammen (äp'-shtäm-men), *G.* To be derived from.

Abstand (äp'-shtänt), *G.* Interval.

ab'stossen, *G.* To play staccato. **Ab'-stosszeichen** (tsī-khĕn). Staccato mark(s).

Âbstrak'ten, *G.* Trackers.

Abstufung (äp'-shtoo-foongk), *G.* Shading.

abtönen (äp'-tā-nĕn), *G.* To err from the key.

ab(h)ub (ä'-boob). A Hebrew horn.

abun'dans, *L.* Augmented.

abwechselnd (äp'-vĕkhs-ĕlnt), *G.* Alternating.

Abweichung (äp'-vīkh-oongk), *G.* A variant.

Abyssinian flute. A beak flute.

Abzug (äp'-tsookh). 1. Lifting of a finger or a bow. 2. The sliding of the finger from one key to the next.

académie spirituelle (ăk-ăd-ā-mē spĭr-ēt-wĕl), *F.* A sacred concert.

acathis'tus, *Gr.* Ancient Greek Church hymn in honor of the Virgin.

accademia (ak-käd-ā-mē'-ä), *I.* 1. An Academy. 2. A concert.

accarezzevole (äk-kä-rĕd-zä'vō-lĕ), *I.* Caressing. **accarezzevolmen'te.** Pleadingly.

accell., acceldo. Abbr. of accelerando.

accelerando (ät-chā-lĕ-rän'-dō), *I.* Accelerating (the velocity). **acceleratemen'te.** Swiftly. **accelerato,** (rä'-tō). Swift.

accent (in *F.*, ăk-säṅ). **accento** (ät-chĕn'-to), *I.* 1. Emphasis, force, on a tone, a chord, a beat. 2. An accent mark (q.v.). The first beat of every measure receives a *primary accent.* In 4-4 time, the third beat receives a lighter or *secondary* or *sub-accent.* 3. In 6-8 or 6-4 time the fourth beat takes a *secondary* accent. In 9-8 time the fourth beat has a *secondary a.*, and the seventh a *tertiary a.* still lighter. The regular skeletonic accent of the standard measure is called the *grammatical, metrical, natural* or *regular a.;* this is modified by the *rhythmical* and the *æsthetic, emotional, pathetic, poetical* or *rhetorical* accent.

accent-mark. One of the numerous signs of stress; as > sfzorzando or ∧ (strictly tenuto); ' or ,, used (a) to indicate *pitch* (q. v.) as c'' and $C_{,,} = c^2$ and C_2; (b) as an abbreviation of *foot* (q. v.) as 8' = 8-foot.

accent'or. Leader of a chorus.

accentuare (too-ä'-rĕ), *I.* **accentui(e)-ren** (ak-tsĕn-too-ē'-rĕn), *G.* To accent. To accentuate. **accentua'to.** With marked accent

accentuation. The act or art of properly distributing emphasis.

accen'tus, *L.* Portion(s) of the ritual song of the Church, chanted by the priest at the altar; in contradistinction to the Concentus, sung by the assistants or choir. **A. ecclesiastici,** *L.* Melodic formulæ used in the Church in reciting, the collects, etc. They correspond with the comma, semicolon, interrogation, etc., of ordinary writing, and are of seven kinds, called *immutab'ilis*, monotone; *me'dius*, a minor third; *grav'is*, a fifth; *acu'tus*, sol mi mi sol; *modera'tus*, rising a second and returning; *interrogati'vus*, falling a second and returning; *final'is*, sol la sol fa mi re—thus closing in the Dorian key.

Accessis'ten, *G.* Unpaid choristers.

accessory notes. The subordinate notes of an ornament. **accessory tones.** Overtones.

acciaccato (ät-chĭ-äk-kä'-tō), *I.* Violent.

Acciaccatur (ät-tsĭ-äk-kä-toor'), *G.* The doubling of the 6-4 chord on the dominant, the right hand alone resolving it.

acciaccatura (ät-chäk-kä-too'-rä), *I.* A short appoggiatura, usually a grace-note, struck at the same time with its principal, but instantly released.

accidentals, *E.* **accidenti** (ät-tshĭ-dĕn'-tē), *I.* **accidents** (ăk-sĭ-dän), *F.* Sharps, flats, and naturals, foreign to the key-signature.

accolade (ăk-kô-lăd), *F.* Brace.

accompagnamento (äk-kom-pän-ya-mĕn'-to), *I.* Accompaniment; figured bass. **accompagnare** (yä'-rĕ). To accompany. **accompagnato** (yä'-tō). Accompanied.

accommodare (dä'-rĕ), *I.* To tune.

accompagner (ăk-kôm-pīn-yā), *F.* To accompany. **accompagné** (ăk-kôm-pīn-yā). Accompanied. **accompagnement** (ăk-kôm-pīn-yŭ-mäṅ). Accompaniment.

accompaniment. A part or parts added to other principal parts. **a. ad libitum.** Optional accompaniment. **a. obbligato.** Accompaniment essential. **accompanist.** One who plays accompaniments.

accoppiato (äk-kôp-pĭ-ä'-tō), *I.* Tied.

accord, *E* (in *F.*, ăk-kŏr), 1. Consonance. 2. A chord; **à l'ouvert,** on the open strings; **natural,** a fundamental chord; **parfait,** a triad; **renversé,** inverted; **de sixte ajoutée,** chord of the added sixth. Vide ALTERED. **accordant** (ăk-kôr-däṅ), *F.* In concord. **accorder** (ăk-kôr-dā). To tune. **accordeur** (dŭr). 1. A tuner; 2. a set of 12 tuning forks giving the tempered scale. 3. Monochord. **accordoir** (ăk-kôr-dwär). A tuning-key, hammer, or cone.

accordamen'to, accordanza (dän'-tsä), *I.* Consonance.

accor'dance, accor'dature, *E.* **accordatura** (too'-rä), *I.* The system of tuning the strings of an instrument; thus, the **a.** of a violin is g-d-a-e.

accordare (dä-rĕ), *I.* To tune. **accordan'do.** Tuning; in tune.

accor'deon. A free-reed instr. inv. by Damian of Vienna, 1829. The tone is produced by a double set of bellows acting upon metallic tongues. The right hand presses buttons or keys giving an incomplete chromatic scale; the left hand has a few bass tones.

accor'do, *I.* 1. A chord. 2. An old Italian instrument of twelve or more strings.

accoupler (ăk-koo-plā), *F.* To couple. **accouplez** (ăk-koo-plā). "Draw the coupler."

accrescendo (ak-krĕs-shĕn'-do). *I.* Crescen'do. **accrescimento** (ac-crā-shē-mĕn-tō). Augmentation as of a fugal theme. **punto d'a.,** the dot placed after a note to prolong it. **accresciuto** (shoo'-tō), *I.* Augmented.

acetab'ulum, *L.* An ancient instr. of percussion. Earthen vessels beaten as drums or clashed as cymbals.

achromat'ic. Lacking accidentals and modulations.

acht (äkht), *G.* Eight. **Achtfusston** (äkht'-foos-tōn) or **8-füssig** (füs-sĭkh). Eight-foot tone. **8-stimmig** (shtĭm-mĭkh). For eight voices or instruments.

Achtel (äkhtl), **Achtelnote,** *G.* Eighth note; quaver. **Achtelpause,** *G.* Eighth-rest.

A Chula (ä choo'-lä), *Port.* A dance like the fandango.

ac'ocotl. A Mexican plant from whose stalk an aboriginal wind-instr. of the same name was made.

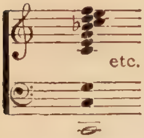
acolyth'ia, *Gr.* The order of service in the Greek Church.

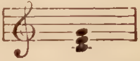
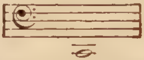
acous'tics (ä-kow'-stix, or ä-koo'stix), *E.*, **acoustique** (ä-koos-tēk), *F.* The science of sounds.

Acoustics.

By J. S. Shedlock.

THE term Acoustics is derived from a Greek verb signifying to hear, and the science of acoustics tells us about the production and propagation, also the comparison, of sounds. When a pianoforte string is struck by a hammer or a violin string by a bow, it trembles, sways to and fro and thus sets the surrounding air a-trembling; the air-particles sway to and fro producing a wave as a light breeze sets a corn-field waving; so we speak of waving air, or waves of air. These waves strike the ear and their motion is passed on to the brain and becomes what is called sound; but by what wonderful process one changes into the other does not concern us here. ¶ When the swaying to and fro of the particles of an elastic body is steady and sufficiently rapid, a musical sound results, otherwise, only noise. The word *sound* indeed is generally understood to mean a musical one, hence sound is contrasted with noise. We speak of the noise of thunder or of battle, but of the sound of an instrument or of the human voice. Nature frequently offers a mixture of sound and noise, as in a waterfall, in which sometimes the one sometimes the other predominates. ¶ *Vibration* is the name given to the swaying to and fro of the particles of an elastic body, and of this motion the clock pendulum gives a clear and simple idea. The particles only sway but the motion is passed on. When a glass ball is pushed against one end of a row of glass balls touching one another, the ball at the other end flies off. The motion of the first ball has been passed on from ball to ball until it has reached the extreme one. Vibrations when steady and sufficiently rapid produce sounds which may be higher or lower, and the higher the sound the greater the number of swayings to and fro, or vibrations, within a given time. There are two special instruments by means of which air-vibrations can be easily counted: one is Savart's toothed wheel, the other the Siren. When one sound is higher than another, it is said to be of higher pitch; when lower, of lower pitch. The shorter a string, the higher its pitch. If a violinist, setting one of the strings of his instrument in motion by means of the bow, slides his finger along that string toward the bridge, the sound will become continually of higher pitch: for the string is gradually shortened, the ever-increasing portion behind the finger being cut off from the vibratory movement caused by the bow. There is, therefore, a topsy-turvy connection between the number of vibrations produced by a string, and the length of that string. ¶ Vibration can be felt if a glass jar over which a bow has been drawn is touched lightly with the finger. Vibration can be seen when the string of a piano or violin is struck by a hammer or bow. Vibration can be shown by attaching a strip of sheet copper tapering to a point to one of the prongs of a tuning-fork. If the latter be set in motion, and the copper point be placed on a piece of smoked glass, it will give the exact record of the exact swaying to and fro of the fork. ¶Strings such as are used in the pianoforte and violin when set in motion would of themselves create very faint sound-waves. The sound has to be strengthened. In the pianoforte the motion is not communicated directly to the air, but first to a massive sound-board. In a violin the little sound-post plays an important part in passing on the vibrations from the string to the back of the instrument. The strengthening of tone by such means is apt to be overlooked. ¶Particles of air when set in motion by a vibrating body first move from their point of rest to a certain distance and then back through the point of rest to a similar distance in an opposite direction ; the distance between these extreme points is the extent, or as it is named, the *amplitude* of the vibration. As the vibrating body returns to a state of rest, that distance gradually diminishes and finally vanishes, just as it does when, the chain giving out, the clock pendulum slows down and finally stops. The degree of loudness or softness of a sound depends on the extent or amplitude of the vibration, the wider the one the louder the other. Sound travels at freezing temperature at the rate of 1090 feet per second ; with increase of temperature there is increase of velocity, for the air thus becomes more elastic. Sound travels faster in water than in air because the former is more elastic. The degree of closeness of the particles of the medium, air, water, gases of different kinds, through which sound travels has also an influence on velocity. ¶Sound diminishes in intensity according to the distance. Throw a stone into a pond and see how the expanding waves become feebler and feebler in proportion as they are distant from the spot which generated them. So it is with sound-waves. Intensity varies inversely as the square of the distance, *i.e.*, if a sound is heard twenty feet away from the instrument producing it, at forty feet, twice the distance, it will only be a quarter as loud : the square of 2 = 4, and the relationship of the two sounds is as one to four, or ¼. This is of course theory; in practice sound is mostly intensified in various ways, so that it does not lose its strength at this exact rate. ¶A string set in motion, that is into a state of vibration, produces a note higher or lower according to its length. That note, however, is not a simple sound, but one made up of many sounds. For in addition to the whole string vibrating, it divides into two, three, four, and indeed into many portions, all of which vibrate in themselves at the same time that the whole string is vibrating. And these portions being shorter give out higher sounds than that of the whole string, and they bear themselves the self-evident name of *Overtones*. They are also called *upper partials* because they are higher sounds produced by parts of the string. The swaying to and fro of these parts is not so great as that of the whole string, therefore the sounds they pro-



duce are fainter. The halves give a louder sound than the thirds, the thirds than the quarters and so on. All these sounds mix so thoroughly together as to give the impression of one simple sound, and it is upon their order and number, which differ in different instruments, that quality of tone depends. Here are the first eleven notes of such a compound sound—they can be heard and analyzed by pressing the "loud" pedal of a pianoforte, striking the low c indicated and listening intently and long. Out of the overtones which are repeated we secure easily  the simplest of all chords in harmony. ¶If the key of the lowest note  is pressed down on a pianoforte without producing any sound, and so held, then if the above chord is struck sharply, the fingers after the blow being instantly removed from the keys, then that chord will continue to sound, although the strings which produced it have ceased to vibrate. Portions of the string of the lowest note have been set swaying to and fro, for the key pressed down removing the damper from its string left it free to vibrate. These portions vibrate by what is called *sympathetic attraction.* Repeat the experiment, but immediately after the chord has been struck, raise the key of the lowest note, and the chord is no longer heard. ¶It has already been stated that by means of certain instruments the numbers of vibrations of sounds can be counted, and they can therefore also be compared. Of any two notes an octave apart the upper one has twice as many vibrations as the lower. Of any two notes a perfect fifth apart the relationship between upper and lower is as 3 to 2. Of any two notes a major third apart as 5 to 4, and a minor third as 6 to 5. We see then that the perfect consonances, the 8th, 5th, and 4th, have the simplest relationship, 2 to 1, 3 to 2, 4 to 3. Next in order come the imperfect consonances, the major and minor thirds, 5 to 4, and 6 to 5; in no case is a higher figure than 6 required. From these relationships the major diatonic scale can easily be constructed, and then if the relationships between each note of the scale and the succeeding one be taken, it will be found that the intervals between c and d, f and g, a and b are equal, that d to e and g to a are slightly smaller and that e to f and b to c are alike. The former are called tones, either major or minor, and the last two semitones.

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acte de cadence (ăkt-dŭ-kă-däṅs), *F.* A progression to or toward a cadence.

action. The mechanism of an instrument.

actin'ophone. A device for producing sound by means of actinic rays.

act music. Cantatas composed by the Professor of Music at Oxford for special occasions.

act-tune. Music between the acts of a play.

acuité (ăk-wē-té), *F.* Acuteness.

acustica (ä-koos'-tĭ-kä), *I.*, **Acustik** (ä-koos-tēk'), *G.* Acoustics. **acustisch** (tĭsh), *G.* Acoustical.

acuta (ä-koo'-tä), *I.* 1. Acute, shrill. 2. A shrill 2-ft. mixture-stop.

acu'tæ clav'es, *L.* The name given by Guido to the tones from a to g.

acute. High in pitch, shrill.

acutus, *L.* Vide ACCENTUS.

ad, *L.* To, for, at.

adagio (ä-dä'-jo), *I.* 1. Slow, slower than andante, not so slow as lento. 2. A slow movement or division of a symphony or sonata. **adagietto** (ä-dä-jĕt'-tō). A little faster than adagio. **adagissimo** (jĭs-sĭ-mo). Extremely slow.

adaptation, *E.*, **adattazione** (ä-dät-tä-tsĭ-ō'-nĕ), *I.* An arrangement or transcription.

adasio (ä-dä'-sĭ-ō), *I.* Adagio.

added lines. Ledger lines. **added sixth.** Vide SIXTH.

additato (äd-dĭ-tä'-tō), *I.* Fingered.

additional keys. Those above f''' on the piano. **additional accompaniments.** Accompaniments or parts added to a work by another hand than that of the composer.

addolorato (äd-dō-lō-rä'-tō), *I.* Melancholy.

Adel (ä'-dĕl), *G.* Majesty.

Adi'aphone. Vide GABELKLAVIER.

Adi'aphonon, *G.* A piano of permanent tune, inv. in 1820 by Schuster. The tone was produced by metal bars.

adirato (ä-dĭ-rä'-tō), *I.* Angry. **adiratamen'te.** Angrily.

adjunct notes. Unaccented auxiliary notes.

Adjuvant (ät'-yoo-fänt), *G.* Assistant to a chorister.

Adler (ät'-lĕr), *G.* A rarely used organ-stop.

ado'nia. An ancient musical feast.

adornamen'to (pl. **-i**), *I.* An embellishment.

adoucir (ă-doo-sēr), *F.* To soften, to flatten.

adquis'ta or **adsuma'ta vox,** *L.* The extreme low tone.

adufe (ä-dhoo'-fĕ), *Sp.* Tambourine. **adufero** (fā'-rō). Player of it.

A-dur (ä-door), *G.* The key of A major.

æ'rophone. A kind of harmonium.

ængstlich (ĕnkst-lĭkh), *G.* Anxiously.

æol'harmon'ica. A kind of seraphine.

Æo'lian. 1. Vide MODES. 2. The fifth of the authentic Gregorian modes. 3. An automatic reed instrument in which the performer controls the time, the stops, and the expression.

Æo'lian Harp or **Lyre.** An instr. inv. by Kircher in the 17th century. It is usually a box set in a window and fitted with 6 or more strings of silk or gut, tuned in unison, passing over bridges about ¾-inch high. The strings are so arranged that the air causes vibration among them. The varying humours of the wind produce a strangely sweet and various harmony, the different overtones being audible in a shifting concord of eerie beauty.

Æolian mute. A combination of the pitch-pipe and mute.

Æolian pianoforte. A piano inv. by T. Gilbert about 1850, and provided with free reeds and a bellows for giving the piano a sustaining power.

æoli'na. 1. A small free-reed mouth instr., inv. by Wheatstone, 1829. 2. An organ-stop.

æolo'dicon or **æolo'dion,** *Gr.* A keyed instr. in which the tone is produced by steel springs, put in vibration by bellows.

æolomelo'dicon. The same instrument with brass tubes to reinforce the springs.

æolopan'talon. An æolodicon combined with a piano.

Æolsharfe (ā'-ôls-här'-fĕ), *G.* Æolian harp.

Æolsklavier (ā'-ôls-klä-fēr), *G.* A keyboard wind instr., inv. 1825, by

Schortmann, with reeds of wood instead of metal.

Æota'na, *Gr.* A small mouth instr. of short metallic reeds.

Æqual (ā-kwäl), *G.*, from Lat., signifying "8-ft." Vide STOP.

æquiso'nus, *L.* Unison. **æquiso'nans.** Concordant.

æquiva'gans, *L.* Simultaneously syncopated or varied in all the parts.

Æquivoken (ā′-kwĭ-fō-kĕn), *G.* Meistersinger airs of the same name.

ære recurvo., *L.* Bucena.

æ'rophone. A French melodeon.

aevia (ē′-vĭ-ä), *L.* Abbr. (the vowels only) of Alleluia.

affabile (äf-fä′-bĭ-lĕ), *I.* Affable. **affabilità** (bē-lĭ-tä′). Cordiality. **affabilmen'te.** Affably.

affanna'to, affano'so, *I.* Tormented, distressed.

affectirt (äf-fĕk-tērt′), *G.* With affectation.

affectueux (ăf-fĕk-tü-ŭ′), *F.* Affectionate.

affettazione (tä-tsĭ-ō′-nĕ), *I.* Affectation. **affettatamen'te.** Affectedly.

affet'to, *I.* Affection. **affettuoso.** Affectionate. **affettuosamente.** Affectionately. **affettivo** (tē′-vo). Affecting.

affilar', *I.* Vide FILAR.

affinity. Close relation (as of keys).

afflizione (äf-flē-tsĭ-ō′-nĕ). Sorrow. **aflit'to.** Sorrowful.

affrettan'do, affrettate (tä′-tĕ). Hurrying. **affretto'so.** Hurried.

afofa'. Portuguese fandango.

after-beat. Two notes used as ending a trill. **after note.** A small unaccented note taking its time from the preceding.

agevole (ä-ja′-vō-lĕ), *I.* Agile. **agevolmen'te.** Nimbly. **agevolezza** (ä-jā-vō-lĕd′-zä). Agility.

aggiustato (äd-joos-tä′-tō), *I.* Adjusted, arranged, adapted. **aggiustatamen'te.** In strict time.

aggraver la fugue (ăg-gră-vā lä füg), *F.* To augment the (subject of a) fugue.

agiatamente (ä-jät-ä-mĕn′-tĕ). Easily.

agilità (ä-jēl-ĭ-tä′), *I.* Agility. **agilmen'te.** Nimbly.

agitato (ä-jĭ-tä′-tō), *I.* Agitated, hurried. **agitamen'to, agitazione** (ä-jē-tä′-tsĭ-ō′-nĕ). Agitation.

agité (ă-zhē-tā′), *F.* Agitated.

agli (äl′-yē), *I.* Vide AL.

Ag'nus De'i. *L.* "Lamb of God." Vide MASS.

ago'ge, *Gr.* 1. The order of intervals of melodic progression. 2. Rhythmical order of accents and duration. 3. Expression. **Ago'gik,** *G.* The art of expression by rubato, acceleration, &c. **ago'gic accent.** Expression mark.

agraffe (ă-grăff), *F.* A small pin to check the vibration of a piano string.

agréments (ă-grā-mäṅ), *F.* 1. Embellishments. 2. Incidental music and dancing.

ai (ä′-ē), *I.* To the. Vide AL.

aigre (ĕgr), *F.* Harsh, sharp. **aigrement** (ĕgr-mäṅ). Sharply.

aigu (ĕ-gü), *F.* Acute, shrill.

air, *E.* and *F.* A melody, or tune; an aria. **a. à boire** (bwär). A drinking song. **a. à reprises** (rŭ-prēz). Catch. **a. chantant** (shäṅ-täṅ). A lyric. **a. détaché** (dā-tă-shā). A single air detached from a larger work. **a. rapide** (ră-pēd). A flourish. **a. varié** (vă-rĭ-ā). Theme with variations.

Ais (ä-ĭs), *G.* The note or key "**A**" sharp.

aisé (ĕ-zā), *F.* Easy. **aisément** (ĕ-zā-mäṅ). Easily, freely.

aiuton (ī′-ū-tän), *Gr.* An organ made of tuning-forks, inv. by Charles Clagget and guaranteed never to require retuning.

ajakli-keman (ä-yäk′-le-kā-män). A Turkish violin.

Akkord (äk-kôrt′), *G.* A chord. **A.-passage.** An arpeggio. **A.-zither.** 1. The auto-harp. 2. A set of instruments.

Akromat (ä-krō-mät′), *G.* A musician.

akromatisch (ä-krŏ-mä′-tĭsh), *G.* Achromatic.

Akustik (ä-koos′-tēk), *G.* Acoustics.

à la, au, aux, al, all', alla, alle, allo, agli, ai, *F.* and *I.* Varying combinations of the different genders of the article "the" with the preposition "to," meaning "in the manner of," as *à la grecque*, and *alla cappella*.

a'lamoth, *Heb.* Obscure and disputed musical term in Psalm LXVIII, 25.

alar'um, *L.* **all' armi,** *I.* A call to arms.

albada (ăl-bä'-dhä), *Sp.* A morning serenade.

Alberti Bass. A bass consisting of monotonous simple broken chords. So called after its alleged inventor. Vide B.D.

albogue (äl-bō-gā'), *Sp.* An instr. of the flute species.

Albumblatt (äl'-boom-blät). Album-leaf. Plural, **A.-blätter** (blĕt-ter).

alcuna (al-koo'-na), *I.* Some; as **con a. licenza,** with some licence.

alelu'ya, *Sp.* Hallelujah.

alemana (äl-ĕ-mä'-nä), *Sp.* Old Spanish dance.

Alexandre organ. Vide AMERICAN ORGAN.

aliquot. Used of the parts into which a vibrating string is subdivided in producing overtones. **Aliquotflügel,** *G.* A piano inv. by Blüthner with a sympathetic octave string for each note. **Aliquottheorie** (äl'-ĭ-kwôt-tā-ō-rē), *G.* The theory of overtones.

al'la. Vide AL.

allargan'do, *I.* Gradually slower and broader.

all' ova. Vide OTTAVA.

alle (äl'lĕ), *G.* All: **alle Instrumente.** All the instruments; *tutti.*

allegrativo (al-lā-grä-te'-vō); **allegramen'te, allegran'te,** *I.*; **allégrement** (ăl-lā-grŭ-mäṅ), *F.* Gayly and quickly.

allegrettino (äl-lā-grĕt-tē'-nō), *I.* A little slower than allegretto.

allegret'to, *I.* Slower than allegro, but blithe and cheery.

allegrezza (äl-lā-grĕd'-za); **allegria** (grē'-ä), *I.* Joy, cheer.

allegro (äl-lā'-grō), *I.* Very fast, though slower than Presto; it usually indicates a high rate of speed. This may be modified by additional phrases as *allegro ma non troppo.* **allegri di bravura** (äl-lā-grē dē brä-voora), *I.* Compositions to display virtuosity. **allegrissimamen'te, allegris'simo,** *I.* Extremely fast. **allegro con moto,** *I.* **a. di molto.** Very fast. **a. moderato, a. non molto, a. non troppo,** *I.* Moderately fast. **a. giusto** (joos'-to), *I.* Fast; but exactly in time.

allein (äl-līn'), *G.* Alone, single. **A.-sang.** Solo. **A.-sänger,** or **-spieler.** Solo-singer (or player).

alleluia, allelujah (äl-lā-loo'-yä), *Heb.* "Praise the Lord;" Hallelujah.

Allemande (ăl-mänd), *F.* 1. A German national or peasant dance in 3-4 or 3-8 time; in some places 2-4 time 2. A French imitation of this dance 3. A movement in the classic Suite of Bach, etc.; in 4-4 time, *andantino*, with a short note on the up-take.

allentato (tä'-tō), **allentamen'to, allentan'do,** *I.* Retarding.

allgemeiner Bass (äl-khĕ-mī'-nĕr bäs), *G.* Thorough bass.

allied. Accessory.

allmählich, allmählig (äl'-mā-lĭkh), *G.* Gradually.

allonger l'archet (ăl-lôṅ-zhā lăr-shȧ), *F.* To prolong the bow stroke.

allo'ra, *I.* Then.

Almain, Alman, Almand. Allemande.

Alma Redemp'toris, *L.* Hymn to the Virgin.

al'penhorn, alp'horn. A horn used by the Alpine herdsmen; it is made of strips of firwood from 3 to 8 feet long. It has a limited range.

alphabet. The 7 letters used in music, A–G.

alt (ält), *I.* High. **In alt** is applied to tones in the first octave above the treble staff, as b''; **in altissimo** refers to tones in the second octave above the treble staff, as d'''.

al'ta, *I.*, **alt,** *G.* High, or alto; as **Althorn. octava alta.** An octave above.

al′ta, *Sp.* An old Spanish dance.

alterata (ä′-tä), *I.* Scales with notes foreign to the Church modes.

altera′tio, *L.* The doubling of the time value.

alterato (äl-tĕ-rä′-tō), *I.*, **altéré** (äl-tā-rā), *F.*, **altered,** *E.* Changed chromatically, especially applied to certain inverted chords.

Altered Chords.

By Charles W. Pearce, Mus. Doc.

A CHORD originally formed by a combination of notes belonging to the Diatonic Scale of any key can be chromatically altered by the addition of an accidental ♯, ♭, or ♮, to one or more of its intervals. A chord ceases to be chromatic when it induces modulation: being then a diatonic chord in the new key. In modern harmony, the combinational tendency of the Diatonic Scale is to arrange itself in a perpendicular series of thirds above the 5th degree or dominant of the scale, according to this formula: ¶ Reckoned from the lower note (or root) the intervals are: 1. Major 3d; 2. Perfect 5th; 3. Minor 7th; 4. Major (or minor) 9th; 5. Eleventh (compound 4th); 6. Major (or minor) 13th (compound 6th). ¶ Thus the first sign of chromatic alteration is the interchangeability of the major and minor 3d and 6th of the scale. The harmonic formula shown in Fig. 1 can be built up on the dominant notes of the two adjacent keys, (viz.: those keys having one sharp or one flat more or less than the signature of the tonic key). And as these additional formulæ can be used in the tonic key without modulation to either of its adjacent keys, their roots are conveniently called supertonic and tonic to show their relationship to the scale of the tonic. ¶ The supertonic root is dominant of the next sharp key. ¶ The tonic root is dominant of the next flat key.

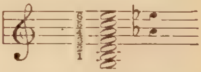


Fig. 1. — The small black notes indicate those intervals above the Dominant which are most susceptible of chromatic alteration.

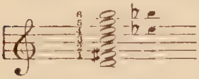


Fig. 2.—Supertonic Formula.

¶ In the supertonic formula the necessary major 3d of the root (1 of the series) is an invariable chromatic alteration. The interchangeability of the major and minor 3d of the scale (4 of the series) is a confirmation of No. 6 of the Dominant formula (Fig. 1). The interchangeability of the major and minor 7th of the scale (6 of the series) is the characteristic chromatic alteration of the supertonic formula. ¶ In the tonic formula the necessary minor 7th of the root (3 of the series) is an invariable chromatic alteration. The interchangeability of the major and minor 6th of the scale (6 of the series) is a con

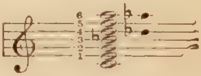


Fig. 3.—Tonic Formula.

firmation of No. 4 of the Dominant formula (Fig. 1). The interchangeability of the major and minor 2d of the scale (4 of the series) is the characteristic chromatic alteration of the tonic formula. ¶ From the harmonic formulæ shown in Figs. 1, 2, 3, the chromatic scale is derived. This chromatic scale is the same for both major and minor keys having the same tonic; but the difference of key signature induces changes in the number of accidentals used. Compare Figs. 4 and 5. ¶ With the introduction of the chromatic element into harmony, the absolute distinction of major and minor disappears, and the key tonality becomes one. ¶ To facilitate the notational convenience of the chromatic element in harmony, the enharmonic equivalents of several degrees of the chromatic scale are freely admitted. ¶ Chromatic alteration is chiefly observable in triads and in chords of the seventh with their inversions. ¶ Fig. 6 shows the triads on the seven degrees of the diatonic scale. Fig. 7 shows how these triads may be chromatically altered in the same key without necessitating modulation to any other key.

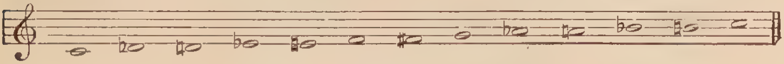


Fig. 4.—Signature of C Major.

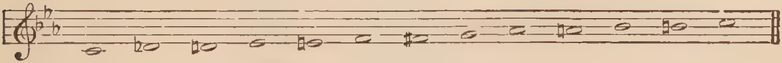


Fig. 5.—Signature of C Minor.

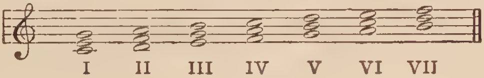


Fig. 6.

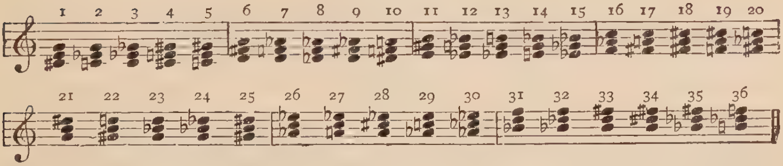


Fig. 7.

¶ Of these Nos. 1, 4, 18, 19, and 28, show an enharmonic substitution of C sharp for D flat; Nos. 4, 5, 11, 22, and 25 have G sharp instead of A flat; Nos. 10, 21, 25, and 34 have D sharp for E flat; Nos. 3 and 15, have G flat for F sharp; and No. 30 has C flat for B. It may also be remarked that Nos. 30 and 15 are the only triads of the series which have all three of their notes altered from the notation of the diatonic scale of C; but it will be observed that in No. 30 two of these altered notes (A flat and E flat) are the notes shown in Fig. 1 to be those first susceptible of chromatic alteration in the key of E; and in No. 15 two of the altered notes belong to the supertonic formula shown in Fig. 2. A glance at Fig. 7 is sufficient to show that "enharmonic substitution" is only made use of in modern music in order to throw the altered chords into an easily recognizable harmonic shape such as triads or sevenths (or their inversions). ¶ Distinguishing names of a purely fanciful character have been given to the first inversions of several of the chords in Fig. 7 (see Fig. 8). ¶ One other triad containing three altered notes remains to be shown—this can be written either as the major triad of the flattened dominant or its enharmonic equivalent, the sharpened subdominant of the key, as in Fig. 9. ¶ Figure 9 exemplifies also the ordinary treatment of chromatically altered triads, viz.: they are usually followed by some form of dominant harmony. ¶ The chords of the seventh built on the seven degrees of the diatonic scale (see Fig. 10) may (like the triads in Fig. 6) undergo chromatic alteration. ¶ A chromatic alteration of Fig. 10, I, III, V, VII, has already been shown in Fig. 3 by the flattening of the leading note of the scale; and similar alterations of Fig. 10, II, and IV, have been observed in Fig. 2 by the sharpening of the subdominant of the scale (see Fig. 11). ¶ Fig. 11 shows that a chord of the seventh may consist of

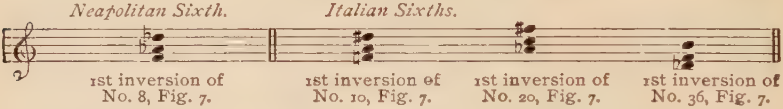

Neapolitan Sixth.
Italian Sixths.
1st inversion of No. 8, Fig. 7.
1st inversion of No. 10, Fig. 7.
1st inversion of No. 20, Fig. 7.
1st inversion of No. 36, Fig. 7.

Fig. 8.

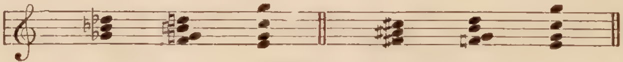


Fig. 9.

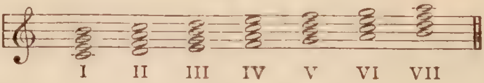


Fig. 10.

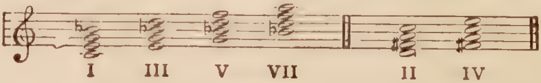


Fig. 11.

the following different series of intervals from the bass : ¶I, and II, Major 3d : Perfect 5th : Minor 7th ; III, and IV, Minor 3d : Dim. 5th : Minor 7th ; V, Minor 3d : Perfect 5th : Minor 7th ; VII, Major 3d : Perfect 5th : Major 7th. ¶A further reference to Figs. 1, 2, and 3, shows that the harmonic superposition of three minor 3ds one above the other—that familiar combination of notes known as the chord of the Diminished 7th—is possible over every note of the unaltered Diatonic Scale by chromatic or enharmonic alteration without necessitating modulation. ¶Accordingly each note of the Diatonic Scale may bear the chromatic alteration of its own chord of the 7th as shown in Fig. 13. ¶And with the chromatic alteration (Fig. 14) of the root itself the permutations are almost endless. ¶It only remains to give the distinguishing names which have been fancifully applied to one or two of the chromatically altered chords of the 7th in an inverted shape.

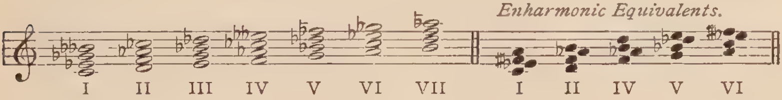


Fig. 12.

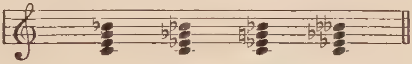


Fig. 13.

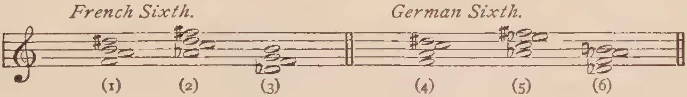


Fig. 14.

¶Of these (1) is the second inversion of VII in Fig. 10, with the sixth of its bass chromatically raised. (2) is the second inversion of II in Fig. 11 with its bass chromatically lowered. (3) is the second inversion of V in Fig. 10, with its bass chromatically lowered. (4) is the first inversion of II in Fig. 10 with its root chromatically raised. (5) and (6) are respectively chromatic alterations of the first inversions of IV in Fig. 11, and VII in Fig. 12. ¶It will be observed that the distinguishing feature of the chords in Fig. 14 is the interval of the *Augmented 6th*. In the usual resolution of such chords, care should be taken to let the two notes forming the Augmented 6th proceed outwardly, each by step of a semitone.

alterezza (äl-tĕ-rĕd′-zä), *I.* Haughtiness.

alternamen′te, alternan′do, *I.* Alternating.

alternations. Tunes for bells.

alternativo (tē′-vō), *I.* 1. Alternative; a choice of methods. 2. A short trio.

Altgeige (ält′-gī-khe), *G.* The viola.

Althorn. Vide SAXHORN.

altieramente (tĭ-ā′-rä), *I.* Haughtily.

alti naturali. Male altos, or counter-tenors, as opposed to castrati.

altisonan′te, altiso′no. Sonorous.

altis′onous. High-sounding, used of the highest male voice.

altis′simo, *L.* Vide ALT.

altist, altista (äl-tēs′-tä), *I.*, **altiste** (äl-tēst), *F.* An alto singer.

Alt′klausel (ält′-klow-zĕl), *G.* The progression of the alto part in a cadence.

alto (äl′-tō), *I.* 1. High; originally applied to the high range of the artificial or falsetto tenors (*castrati*, *alti naturali*, *tenori acuti*, *falsetti*, counter-tenors). Thence the term has been applied to the lower range of women's or boys' voices, ordinarily extending from g below the treble staff to c′′ (an octave above middle C). 2. Viola, also alto viola. **a. primo,** *I.* The higher alto. **a. secondo,** *T.* The lower alto. **a. tenore,** *I.* The higher tenor.

al′to-basso, *I.* An obs. dulcimer with a few gut strings, struck with a stick in the left hand, while the performer held a flageolet in the right hand.

alt′ottava, *I.* Vide ALTA.

Altposaune (ält′-pō-zow-nĕ), *G.* Alto trombone.

al′tra, al′tro, *I.* Another. **altra volta.** Encore. **altro modo.** Alternate manner.

Altsänger (ält′-zĕng-er), *G.* Alto, or counter-tenor.

Altschlüssel (ält-shlüs′-sĕl), *G.* The alto clef.

Altviole, *G.* The viola.

al′tus, *L.* Alto or counter-tenor.

alzamento (äl-tsä-mĕn′-to), *I.* An elevating, as of the voice. **a. di mano.** Up-beat.

alzando (äl-tsan′do), *I.* Raising.

amabile (ä-mä′-bĭ-lĕ), *I.* Amiable. **amabilmen′te.** Amiably. **amabilità** (bē-lĭ-tä′). Tenderness.

amarezza (ä-mä-rĕd′-zä), *I.* Bitterness. **amaro** (ä-mä′-rō). Bitter. **amarissimamen′te, amarissimo.** Very bitter(ly).

amateur (ăm-ä-tŭr′), *F.* A "lover" of an art, who does not make it his profession; makes it rather an avocation than a vocation.

Amati. A violin made by the brothers Amati. Vide B. D.

am′bira. An African wooden drum with vibrating tongues of wood or iron.

am′bitus, *L.* Compass or range.

am′bo or **ambon.** The platform where canons were sung in the mediæval Eastern Church.

Ambro′sian, Ambrosia′nus. Introduced by Ambrose. Vide B. D. **A Hymn.** The "Te Deum" doubtfully credited to him.

ambuba′ja (äm-boo-bä′-yä), *L.* A strolling flute-player from Syria. Vide ANBUBA.

ambulant (äṅ-bü-läṅ), *F.* Vagabond musician.

âme (äm), *F.* Soundpost.

amen (ä-mĕn′), *Heb.* "So be it."

American fingering. That system of fingering in which x indicates the thumb; in foreign fingering, the thumb is called the first finger and marked 1.

American organ. Originally called "Melodeon" or "Melodie." A free-reed instrument differing from the older harmonium (q. v.) in that the air is drawn through the reeds by suction, instead of forced outward through them; this gives a superior control and shading; inv. by Jeremiah Carhart. Its superiority, recognised in Europe more than at home, is also due to the better voicing of the reeds and the resonant air-chambers developed by Mason & Hamlin. The stops are many, and imitate various instruments.

amore (ä-mō´-rĕ), *I.* Love; affection. **amorevole** (rā´-vō-lĕ), **amorevolmen´te, amoro´so, amorosamente.** Loving(ly).

amphichord. Lira barberina (q. v.).

A´morschall (ä´-môr-shäll), **Amorsklang,** *G.* An imperfectly valved French horn, inv. by Kölbel, 1760.

ampho´ter, *Gr.* A series of tones common to two registers.

ampollo´so, ampollosamen´te, *I.* **ampoulé** (äṅ-poo-lā´), *F.* Pompous(ly).

amusement (ä-müz-mäṅ), *F.* A light composition.

an (än), *G.* On (of an organ-stop); "draw."

anab´asis, *Gr.* A series of ascending tones.

anabath´mi, *Gr.* Certain antiphons in the Greek Church.

anacru´sis, anakrusis, *Gr.* 1. The up-beat. 2. The up-take, or accented part of a measure beginning a theme or air.

anafil (ä-nä-fēl´), *Sp.* A Moorish pipe. **anafilero** (fē-lā-rō). A player of it.

anagaza (ä-nä-gä´-thä), *Sp.* A bird-call.

anakamp´sis, anakamp´tos, *Gr.* A series of descending tones.

anaka´ra, *Gr.* Ancient kettle-drum. **anakaris´ta,** *Gr.* Kettle-drummer.

analisi (ä-na-lē´-zē), *I.*, **analyse** (ăn-ä-lēz), *F.* Analysis.

anbu´ba (ya). Syrian flute.

anche (äṅsh), *F.* A reed. **libre.** Free-reed. **jeu d'a.,** or **a. d'orgue.** A reed-stop.

ancia (äṅ-chē´ä), *I.* A reed.

anco´ra, *I.* Once more; yet; still, as **ancor più mosso.** Still more quickly.

Andacht (än´-däkht), *G.* Devotion. **andächtig** (än-dĕkh´-tĭkh). Devotional.

andamen´to, *I.* 1. Rate of speed. 2. An episode as in a fugue. 3. A fugal theme.

andante (än-dän´-tĕ), *I.* Literally—"going"; moderately slow, reposeful. Often much qualified by other words, as *con moto*, *largo*, *maestoso*, *più tosto allegretto*=(nearly *allegretto*).

andantino, *I.* Literally, slower than Andante; but usually considered to mean slightly faster.

andare (än-dä´-rā), *I.* To move; as **a diritto,** go straight on; **a. a tempo,** keep strict time.

anem´ochord or **anim´ocorde.** An instr. inv. by Schnell, 1789, aiming to imitate the Æolian harp by means of keys pressing bellows and forcing air against strings.

anemom´eter. Wind-gauge.

ane´sis, *Gr.* 1. Descent from a higher to a lower tone. 2. The lowering of the pitch of strings. Reverse of **epitasis.**

Anfang (än´-fängk), *G.* Beginning. **vom A.,** = *Da capo.* **Anfänger** (än´-fĕng-ĕr). A beginner. **Anfangsgrunde.** Rudiments. **Anfangsritornell.** Prelude.

Anführer (än´-fü-rĕr), *G.* Conductor, leader.

angeben (än´gā-bĕn), *G.* To give. **den Ton a.** to give the pitch.

Angelica (än-jā´-lĭ-kä), *G.* **angélique** (äṅ-zhā-lēk), **angélot** (äṅ-zhŭ-lō), *F.* 1. An organ-stop. Vide vox. 2. A 17th century keyboard instr. with 17 strings.

angel´ophone. Early form of harmonium.

angemes´sen, *G.* Appropriate.

angenehm (än´-khĕ-nām), *G.* Pleasing.

angkloung (änk´-loong). A Javanese xylophone.

anglaise (äṅ-glĕz), *F.*, **anglico** (än-glē´-kō), *I.* 1. In the "English" style. 2. An English country dance, ballad or hornpipe. 3. A sprightly French dance in 3-4 time.

ango´re (än-gō´-rĕ), **angoscia** (än-gō´-shä), *I.* Anguish.

angoscevole (än-go-shā´-vō-lĕ), **angosciamen´te, angosciosamen´te, angoscio´so,** *I.* With anguish or anxiety.

ängstlich (ĕngsht′ lĭkh), *G.* Anxious(ly).

anhaltend (än′-häl-tĕnt), *G.* Continuous. **a. Cadenz.** A pedal point or prolonged cadence.

Anhang (än′-hängk), *G.* Coda.

am′ma, *I.* Soul spirit.

animan′do, animato (ä′-to), *I.*, **anime′** (ăn-ĭ-mā), *F.* Animated. **animazione** (ä-nĭ-mä-tsĭ-ō′-nĕ), *I.* Animation.

animo (än′-ĭ-mō), *I.* Spirit. **animo′so, animosamen′te,** *I.* Boldly.

animocorde. Vide ANEMOCHORD.

An′klang, *G.* Harmony.

Anlage (än′-lä-khĕ), *G.* Outline.

anlaufen (än′-low-fen), *G.* To increase; to swell.

Anleitung (än′-lī-toongk), *G.* Introduction; instruction.

Anmuth (än′moot), *G.* Sweetness, grace. **anmuthig** (an′-moo-tĭkh). Sweetly. **anmuthvoll** (fôl). Full of grace.

anom′aly. Deviation from exactitude due to temperament (q. v.). **anomalous.** As a chord; characterized by a much tempered interval.

anonner (ă-nŭn-nā), *F.* To hesitate, blunder.

anpfeifen (än′-pfī-fen), *G.* To whistle at; to hiss.

An′sa. In Hindu music the note corresponding to our tonic.

Ansatz (än′-zäts), *G.* 1. Embouchure. 2. Attack.

Anschlag (än′-shläkh), *G.* 1. Touch. 2. A short double appoggiatura.

anschwellen (än-′shvĕl-lĕn), *G.* To increase; swell.

an′singen, *G.* To greet with song.

ansio′so, ansiosamen′te, *I.* Anxiously.

anspielen (än′-shpē-lĕn), *G.* To play first.

Ansprache (än′-spräkh-ĕ). *G.* "Speaking" or intonation.

an′sprechen, anstimmen, *G.* To speak; sound.

Anstimmung (än′-shtĭm-moongk), *G.* Intonation.

answer. Vide FUGUE.

antelu′dium, *L.* A prelude.

antece′dent. 1. A subject 2. Vide FUGUE.

anthem. In the Anglican Church service, a sacred vocal work with or without accompaniment. "There are five species of anthems. 1. **Verse and chorus a.,** consisting of verse and chorus, but beginning in chorus. 2. **Verse a.,** containing verse (i. e. solo) and chorus, but beginning in verse. 3. **Full a.,** consisting wholly of chorus. 4. **Solo a.,** consisting of solos and choruses, but without verse, and 5. **Instrumental a.**" [*Busby*].

anthe′ma. Greek dance with song.

Anthologie (än-tō-lō-zhē′), **Antholo′gium,** *F.* and *G.* The collection of hymns, prayers, and lections of the Greek Church.

an′thropoglossa, *Gr.* The vox humana; a stop.

anticipation, anticipamento (än-tē-chē-pä-men′-to), or **anticipazione** (än-tē-chē-pä′-tsĭ-ō′-nĕ), *I.* The sounding of one or more parts of a harmony before the natural and expected place.

antico (än-tē′-kō), *I.* Ancient. **all′ a.** In the ancient style.

antienne (äṅs-yĕn), *F.*, **antifona** (än-tē′fō-nä), *I.* Anthem, antiphon. **atifona′rio,** *I.*, **atifonero** (än-tĭ-fō-nā′-rō), *Sp.* A precentor; anthem singer.

antifonal′, *Sp.* A book of anthems.

an′tiphon, an′tiphone, antipho′non, antiph′ony. 1. In Greek music, accompaniments in the octave. 2. Responsive singing by parts of a divided choir, or congregation. 3. A short scriptural sentence sung before and after the Psalms or Canticles. The chant or alternate singing in churches and cathedrals.

antiphona, *Gr.* An anthem.

antiphonal, antiphonaire (äṅtĭ-fô-năr), *F.*, **antiphona′rium,** *L.*, **an′ti′phonary.** A collection of Catholic antiphons.

antiphonel. Vide PLANCHETTE.

an′tiphonic. Not in unison; made up of 2 or more parts.

antistro′fa. An ancient Spanish dance.

antith′esis. 1. Contrast. 2. Countersubject. 3. In fugues applied to the *answer*.

anto′de, *Gr.* Responsive singing.

Antwort (änt′-vôrt), *G.* Answer.

anwachsend (än′väkh-zĕnt), *G.* Crescendo.

aoi′dos, *Gr.* Singer.

aper′to, *I.* 1. Open, broad. 2. In piano music, "use the damper pedal."

aper′tus, *L.* Open; as diapason, canon, pipes.

Apfelregal (äp′fĕl-räkh-ăl), *G.* "Apple-register," an obsolete reed-stop.

aph′ony, aphonie (ă-fô-nē), *F.* Dumbness. **aph′onous.** Without voice.

apoggiatura. Vide APPOGGIATURA.

apolli′no, *Gr.* An invention combining the qualities of several instruments.

apol′lo, apol′lon. A 20-stringed lute inv. in 1678, by Prompt, of Paris.

apollo lyra. An improvement made by Schmidt in 1832, on the Psalmmelodicon (q. v.).

apollo′nicon. A gigantic orchestrion exhibited in 1817, by Flight & Robson, and containing 5 manuals, 45 stops, 1,900 pipes, and kettle-drums. It could be played automatically or by five performers at once.

apollo′nion. An instr. inv. by Voller in 1800; a piano with double key-board, organ-pipes and automatic performer.

apos′trophe. In singing, used to mark a breathing-place.

apot′ome, *Gr.* A major semitone, in Greek music.

appassionato (äp-päs′-sĭ-ō-nä′-tō), **appassionatamente,** *I.* Passionate(ly).

appeau (ăp-pō), *F.* Bird-like tone.

Appel (äp-pĕl′), *F.* & *G.* Drum call; assembly.

appenato (ap-pā-nä′-tō), *I.* Distressed.

application (ăp-plĭ-kăs-yôṅ), *F.*, **applicatura** (äp-plĭ-kä-too′-ra), *I.*, **Applikatur** (toor′), *G.* Fingering.

appoggiando (äp-pôd-jän′-dō), **appoggiato** (jä′-tō), *I.* Leaning upon, as a tone that slides into the next *legato.*

appoggiatura (äp-pôd-jä-too′-rä), pl. **e,** *I.* "Leaning note." 1. The short or lesser **a.,** or grace note, is written small with a line through its hook, it receives the accent, but has the minimum of duration; the double, or compound **a.,** contains more than one note and follows the same rule, the first note taking the stress; the unaccented **a.** (*Nachschlag*) follows its principal, is connected with it by a slur, and like other grace notes borrows its time from the principal, but unlike them has no accent. 2. The long **a.** was written small in old music but played at its full value. It is now written large as an unprepared suspension. Almost any dissonantial note can be introduced unprepared as an **a.** 3. A superior **a.** is one placed above its principal; an inferior **a.** one below. Vide GRACE.

apprestare (äp-prā-stä′-rĕ), *I.*, **appreti(e)ren** (äp-prĕ-tē′-rĕn), *G.* To prepare, as an instrument.

Appretur (äp-prĕ-toor′), *G.* The proper set-up of an instrument.

âpre (äpr), *F.* Harsh. **âprement** (äpr-mäṅ). Harshly. **âpreté** (äp-rŭ-tā). Harshness.

Ar (är), *Port.* All.

Arabeske (är-ä-bĕs′-kĕ), *G.*, **arabesque** (ăr-ä-bĕsk), *F.* 1. An embellishment. 2. A light and graceful form of music, resembling the rondo.

arbit′rio. Pleasure. *A suo a.=ad lib.* **arbit′rii** (trĭ-ē). Embellishments improvised at pleasure while singing.

arc, *I.* The bow; an abbr. of arco. **arcata** (är-kä′-tä). Use of the bow. **arca′to.** Played with the bow.

Arche (är-khĕ), *G.* Sounding-board.

arch-, *E.* & *F.*, **archi-,** *L.*, **arci-** *I.* A prefix, meaning "chief, principal"; of instruments "the greatest."

archeggiare (är-kĕd-jä′-rĕ), *I.* To use the bow, to fiddle.

archet (ăr-shā), *F.*, **archetto** (är-ket′-to), *I.* Violin bow.

archlute, archiluth (ăr-shĭ-lüt), *F.*, **arciliuto** (är-chēl-yoo′-tō), *I.* A theorbo in which the bass strings were doubled with an octave and the small strings with a unison.

arcicembalo (är-chĭ-chām′-bä-lō), *I.* A harpsichord inv. by Vincentino in the 16th century with 6 key-boards and a diatonic, chromatic, and enharmonic scale. He also inv. the so-called arci-organ.

arco (är′-kō), *I.* The bow. **a pun′ta or colla punta d'arco.** With the point of the bow. **coll' arco,** or simply **arco** after **pizzicato.** "Resume the bow." **a. in giù** (joo). Down-bow. **a. in su** (soo). Up-bow. **contr' arco.** Bowing against the rule.

arden′te, ardentemen′te, ardentis′simo, *I.* Ardent(ly).

arditezza (ar-di-tĕd′-za), *I.* Boldness.

ardito, arditamen′te. Bold(ly).

Aretin′ian. Concerning Guido D'Arezzo or Aretinus, as the **A. syllables.** Vide SOLMISATION (and GUIDO in the B. D.).

argentin (ăr-zhän-tăn), *F.* Silvery.

arghool′. An Egyptian cane pipe with reed mouthpiece.

aria (ä′-rĭ-ä) (pl. **e**), *I.* A song; a melodic composition for a solo voice with instrumental accompaniment. It is usually elaborate. The **a. da capo** with two parts (the first repeated after the second) was the first important form, though the rondo and even the sonata idea have been used. Various sorts of aria are **a. buffa** (boof′-fä), humorous; **cantabile,** lyrical; **concertante** (côn-chĕr-tän′-tĕ) or **da concerto,** for concert use, elaborately accompanied; **d'abilità** (dä-bē-lē-tä′), for a display of virtuosity; **d'entrata** (dĕn-trä′-tä), or **sortita** (sôr-tē′-tä), for the first appearance or entrance of an operatic character; **di bravura,** highly florid; **da chiesa,** for church with accompaniments of full orchestra; **fuga′ta parlan′te,** declamatory; **tedes′ca,** with closely related accompaniment. **A. d'ostinazione** (dôs-tĭ-nä′-tsĭ-ō′-nĕ), *I.* An aria with a *basso ostinato.* **aggiunte.** One introduced into an opera. **ariettina** (tē′-na), **ariet′ta,** *I.* A short air or melody.

ariette (ăr-ĭ-ĕt), *F.* Literally "a short aria," actually a grand aria.

arigot (ă-rĭ-gō), *F.* A fife.

ario′sa (or-o), *I.* Melodious(ly), cantabile. **ariose cantate** (ä-rĭ-ō′sĕ kän-tä′tĕ), *I.* Airs in a style between a song and recitative, introducing frequent changes in time and manner. **ario′so.** In the style of an air; between an aria and a recitation. A rather melodious declamation.

arm. Iron end-piece in an organ-roller.

Armandine (ăr-män-dēn), *F.* A grand piano with gut-strings and no key-board, invented by Pascal Taskin, and named after the singer Mlle. Armand.

arma′rius, *L.* Precentor.

armer la clef (ăr-mā lä klā), *F.* To mark the signature on the clef.

Armgeige (ärm′-gī-khĕ), *G.* Viola da braccia.

armoneggiare (är-mō-nĕd-jä′-rĕ), *I.* To harmonize.

armonia (är-mō-nē′-ä), *I.* Harmony; union. **a. militare.** Military band. **armonia′co** (ä′-kō), **armonia′le, armonia′to, armo′nico, armonio′so, armoniosamen′te,** *I.* Harmonized; harmonious(ly).

armo′nica, *I.* 1. Early form of the accordeon. 2. Musical glasses. Vide HARMONICA. **armonica guida** (gwē-dä). Text-book in harmony.

armure (ăr-mür), *F.* 1. The key signature. 2. Action, mechanism.

ar′pa (pl. **e**), *I.* Harp. **a. d'eolo.** Æolian harp. **a. doppia.** 1. Formerly a harp with double strings for each tone. 2. Now a double-action. **arpanet′ta, arpinel′la.** A small harp or lute. Vide SPITZHARFE.

arpège (ăr-pĕzh), **arpègement** (ăr-pĕzh-män), *F.* Arpeggio. **arpeger** (ăr-pĕ-zhā). To arpeggiate.

arpeggi (är-pĕd′-jē), *I.* Pl. of Arpeggio.

arpeggiare (är-pĕd-jä′rĕ), *I.* 1. To play the harp. 2. To play chords in harp-manner, i. e., waved, broken. **arpeggiamento** (är-pĕd-jä-mĕn′-tō), **arpeggian′do** (pĕd-jän′-dō), **arpeggiato** (jä′-to). Played arpeggio, in imitation of the harp.

arpeggiatura (too′-rä), *I.* A series of arpeggi.

arpeggio (är-pĕd′-jō), *I.* 1. The playing of the notes of a chord quickly, one after another, in the harp style, ripplingly. 2. Such a chord written out.

arpeggione (jō′-nĕ). A small 6-stringed ’cello tuned like a guitar, inv. by Stauffer in 1823.

arpicor′do, *I.* Harpsichord.

arpo′ne, *I.* A harp with horizontal strings, inv. in the 18th century by Barbieri.

arrangement. The translation of a composition to an instr. or instrs. for which it was not originally written.

arranger (ăr-räṅ-zhā), *F.* **arrangiren** (är-rän-zhēr′en), *G.* To arrange.

ar′sis, *Gr.* A raising as opposed to thesis. In accent it means the stress; in metre it means the up-beat, and therefore the unaccented part. It is musically most common in the latter sense.

ars musica, *L.* The art of music.

Art (ärt), *G.* Species, quality, as **Tonart,** key.

articolare (är-tē-kō-lä′-rĕ), *I.* **articuler** (är-tē-kŭ-lā), *F.*, **artikuliren** (är-tē-koo-lē′-rĕn), *G.* To articulate. **articolato** (lä′tō), *I.* Articulated. **articolazione** (lä′-tsĭ-ō′-nĕ), *I.* Exact and distinct pronunciation; articulation.

artific′ial. Vide HARMONIC.

artiglich (är′tĭkh-lĭkh), *G.* Neat(ly).

As (äs), *G.* The note A flat. **Asas,** or **Ases.** The note A double flat.

ascaulos or **askau′los,** *Gr.* A bagpipe.

As-dur (äs-door), *G.* The key of A flat major.

Ashantee trumpet. One made of the tusk of an elephant.

asheor (ä-′shĕ-ôr). Hebrew instr. of 10 strings.

As-moll (äs-môll), *G.* The key of A flat minor.

Asper′ges me, *L.* "Cleanse me." The opening of the Catholic Mass.

aspirare (äs-pĭ-rä′-rĕ), *I.* To breathe audibly.

aspira′tion. 1. The dot indicating *Spiccato.* 2. An obsolete grace note having the effect of a beat in a sustained tone.

asprezza (äs-prĕd′-zä), *I.* Harshness.

assai (äs-sä′-ē), *I.* Very; as **allegro a.,** very fast.

assemblage (äs-säṅ-bläzh), *F.* Double tonguing; rapid execution.

assembly. A rallying call for troops.

assez (ăs-sā), *F.* Enough; rather.

assoluto (loo′-to), *I.* Absolute; alone; of a chief singer.

as′sonant, *E.*, **assonan′te,** *I.* Having resemblance in sounds, concordant. **Assonanz** (äs-sō-nänts′), *G.*, **assonanza** (äs-sō-nän′-tsa), *I.* Consonance.

assourdir (ăs-soor-dēr), *F.* To muffle; to deafen. **assourdissant** (dĭs-säṅ). Deafening.

at′abal. A large Moorish drum.

Athem (ä′tām), *G.* Breath. **a.-los.** Breathless. **A.-zug** (tsookh). Respiration.

athmen (ät′-mān), *G.* To blow softly.

attacca (ät-täk′-kä), *I.*, **attaquer** (ăt-tă-kā′), *F.* To attack. **attacca subito,** *I.* Attack or begin what follows immediately. **attacca-Ansatz,** *G.* The attack-touch, a quick stroke from near the keys.

attacco, *I.*, **attaque** (ăt-tăk), *F.* 1. A brief fugue theme. 2. A subject for imitation in fugue.

attack. The manner or act of beginning a tone, a phrase or a movement.

atten′dant. Related.

atto (ät′-tō), *I.* An act. **a. di cadenza.** Point where a cadence may occur.

au (ō), *F.* "To the; in the style of the." Vide AL, etc.

aubade (ō-băd), *F.* Morning music; a day-break serenade.

audace (ä-oo-dät′-che), *I.* Audacious.

auf (owf), *G.* On, upon, in, at, etc. **-blassen.** To blow upon. **-fassung.** Conception; interpretation. **-führung** (fü-roongk). Performance. **-geregt** (-ge-räkht). Agitated. **-geweckt** (-gĕ-vĕkt). Lively. **-geweckt-theil** (tīl). Cheer.

aufhalten, *G.* To retard, to suspend. **Aufhaltung** (owf′-häl-toongk), *G.* A suspension. Vorhalt.

Auflage (owf′-lä-khĕ), *G.* Edition.

auflösen (owf-lā′-zĕn). To resolve. **Auflösung** (owf′-lā-zoongk). 1. Resolution. 2. The solution of a riddle canon. 3. A natural (♮) sign.

Aufsatz (owf′-zäts), *G.* Tube (of a reed-pipe).

Aufschlag (owf′-shläkh), *G.* Up-beat.

Aufschnitt (owf′-shnĭtt), *G.* Mouth (of a pipe).

aufsteigende (owf-shtī′-khĕn-dĕ), *G.* Ascending.

Aufstrich (owf′-shtrĭkh), *G.* An up-bow.

Auf′takt, *G.* Anacrusis; up-take.

Auf′tritt, *G.* A scene.

Aufzug (owf-′tzookh), *G.* An act.

augmentant, en (ä-nōg-mäñ-täñ), *F.* Crescendo.

augmenta′tio, *L.*, **augmenta′tion** (in *F.* ōg-mäñ-tăs′-yôñ). Increase. 1. Of interval (q. v.) a semitone larger than major, as an **augmented** fifth. 2. Of note-values, as in counterpoint, where a theme may appear with quarter notes changed to half, etc.

augmented, *E.*, **augmenté** (ōg-mäñ-tā′), *F.* Used of 1. Intervals a semitone greater than major. 2. Chords containing such intervals. Vide ALTERED CHORDS.

aul′os, *Gr.* Most important Greek instrument, probably a flute, possibly like the oboe. **aul′etes.** Flute-player.

aulozo′num, *Gr.* The tuning-wire of reeds.

aus (ows), *G.* From, out of. **-arbeitung** (-är-bī-toongk). Elaboration. **-dehnung** (-dā-noongk). Development. **-druck** (-drook). Expression. **-drucksvoll.** Full of expression. **-führung** (fü-roongk). Performance; exposition. **-füllung.** The middle parts. **-gabe** (-gä-bĕ). Edition. **-gang.** Exit; conclusion. **-gehalten.** Sostenuto. **-geigen** (gī-khên). To finish. **-gelassen.** Wild; ungovernable. **Aus′gelassenheit** (hīt). Extravagance; wantonness. **-halten.** To sustain. **Aus′haltung.** Sustaining. **Aushaltungszeichen** (tsī-khĕn). The fermate. **-lösung** (-lā-zoongk). The device that releases the hammer of a piano.

äusserste Stimmen (īs′-sĕr-stĕ shtĭm-mĕn), *G.* Extreme parts.

ausweichen (ows-vikh′n), *G.* To modulate. **Ausweichung** (vī-khoongk), *G.* Modulation; transition.

authentic, *E.*, **autentico** (ä-oo-tĕn′-tĭ-kō), *I.*, **authentisch** (ow-ten′-tĭsh), *G.* That part of a scale between the tonic and the dominant above; the part between the tonic and the dominant below being called *Plagal.* Vide MODES. **a. cadence.** Vide CADENCE. **a. melody.** One whose range covers the octave above its tonic or final.

au′toharp. A zither whose strings are stopped by a series of dampers so arranged that pressing one down, leaves free certain strings. When these are swept with the plectrum a chord results.

au′tophon. A barrel-organ, whose music is cut in heavy pasteboard.

autos sacrementale (ä′-oo-tos săk-rā-mĕn-tä′-lĕ), *Sp.* Oratorio, or passion music.

auxiliary. Said of tones one degree above or below the true harmonic tone, particularly in a grace; of scales belonging to auxiliary or related keys.

avanera. Vide HABANERA.

ave (ä′-vā), *L.* "Hail." **Ave Maria.** "Hail Mary," the salutation of the angel at the Annunciation, which, with the words of Elizabeth (Luke i.

42) and a concluding hymn, has formed a favorite text for music since the 7th century. **Ave maris stella,** *L.* "Hail, star of the sea." A Catholic hymn.

avec (ă-vĕk), *F.* With.

ave′na, *L.* A reed; a pipe.

avicin′ium. A bird-like organ-stop.

avoided. Prepared and then omitted, as a cadence (q. v.).

avoir du retentissement (ă-vwär-dŭ rŭ-täṅ-tēs-mäṅ), *F.* To be repeated and echoed.

azione sacra (ä′-tsĭ-ō-nĕ sä′-krä). Oratorio; passion music.

B

B 1. A musical pitch, one whole step higher than A, and its octaves. In France and Italy called "si." In Germany B natural is called H (hä), and the term B (bä) confined to B flat. 2. The major key having five sharps; the minor key relative to D major. In old works (and modern German) **square B** (or **B quadratum** or **quadrum** or **durum,** in F. **Bé carré**) stands both for B natural and for the natural sign (♮) itself. **B rotundum** (or **molle,** in *F*, **bémol**) stands for B flat, and for the flat sign itself (♭), the tone B having been the first to be chromatically lowered. **B cancellatum** stands for the sharp sign (♯) first formed by crossing the flat (♭) and originally equivalent merely to nullifying or naturalizing the flat.

In old solmization B flat was *B fa;* B natural, *B mi.*

As abbr. B—*basso;* c. b.—*col basso;* C. B.—*Contrabasso.* Mus. B. —*Bachelor of music.*

baas (bäs) or **base dance.** A dance resembling the minuet.

baazas (bä-zä), *F.* A kind of guitar.

babara (bä-bä′-rä), *Sp.* A Spanish country dance.

baborack′a, bab′orak. Bohemian dances of eccentric rhythm.

baccalaureus musicæ, *L.*, **bachelier** (băsh-ŭl-yā), *F.* Bachelor of Music. A degree granted to those who have proved a certain standard of proficiency. Inferior to Doctor of Music.

bacchanale (năl), *F.* A Bacchic revel. **bacchanalian songs.** Drinking songs.

bacchia. A Kamschatkan dance in 2-4 time.

bacciocolo (bät-tchĭ-ō-kō′-lō), *I.* A Tuscan guitar.

bachelor. Vide BACCALAUREUS.

back-block. Wrest-block.

badinage (bă-dĭ-näzh), *F.* Banter.

baga′na. 10-stringed Abyssinian lyre.

back. The under side of a violin.

back-fall. 1. An obsolete sign and the grace note it indicated. Vide GRACES. 2. A lever in the organ.

back-turn. Vide TURN.

bagatelle (băg-ă-tĕl), *F.* A trifle.

bagpipe(s). An instr. of great antiquity and wide favour, consisting of a series of pipes furnished with wind from a bag in the player's mouth or a bellows under his arm, or both. It has usually one *chanter* or melody pipe with a reed, and 6 or 8 holes, played with the fingers; 3 *drone pipes* sounding continuously an octave and a fifth.

baguette (bă-gĕt), *F.* 1. A drumstick. 2. Bow.

baile (bä-ē′-lĕ), *Sp.* National Spanish dances.

baisser (bĕs-sā), *F.* To lower, as the pitch.

bal′afo. A Senegambian xylophone.

balalaika (bä-lä-lī′-kä). A rude Russian or Gipsy guitar with 2 to 4 strings.

balancement (băl-äṅs-mäṅ), *F.* A tremolo (as of a violinist's finger).

balance-rail. The wooden strip on which piano keys are balanced.

Bal(c)ken (bäl′-ken), *G.* 1. Bass-bar. 2. The heavy lines connecting the stems of a series of small notes.

Balg (bälkh), *G.* Bellows. **B.-zug.** Bellows-stop.

ballabile (bäl-lä′-bĭ-lĕ), *I.* In a dance manner.

bal'lad, Ballade (băl-lăd'), *F.* (bäl-lä'-dĕ), *G.* **ballata** (bäl-lä'-tä), *I.* Originally a dance tune (from *ballare*, to dance); it now means a simple song of popular tone. In instrumental work, it may be as elaborate as "Chopin's Ballades," but it still has an idea of directness and melodiousness, if not narrative. **balladenmässig** (mĕs-sĭkh), *G.* Ballad style. **ballad of ballads.** Solomon's song. **ballad opera.** Light tuneful opera. **alla ballata.** In ballad style. **ballatella, ballatetta.** A short ballata.

ballet (băl-lā), *F.*, **Ballett** (bäl-lĕt'), *G.*, **ballet'to**, *I.* 1. An elaborate dance by professionals, often spectacular and narrative. 2. A light glee of the 16th cent. Vide FA-LA. 3. **balletto** was used by Bach for an allegretto in common time.

bal'lo (pl-ī), *I.* A dance, or dance tune, as **b. della stira,** Styrian dance like the waltz; **b. ungaresi,** a syncopated 2-4 Hungarian dance; **da ballo,** in dance style.

ballonchio (bäl-lôn'kĭ-ō), *I.* A country dance.

band. A group of instrumentalists, usually a military band, sometimes an orchestra; oftener a part of the orchestra, as the string-band. **bandmaster.** The leader of a band.

Band (bänt), *G.* A volume.

ban'da, *I.* 1. The brass and the drums of a theatre-orchestra. 2. An orchestra on the stage.

Bande (bän'-dĕ, *G.*, bänd, *F.*). 1. The 24 court-violins. 2. A strolling band.

bando'la, bandolon. bandalo're, bandelo're. bando'ra, bandura (ban-doo'ra), *I.* Instrs. of the lute kind, played with a plectrum.

bando'nion. A concertina named after the Heinrich Band, invented by Uhlig, 1830.

bandurria (bän-door'-rĭ-a), *Sp.* A wire-strung guitar.

ban'ia, ban'ja. African instrs. from which the banjo may have been derived.

banjo. A long-necked stringed instrument with a broad, round body, covered with a tight skin, which gives the five to nine strings a quaint sound.

Bänkelsänger (bĕnk'el-zĕng-er), *G.* "Bench-singer(s)," vagabond musician(s).

bar. 1. A vertical line drawn across the stave just before the major accent of each measure; since the bar separates the measures, the word is incorrectly used to denote the measure itself. In psalmody used to mark the end of lines and phrases. 2. A general division of the song of the Meistersänger; it included 2 Stollen and an Abgesang. 3. Vide BARRER.

bar'baro, *I.* Barbarous(ly).

barbarism. Crudeness of progression or combination.

barbet', bar'biton, bar'bitos. 1. Ancient Greek lyre. 2. In 16th cent. a violin.

barcaro'la, barcaruola (bär-kä-roo-ō'-lä), **barca'ta,** *I.*, **barcarolle** (băr-kä-rôl), *F.* 1. An air sung by gondoliers, or boatmen. 2. Hence, a lyrical instrumental composition usually in 6-8 time (Chopin's are in 12-8).

bard. A Celtic minstrel.

bardd alan (bärd-ä'-lăn). A Welsh prof. of music.

Bardiet, Bardit (bär-dēt'), *G.* Ancient German war-song.

bardo'ne, *I.* Vide BARYTONE.

bare. Open; parallel, as **bare fifths.**

Barem (bä'-rām). *G.* Obs. soft organ-stop.

Bärentanz (bār'-ĕn-tänts), *G.* Bear-dance.

bargaret, bargeret, barginet. Vide BERGERET.

baribas'so. A deep barytone.

bariolage (băr-ĭ-ō-läzh), *F.* 1. A medley. 2. A rapid passage showing a distinct design, or "waist-coat pattern."

bar'itenor. The deeper tenor voice.

bariton(e). Vide BARYTON.

baroc'co, *I.*, **barock',** *G.*, **baroque** (bä-rôk), *F.* Eccentric; uncouth.

Bärpfeife (bār'-pfī-fĕ), *G.* Bear-pipe, an old growling organ-stop.

barquade (băr-kăd), *F.* Old form of barcarolle.

bar'ra, *I.* Bar.

barrage (băr-räzh), *F.* Vide BARRER.

barre (băr), *F.* 1. A bar; also **b. de mesure; b. de répétition,** repetition mark. 2. A bridge.

barré (băr-rā), *F.* Vide BARRER.

barred C. The mark for common time. C with a bar through it; a mark of *alla breve.*

barrel. The body of a bell.

barrel chime. Portion of a mechanism ringing a chime of bells.

barrel organ. 1. An instrument, commonly portable, in which the bellows are worked, the pipes blown and the tune automatically played by a crank turning a cylinder set with pegs, so arranged as to open valves in melodic and harmonic order. 2. The same principle is used in street-pianos, the pegs releasing hammers which strike wires.

barrer (băr-rā), *F.* To bar. Pressing the strings of a guitar or lute with the forefinger of the left hand to raise their pitch; **great,** *or* **grand b.,** pressing all the strings; **small b.,** pressing 2 or 3 strings; hence **barré** and **barrage.**

Bart, *G.* Ear, as of an organ-pipe.

bar'yton(e), *E.*, **baryton** (băr-ĭ-tôṅ), **Baryton** (bä-rĭ-tōn'), *G.*, **barito'no,** *I.* 1. The male voice, between bass and tenor, with a compass between low G and g (vide PITCH). If low in quality it is **bass-baryton,** if high, **tenor-baryton.** 2. A brass valved instr. (vide SAX-HORN). 3. The **viola di bordone** (*or* **bardone**). An obsolete 18th cent. instr. resembling the viola da gamba; its 6 gut-strings being reenforced by the sympathetic vibration of from 8 to 27 wires. 4. An epithet for any instr. between bass and tenor, as b. clarinet. 5. **b. clef.** The obsolete F clef on the 3d line.

barz (bärz), *Welsh.* A Welsh bard.

bas (bä), *F.* Low. **bas-dessus** (dĕs-sü). Mezzo-soprano.

base, bass, *E.*, **Bass** (bäs), *G.*, **basse** (bäs), *F.*, **basso** (bäs'-sō), *I.* 1. The base or lowest part of a chord, progression, chorus, etc. 2. An epithet denoting the deepest instr. of a class, as bass clarinet. The double-bass, q. v. 3. Formerly an instr. of 5 or 6 strings between 'cello and double-bass. 4. Affixed to the name of an organ-pipe or stop, it restricts it to the pedal. 5. The lowest male voice, ranging usually from low F to mid. C; **basse chantante** (shäṅ-täṅt), **basso cantan'te,** a flexible "lyric" bass voice; **basse-contre** (kôṅtr), **basso profundo** (pro-foon'-do), a very low voice; **basse taille** (tī-yŭ), a high bass; **basso buffo,** bass comedian. 6. **Thorough bass, continued bass, figured bass, Generalbass** (gā-nĕ-räl'-bäs), **bezifferte Bass, basse chiffrée** (shĭf-frā), **basse continue** (kôṅ-tăṅ-ü), **basse figurée** (fē-gü-rā), **basso contin'uo, basso figura'to, basso numera'to**—a species of musical shorthand in which only the bass-part is written with Arabic and Roman numerals indicating the chords (vide CHORD). 7. **Fundamentalbass, basse fondamentale, basso fondamentalo,** vide FUNDAMENTAL. 8. **Ground-bass, drone-bass, basse contrainte** (kôṅ-trăṅt), **basso construtto, basso ostinato, basso tenuto,** a bass phrase or figure obstinately repeated. 9. **basse-contre,** a very deep voice; also the double-bass; **b. de cremo(r)ne,** or, **de cromorne** or **d'hautbois** or **de flûte traversière,** old names for the bassoon; **b. de cornet,** the serpent; **b. d'harmonie,** the ophicleide; **b. guerrière,** a bass clarinet; **bass orgue,** an instr. inv. in 1812 by Sautermuiter. 10. **Bassflöte,** an obsolete bassoon; an 8-foot organ-stop on the pedal. **Bassgeige,** 'cello; **grosse Bassgeige,** double-bass. **Bass-schlüssel,** or **-zeichen**—F clef. 11. **basso concertante,** the principal bass in recitatives, etc.; also florid music for the lower strings; **basso obbligato,** a necessary bass-part; **b. ottava**, an octave lower; **b. ripieno**, vide RIPIENO; **b. rivoltato**, inverted bass. 12. **bass clef**, the F clef. **Alberti bass**, vide ALBERTI. **given bass**, a bass on which harmony is to be built. **supposed bass**, a bass tone not the root of the chord. **murky bass**, vide MURKY. **bassanello**, an obsolete instr. **bass-bar**, **bass-bram**, in violins, etc., a strip of wood glued inside the belly near the bass string.

basset horn. An obsolete clarinet.

Bassett′, **bassett′l**, **Bass′l**, *G.* 1. Old name for 'cello. 2. As a prefix = tenor. 3. A 4-ft. flute-stop on the pedal.

basset′to, *I.* 1. The little bass. 2. An obsolete instr. with 4 strings. 3. An 8 or 16 ft. reed-stop. 4. The lowest voice when the bass is silent.

Bassklausel (bäs′-klow-zēl). The progression of the bass in a cadence.

Basslade (bäs′-lä-dĕ), *G.* Soundboard.

basson (băs-sôṅ), *F.* Bassoon. **b. quart** (kăr). One whose tones are a fourth lower. **b. quinte** (kăṅt). One whose tones are a fifth higher.

bassoon. The bass voice of the wood-wind. A 9-foot conical tube doubled on itself, with a long double-reed mouth-piece. Its original was the long bombardon, from which it was derived in 1539. It is the bass of the oboes; its natural scale is G major; its music is written in the F clef, save for higher notes which use the tenor clef. All keys are available by means of cross fingering, and it is capable of considerable brilliance. It has three registers, the lowest being very reedy, the highest resembling partly a 'cello and partly a tenor voice, the medium is rather colourless. The compass B′♭-c″ (sometimes to f″).

basta, bastante, *I.* "Enough! stop!"

bastardilla (bäs-tär-dēl′-yä), *Sp.* A kind of flute.

bath′yphon, *Gr.* An obsolete clarinet inv. 1829.

batil′lus, *L.* An Armenian instr. used in the place of bells; a board struck with a hammer.

battant(e) (băt-tăn(t)), *F.* Beating.

bâton de mesure (bă-tôṅ dŭ mŭ-zür), *F.* 1. Stick used in beating time. 2. A conductor's manner. 3. A rest of 2 or more measures. 4. **bâton**, The thick line of a measure-rest. **b. de reprise.** Repeat.

battement (băt-mäṅ), *F.* **battimen′to**, *I.* Beat.

battere (bät′-tĕ-rĕ), *I.* The down stroke.

batterie (băt-rē), *F.* 1. The roll of the drum. 2. Smiting the guitar strings. 3. Broken chords on string instrs. 4. The group of percussion instruments.

battery. A harpsichord effect amounting to a quick sharp repetition of a chord.

battre (bătr), *F.* To beat.

battuta (bät-too′-tä), *I.* 1. A beat, so **a b.**, with the beat, strictly *a tempo*. 2. A measure. 3. A progression from the 10th on an up-beat to the octave on the down, forbidden in old counterpoint.

Bau (bow), *G.* Construction.

bäuerisch (bī′-ĕr-ĭsh), *G.* Rustic; coarse.

Bauernflöte (bow′-ĕrn-flā-tĕ), **Bauernpfeife**, **Bäuerlein**, *G.* 1. Rustic flute. 2. A stopped register in old organs.

Bauernlied (bow′-ĕrn-lēt), *G.* A rustic ballad.

baxoncillo (bäx-ōn-thēl′-yō), *Sp.* 1. Small bassoon. 2. Open diapason stop.

bayla, bayle (bä′-ē-lā), *Sp.* A dance.

b b (bā-bā), *G.* Double flat.

B-cancellatum. Vide B.

B-dur (bā-door), *G.* **B. durum**, *L.* The key of B flat major.

bearbeitet (bĕ-är′-bī-tĕt), *G.* Arranged. **Bearbeitung** (bī′-toongk). Adaptation.

beards. Small projections on the side of, or beneath, the mouth of a pipe, to improve the speech; hence. **cross and side-beards.**

bearings. The tones and intervals first established by a tuner as a basis.

beat, beating. 1. The hand-motions of a conductor. 2. That part of a measure marked by one beat. 3. One pulsation of a trill. 4. An old ornament consisting of a short preliminary trill with the next note below. Vide GRACES. 5. The throb produced by the interference of two tones of slightly different pitch. Vide ACOUSTICS

bebisation. Vide SOLMISATION.

Bebung (bā'-boongk), *G.* 1. A tremolo; on the clavichord, a tremolo made by vibrating the finger upon the key. 2. Also, German organ-stop.

bec (bĕk), *F.*, **bec'co,** *I.* The mouthpiece, as of a clarinet. **becco polacco.** A large bagpipe.

bécarre (bā-kăr), *F.* The natural sign (♮).

Becher (bĕkh'ĕr), *G.* 1. The cup or bell of a wind-instr. 2. The tube of a reed-pipe.

Becken (bĕk-n), *G.* Cymbals.

bedeckt', *G.* Covered; stopped.

bedon (bŭ-dôṅ), *F.* Old name for drum. **b. de Biscaye.** A tambourine.

Be (bā), *G.* B flat. **Be-be.** B double flat.

beffroi (bŭf-frwä), *F.* 1. Belfry. 2. Tocsin.

befilzen (bĕ-fēl'-tsĕn), *G.* To put felt on. **Befilzung.** Felt.

Begeisterung (bĕ-gīs'-tĕr-oongk), *G.* Enthusiasm.

begleiten (bĕ-glī'-tĕn), *G.* To accompany. **Begleitung.** Accompaniment. **Begleitstimmen.** The accompanying parts. **beglei'tete Fu'ge.** A fugue with free parts.

beide (bī'-dĕ), *G.* Both, usually **die Beiden.**

Beispiel (bī'-shpēl), *G.* Example.

Beisser (bīs'sĕr), *G.* A mordent.

Beitöne (bī'-tā-nĕ), *G.* Accessory tones; harmonics.

Beizeichen (bī'-tsī-khĕn), *G.* Accidentals

bekielen (bĕ-kē'-lĕn), *G.* To fit with quills.

beklemmt', *G.* Oppressed.

bel (bĕl), *I.* Beautiful, perfect, as **il bel canto.** The perfect (art of) song.

belebend (bĕ-lā'-bĕnt), *G.* Accelerating. **belebt** (bĕ-lāpt). Lively. **Belebtheit** (hīt). **Belebung.** Vivacity.

beledern (bĕ-lā'-dĕrn), *G.* To cover with leather or felt. **Belederung.** Felt.

belegt (bĕ-lākht'), *G.* Hoarse; veiled.

belieben (bĕ-lē'-bĕn), *G.* Pleasure; at pleasure.

beliebig (bĕ-lē'-bĭkh), *G.* At pleasure.

bell. 1. A hollow metallic instrument set in vibration by a clapper, or ball, within, or by hammers from outside. 2. The wide opening of horns, etc. 3. **B. diapason.** A diapason stop with flaring pipes. **b.-gamba.** A stop whose pipes are topped with a bell. **b.-harp.** An old form of harp which was swung when played. **b.-metronome.** A met. with a bell-indicator. **b.-scale.** A diapason for testing bells. **b.-piano.** Vide GLOCKENSPIEL.

bellezza (bĕl-lĕd'zä), *I.* Beauty.

bellico'so, bellicosamen'te, *I.* Bellicose(ly).

bello'nion. An automatic instr. inv. in 1812, consisting of 24 trumpets and 2 drums.

bel'lows. A pneumatic device for supplying air to various instruments.

bel'ly. A soundboard of an instr., violin or piano, over which strings are stretched.

bemerk'bar, *G.* Marked.

bémol (bā-mŭl), *F.*, **bemolle** (bā-môl-lĕ), *I.* The mark called a flat (♭). **bémoliser** (bā-mô-lĭ-zā), *F.*, **bemollizzare** (bā-môl-lĭd-zä'rĕ), *I.* To mark with a flat. **bémolisée** (zā). Flattened.

ben (bān), **bene** (bā'-nĕ), *I.* Well, good; as **ben tenuto,** well-sustained; **a bene placito,** at the good pleasure

Benedic'ite, Omnia Opera. "All ye works (of the Lord) praise Him," *L.* A canticle for morning prayer.

"Benedictus, Domine," Blessed be Thou, O Lord. A canticle. **Benedic'tus Qui Venit,** *L.* "Blessed is He that cometh," vide MASS.

bequadro (bā-kwä'drō), *I.* The natural sign (♮).

berceuse (bĕr-sŭz), *F.* A cradle-song; hence, an instrumental piece in that spirit.

bergamask, *E.*, **bergamas'ca,** *I.*, **bergamasque** (măsk), *F.* A rustic dance, imitating the clumsy peasants of Bergamask in Italy.

bergeret (bĕr-zhĕ-rā), *F.* A rustic song or dance.

Bergkreiyen, Bergreigen (bărkh-rī'-khen), *G.* Mountain melodies.

berlingozza (bĕr-lĭn-gôd'zä), *I.* A rustic dance.

Bes (bās), *G.* The note B double flat.

besaiten (bĕ-zī'-tĕn), *G.* To string.

beschleunigend (bĕ-shloi'-nĭ-gĕnt), *G.* Accelerating.

befiedern (bĕ-fē'-dĕrn), *G.* To quill.

bestimmt (bĕ-shtĭmt), *G.* Distinct. **B.-heit** (hīt), *G.* Precision.

betonend, betont (bĕ-tōnt), *G.* Accented. **Betonung.** Accentuation.

betrübt (bĕ-trüpt'), *G.* Troubled.

Bet'tlerleier (lī-ĕr), *G.* Hurdy-gurdy; **Bettleroper.** "Beggar's opera."

bewegen (bĕ-vā'-khĕn), *G.* To agitate. **bewegt** (vākht). Agitated. **Bewegung.** Motion, emotion. **Bewegungsart.** Tempo, a movement.

beziffert (bĕ-tsĭf'-fĕrt), *G.* Figured. Vide BASS.

Bezug (bĕ-tsookh'), *G.* The set of strings for an instrument.

bhat. A Hindu bard.

bianca (bĭ-än'-kä), *I.* A "white" or half note.

bibi (bē-bē), *F.* A pianette.

Bible-regal. A regal that folded up into the size of a tome.

bichord, *L.* An instr. (a) having two strings. (b) Having two strings to each note.

bicin'ium. A 2-part composition.

bien (b'yăṅ), *F.* Well.

bifara (bē'-fä-rä), **bif'fara, bif'ra,** *I.* A stop with paired pipes slightly out of tune, so as to produce a tremolo.

biju'ga. The two-necked cither.

bina. Vide VINA.

bimmolle (bĭm-môl'-lĕ), *I.* B flat; the flat mark.

bin'ary. Two-fold; two-part. **b. form.** A movement with 2 chief themes or sections. **b. measure.** Common time with its two accents.

bind. A line, usually curved, binding two notes into a sustained tone; or the brace binding staves.

Bindebogen (bĭn'-dĕ-bō-khĕn), *G.* A slur.

bin'den, *G.* To bind; to perform *legato.* **Bindung.** A slur; hence, a suspension or syncopation; the legato manner. **Bindungszeichen.** The slur.

biquadro (bē-kwä'-dro), *I.* The natural sign.

bird-organ. A small organ for teaching tunes to birds.

Birn(e) (bĕr'nĕ), *G.* The socket of a mouthpiece.

bis (bēs), *L.* 1. Twice, **bis unca,** 16th note. 2. Used by the French instead of our pseudo-French "encore!" meaning "please repeat."

biscan'to, *I.* A duet.

bischero (bēs'-kā-rō), *I.* A peg or pin.

biscroma (bēs-kro'-ma), *I.*, **biscrome** (bēs-krôm), *F.* A 16th note.

bisdiapa'son, *L.* A double octave, or fifteenth.

biseau (bē-sō), *F.* Stopper of a pipe.

bisin'ium, *L.* A duet.

bisogna (bē-sōn'-yä), *I.* "It is necessary."

bisqua'dro (kwä'-drō), *I.* A natural sign.

bissare (bĭs-sä'-rĕ), *I.*, **bisser** (bēs-sā), *F.* To encore.

bis'sex, *L.* A 12-stringed guitar.

bit. A small tube to supplement a crook.

Bit'terkeit (kīt), *G.* Bitterness.

bizzarria (bĭd-zär-rē'-ä), *I.* Eccentricity. **bizzar'ro.** Curious. **bizzarramen'te.** Oddly.

blanche (bläṅsh), *F.* A "white" or half note.

Blasebalg (blä'-zĕ-bälkh), *G.* Bellows.

blasen (blä'-zĕn), *G.* To blow. **Bla'ser.** A blower; an instrument for blowing. **Blasemusik.** Music for wind instrs. **Blas'instrument.** A wind-instrument.

Blatt (blät), *G.* A leaf; a reed.

Blechinstrumente (blĕkh'-ĭn-stroo-mĕn-tĕ). *G.* The brass instruments.

blind (blĭnt), *G.* "Blind," simulated, as a dummy pipe.

Blockflöte (blôk'-flā-tĕ), *G.* 1. A stop, of large-scale pipes. 2. A 16th century flute.

b-mol (bē-môl), *F.* The flat mark ♭. Vide BEMOL.

B-moll (bā-môl), *G.* The key of B flat minor.

blocks. Supporting strips in violins, etc.

boat-songs. Water-music, vocal or instrumental.

bob. The changes to which a set of bells can be rung; 6 bells give **bob minor**; 8, **b. major**; 10, **b. royal**; 12, **b. maximus.**

bo'bisation, bocedisation. Vide SOLMISATION.

bocal (bô-kăl), *F.*, **boc'ca,** *I.* Mouthpiece; mouth. **bocca ridente.** "Smiling mouth," believed to aid the production of pure tone. **con bocca chiusa** (kĭ-oo'-zä). With mouth closed, humming. **bocchino** (kē'no), *I.* Mouthpiece.

bocina (bō-thē'-nä), *Sp.* A large trumpet.

Bockpfeife (bôk'-pfī-fĕ), *G.* A bagpipe.

Bockstriller (bôks'-trĭl-lĕr), *G.* A goatish bleat.

Boden (bō'-dĕn), *G.* The back (of violins, etc.).

Boehm Flöte (bām flā'-tĕ). An improved flute inv. 1834 by Boehm, in which a series of keys simplify the fingering and intonation; the system is also fitted to oboes and clarinets. **Vide the B. D.**

Bogen (bō'-khĕn), *G.* 1. A bow. 2. A slur, as *Haltebogen.* **Bogenführung.** Bowing. **Bogenstrich.** A stroke of the bow. **Bogeninstrumente.** Stringed instruments. **Bogenflügel, -hammerklavier,** or **-klavier.** Piano-violin.

bois (bwä), *F.* Wood. **les** (lā) **bois.** The wood-wind.

boîte (bwät). Box; swell box. **ouvrez (fermez) la b.** Open (close) the swell.

bolero (bō-la'-rō), *Sp.* A lively Spanish dance, in 3-4 time, with castanets. See chart of dance-rhythms.

bom'bard, *E.*, **bombarde** (bôṅ-bărd), *F.*, **bombar'do,** *I.* 1. A very long obsolete shawm, the original of the bassoon (q. v.). 2. A powerful reed-stop of 16-ft. tone.

bombar'don, *E.* (in *F.* bôṅ-băr-dôṅ; in *G.* bôm-bär-dōn'). 1. A large, valved bass trumpet. 2. The bass saxhorn. 3. A 16-ft. reed-stop.

bom'bix, *Gr.* Ancient Greek reed instrument.

Bom'bart, bom'mert, *G.* Bombard.

bom'bo, *I.* A figure in repeated tones.

bon (bôṅ), *F.* Good. **bon temps de la mesure,** *F.* The accented part of a measure.

bonang. A Javanese series of gongs.

bones. Castanets made of bone.

Bonn's bridge. A violin bridge inv. by Bonn of London with a foot under each string, aiming at more resonance for the interior strings.

boot. The foot of a reed-pipe.

bo'ra. A tin trumpet used by the Turkish.

bordone (bôr-do'-nĕ), *I.*, **Bordun** (bôr'-doon), *G.* 1. A covered 16-ft. or 32-ft. stop; the French have 4 and 8 foot bourdons. 2. The lowest string of 'cello and double bass; the free string of a hurdy-gurdy. 3. A great-bell. 4. A drone bass. **B. Flöte,** *G.* A stop. **bourdon de cornemuse** (-kôrn-müz), or **bourdon de musette.** *F.* The drone of a bagpipe.

bouché (boo-shā), *F.* 1. Stopped (of horn, etc., tones). 2. Covered (of pipes).

bouche fermée (boosh fĕr-mā), *F.* With closed mouth; humming.

bouffe (boof), *F.* A buffoon. **opera b.** Comic opera.

boulon. A Senegambian harp.

bour'don, *E.* (in *F.*, boor-dôṅ). Vide BORDONE.

bourrée (boor-rā), *F.* A lively old Spanish or French dance in 4-4 or 2-4 time. The second and fourth quarters of the measure divided. Used as an alla breve movt. in old suites. See chart of dance-rhythms.

boutade (boo-tăd), *F.* 1. An instrumental spectacular fantasia. 2. An old French dance. 3. A short ballet, impromptu.

bow. An elastic wooden rod with horsehairs (in recent cases, gut-thread) stretched from the bent head or *point* to a movable *nut;* the hair being drawn over strings sets them in vibration. **bowhair.** Hair used in making the bows. **bowhand.** The right hand. **bowing.** 1. The art of using the bow. 2. The sign for bowing. The direction in which the bow is drawn is indicated by *down-bow* (marked ⊓) from nut to point; or *up-bow* (marked V or ∧) from point to nut. The back of the bow is sometimes used, and indicated by *sul* or *col legno,* "with the wood." The bow may be allowed to bounce on the strings (the *bounding* or *springing* bow), the *spiccato* (marked by dots over the notes) being played with a loose wrist near the middle of the bow; the *saltato* being with higher leaps. **bow instruments.** String instruments played with a bow. **bow guitar.** A violin shaped like a guitar; vide also PIANO-VIOLIN, and BOW-ZITHER.

boyau (bwä-yō), *F.* Gut-strings. **boyaudier** (bwä-yōd-yā). A maker of them.

bozzetto (bōd-zĕt'-tō), *I.* Sketch.

B-quadratum, B-quadrum, *L.* 1. Vide B. 2. B-natural.

brabançonne (brä-bäṅ-sŭn). The Belgian or Brabantine national hymn.

braccio (brät'-shō), *I.* "Arm." A term applied to instruments held up to the neck, as **viola da b.,** an arm-cello. Vide VIOLA.

brace. 1. A character used to connect staves. 2. Leather slides on drum-cords.

branches. Parts of a trumpet that conduct the air.

bran de inglaterra (brän dĕ ēn-glä-tĕr'-ra), *Sp.* An old Spanish dance; the English Brawl.

bran(s)le (bräṅ'-lŭ), *F.* A lively old dance, 4-4 time, led in turn by couples.

brass. General term for the instrs. made of brass (or **brass-wind**). **brass-band.** A military band of only brass instruments.

Bratsche (brät'-shĕ) (pl. **-en**), *G.* Viola.

Brautlied (browt'lēt), *G.* A wedding-song. **Brautmesse.** Music before the wedding.

Bravour (brä-foor'). *G.* Bravura. **Bravour-arie** or **-stück,** *G.* A florid song or piece.

bravura (brä-voo'rä), *I.*, **bravoure** (brä-voor), *F.* Dexterity, dash. **aria di b.** A show-piece. **con b.** With brilliancy. **b. mezza.** Medium difficulty.

brawl(e). An old dance in a circle.

break. 1. The point at which one register ends and another begins. 2. Slips of various kinds in tone production. 3. In a stop, the abrupt return to an octave lower, due to insufficient pipes. 4. In compound-stops, a point where the relative pitch changes.

breakdown. An hilarious negro clog.

breit (brīt), *G.* Broad, slow.

Brettgeige (brĕt'-gī-gĕ), *G.* A pocket fiddle.

breve (*E.*, brēv—in *I.*, brā'vĕ). **brève** (brĕv), *F.* 1. Formerly the shortest note, now the longest, equal to two whole notes. 2. In old music—one-half the longa. **alla breve.** To the breve, i. e., a half note to each beat, formerly four minims to the measure, and in quick time; it is indicated by a common-time signature, with a vertical bar through it; also called **alla cappella,** or **tempo maggiore.**

bre'viary. A book of matins, lauds, and vespers.

Bre'vis, *L.* and *G.* A breve.

bridge. 1. A piece of wood on which strings rest; itself rests on the resonance box or board, to which it transmits vibrations.

brief. 1. A bass-viol bridge. 2. Breve.

brillant(e) (brē-yäṅ(t) in *F.*, in *I.* brĭl-län'tĕ). Brilliant.

Brillenbässe (brĭl'-lĕn-bĕs-sĕ), *G.* "Spectacle basses," on account of its resemblance to a pair of spectacles; a name for the abbreviated form of a bass tremolo, two half notes with thick connecting bar.

brindisi (brĭn'-dē-zē), *I.* A drinking-song.

brio (brē'ō), *I.* Vigour; fire. **con brio,** or **brio'so.** With spirit; vivacity.

brisé (brē-zā), *F.* Broken, as chords. **cadence b.** A trilling grace.

broach. An old instr. played with a crank.

broderies (brôd-rē), *F.* Ornaments.

broken. Vide (interrupted) CADENCE; of chords whose notes are not taken simultaneously, but in arpeggio; so **broken octaves.**

brok'king. Quavering.

B-rotundum, *L.* 1. Flat sign, ♭. 2. The note B flat.

Brummeisen (broom'mī-zĕn), *G.* Jew's harp.

brummen (broom'mĕn), *G.* To hum, to drum. **Brummer.** Drone. **Brummton.** Drone. **Brummstimmen.** Humming voices.

bruscamen'te, *I.*, **brusquement** (brüsk-mäṅ), *F.* Brusquely.

Brust (broost), *G.* The breast or chest, hence **B.-ton** or **-stimme.** Chest voice. **Brust'werk.** The middle pipes of an organ.

buca (boo'-ka), *I.* Sound-hole.

buce'na, *L.*, **buccina** (boot-chē'-na), *I.* An ancient curved trumpet.

Büchse (bükh'-sĕ), *G.* Boot (q. v.).

Buch'stabentonschrift, *G.* Alphabetical notation.

bucol'ic, *E.*, **buccol'ica,** *I.*, **bucolique** (bü-kô-lēk), *F.* Pastoral.

buffa (boof'fä), or **(-o),** *I.* Comic; a comic singer. **buffo carica'to.** Comic character. **aria buffa.** Comic aria. **opera buffa.** Comic opera. **buffo'ne.** Comic singer. **buffonesco, -amente.** Burlesque(ly).

buffet. Organ case. **buffet organ.** A small organ.

bugle. 1. A hunting and military horn in 3 or more keys (B♭, C, E♭) having 7 harmonic tones. 2. The key-bugle with 6 keys (inv. in 1815 by Halliday, and named by him after the Duke of Kent) has a chromatic compass b-c'''. 3. Valve-bugle. Vide SAXHORN.

bugle horn. A hunting-horn.

Bühnenweihfestspiel (bü'-nĕn-vi-fĕsht-shpēl), *G.* "Stage-consecrating-festival-piece." Wagner's name for his opera "Parsifal."

Bund (boont), *G.* Fret. **bundfrei.** Fret free. Vide CLAVICHORD.

Bunge (boong'-ĕ), *G.* A kettle-drum.

bungen (boong'-ĕn), *G.* To drum.

buonaccordo (boo-ōn-äk-kôr'-dō), *I.* A child's spinet.

buono(-a) (boo-ō-nō(ä)), *I.* Good. **b. nota.** An accented note. **b. mano.** A skilful hand.

buras'ca, *I.* A comp. descriptive of a storm.

bur'den. 1. A regular refrain. 2. The bass. 3. The drone.

burla (boor'-la), *I.* A quip. **burlan'do, burles'co, burlescamen'te.** Facetious(ly). **burles'ca,** *I.*, **burlesque** (bür-lĕsk), *F.* A travesty. **burlet'ta,** *I.* A light farcical work.

burre (bür), *F.* A dance melody.

bur'then. Burden.

busain (bü-săṅ), *F.*, **Busaun** (boo-zown'), *G.* A 16-ft. reed-stop on the pedal.

busna (boos'na), *I.* A species of trumpet.

bussone (boos-sō'-nĕ), *I.* Obs. instr. of bassoon type.

button. 1. The knob on a violin-base, etc. 2. An accordeon-key. 3. A leather-disk on the wire of a tracker.

bux'ea tibia, bux'us, *L.* Ancient 3-holed flute.

bys'synge songes. Early English lullabies.

C

(For German words not found here look under **K.**)

C (*G.*, **C** (tsā), *F.*, **ut**; *I.*, **do.**) 1. A musical pitch (mid-C or c′ has 256 vibrations, "philosophical pitch"; c′′, 522, international pitch). c′ called **middle-c** from its position on the piano key-board, is the tonic or key-note of the normal major scale. 2. All the octaves of this pitch. 3. The major key having neither flats nor sharps; the minor key relative to E flat major. **C reversed,** an old sign indicating a decrease of one half of the note-values. 4. Vide TIME and NOTATION.

cabalet'ta, *I.* "A little horse." Hence a song (usually a rondo with variations) with an accompaniment in triplets suggesting hoof-beats.

cabinet d'orgue (kăb-i-nā dôrg), *F.* Organ-case.

cabinet organ. A small reed-organ.

cabinet pianoforte. An upright piano.

cabis'cola, *L.* Precentor.

caccia (kät'chä), *I.* A hunt. **alla c.** In hunting style.

cachée (kă-shā), *F.* Hidden (as fifths).

cachucha (kă-choo′-chä), *Sp.* A dance like the bolero.

cacofonia (kä-kō-fō-nē′-ä), *I.*, **cacophonie** (kăk-ô-fō-nē), *F.*, **cacoph'ony,** *E.* Discord. **cacofon'ico,** *I.* Discordant.

ca'dence, *E.* (in *F.* kă-däṅs), **ca'dens,** *L.*, **cadenza** (kä-dĕn-tsä), *I.*, **Kadenz** (kä-dĕnts′), *G.* 1. Literally "a fall," hence, the subsidence of a melody or harmony to a point of rest; thence any concluding strain, rising or falling. Harmonic cadences are of the following sorts: (a) When the chord of the dominant is followed by the chord of the tonic, with the roots of both chords in the bass and the root of the second chord doubled in the highest voice, it is called a **perfect authentic cadence;** when the first chord has other than the root in the bass, or when the highest voice does not take the tonic in the last chord (takes the third for instance), this cadence is called an **imperfect authentic cadence.** Other names for the **authentic cadence** are, **whole, perfect, full** or **complete cadence; cadence parfaite** (păr-fĕt), *F.* **voll'kommene,** or **eigentliche** (ī-′khĕṅt-lĭkh-ĕ)**Kadenz,** *G.* (b) When the cadence is formed by a subdominant chord followed with a tonic, the cadence is called **plagal** (popularly **church** or **amen** cadence); **cadence plagale** (plă-găl), *F.;* **Plagal'kadenz,** *G.* (c) When a subdominant chord is followed by a dominant and a tonic, it is called a **mixed** cadence. (d) When the mediant is prominent the c. is called a **medial** cadence. (e) When the tonic or some other chord is followed by the dominant the cadence is called a **half-cadence, semi-cadence, imperfect cadence, half-close; c. imparfaite** (ăṅ-păr-fĕt) or **c. sur la dominante** or **c. irrégulière** (ēr-rāg-ül-yăr), *F.;* **unvollkommene** or **Mittel Kadenz,** *G.* (f) When the chord of the dominant apparently preparing a close, is followed by other than the tonic harmony the progression is called a **deceptive, avoided, broken, interrupted, irregular** or **surprise cadence; cadence évitée** (ā-vĭ-tā) or **interrompue** (ăṅ-tĕr-rôṅ-pü), or **rompue,** *F.;* **cadenza d'ingann'o, c. sfuggita** (sfood-jē′-tä) or **fin'ta,** *I.;* **Trug'kadenz** or **-schluss,** or **ab'gebrochene K.,** *G.* (g) When various modulations are introduced between the dominant and its tonic, the cadence is said to be **suspended;** or **sospesa** (sôs-pā′-zä), *I.* (h) When any dissonant harmony is followed by a consonance the French call this a **cadence pleine** (plĕṅ).

(i) A cadence of any kind in which the chords have their roots in the bass is called a **radical** cadence.

2. When the cadence is highly ornate it is called **fioritu'ra** or **fiorita** (fē-ō-rē'-tä). So the word **cadenza** has in English and Italian, and the word **Kadenz** in German, a wide use for designating the florid passage preceding the actual cadence. This may be vocal or instrumental, may go up as well as down, and may be written out by the composer or some other musician or left to the skill of the performer. This cadenza usually follows a sustained chord in the second inversion (a 6-4 chord) with a fermate or hold-mark over it (in *F. pointe d'orgue*). The Germans accordingly call this an **auf'gehaltene Kadenz,** the *F.* call it a **pointe d'orgue.**

3. The French use **cadence** of a brief trilling ornament as **c. brillante,** or **c. perlée; c. pleine** is a trill.

4. Cadence is used of rhythm and velocity also as the "cadence" of double-time in a military sense, is 180 steps to the minute.

ca'dent. An old ornament like a short anticipation.

c(a)esu'ra, *E.*, *I.*, and *L.* **caesure** (sĕ-zür), *F.* 1. A minor rhythmic pause dividing a line or period; hence, 2. The last accented note preceding a **caesura. c. tedesca.** A 10-stringed zither.

caisse (kĕs), *F.* A drum. **c. plate** (plăt). A shallow side-drum. **grosse** (grôs) **c.** The bass-drum. **c. roulante** (-roo-länt). The side-drum, of wood. **caisses claires** (kĕs-klăr). The drums.

cal'amus, c. pastoralis, or **tibialis,** *L.* A reed used by shepherds.

calan'do, *I.* Diminishing and retarding.

calandro'ne, *I.* A small clarinet.

calascione (kä-lä-shi-ō'-nĕ), *I.* A 2-stringed guitar of lower Italy.

calata (kä-lä'-tä), *I.* A lively dance in 2-4 time.

calcando (kal-kän'-do), *I.* Hurrying.

Calcant (käl'-känt), *G.* Bellows-treader.

Calli'ope. 1. The Greek muse of heroic verse. 2. An instr. played by an engine that fills its metal pipes with steam instead of air.

callithump'ian. Vide SHIVAREE.

calma (käl-mä), *I.* Calm. **calma'to.** With calm.

calore (kä-lō'-rĕ), *I.* Warmth. **Caloro'so.** Animated.

cambiare (käm-bĭ-ä'rĕ), *I.* To change. **nota cambia'ta.** Changing note.

cam'era, *I.* Chamber, used in distinction from a large auditorium, as *musica di c.*, *sonata di c.*, *alla c.*

camminan'do, *I.* Andante.

campana (käm-pä'-nä), *I.* A bell. **campanel'la** (or **o**), *I.* A little bell. **campanile** (nē'-lĕ), *I.* A belfrey. **campanol'ogy.** The art of ringing or making bells. **campano'ne,** *I.* A great bell. **campana'rum concer'tus,** or **modula'tio,** *L.* Chimes. **campanarum pulsa'tor,** *L.* A ringer of bells.

canarder (kă-năr-dā), *F.* To imitate a duck; to *couac.*

canarie (kă-nă-rē), *F.*, **cana'ry, cana'ries,** *E.*, **canario** (kä-nä'-rĭ-ō), *I.* A lively old dance in 3-8, 6-8 or 12-8 time. Named from the Canary Islands.

cancan (käṅ-käṅ). A boisterous French dance.

cancel. The natural sign, ♮. **cancellatum,** *L.* Vide B.

Cancellen (kän'-tsel-lĕn), *G.* Grooves in an organ.

can'crizans, cancrica'nus, *L.*, **cancrizzante** (kän'-krĭd-zän'-tĕ), *I.* Retrograde. Vide CANON.

canere (ka'nĕ-rĕ), *L.* To sing; to play.

cangiare (kän-jä'-rĕ), *I.* To change; to alter.

can'na, *I.* A reed, or pipe. **c. d'anima.** Flue-pipe. **c. a lingua.** Reed-pipe.

cannon-drum. East Indian tomtom.

can'on (in *F.*, kă-nôṅ), **canone** (kä-nō'-nĕ), *I.*, *G.* **Canon** or **Kanon** (kä'-

nōn). The most rigid form of imitation, a subject (antecedent) being followed accurately by an answer (consequent); once the playground of musical ingenuity, all forms of complication being indulged in. A canon written out completely was **full** or **aper'to.** Often only the antecedent (or canon) was written out, the consequent (now called fuga or consequenza) being left to the performer's skill; this was called **close** or **chiuso** (kĭ-oo'-zo). If the entrances of the other parts were indicated by cabalistic signs, it was a **riddle-canon (Räthsel-Kanon),** or **enigmatical** or **enigmatico.** Canons were named by the interval between answer and antecedent and by the general treatment as in **Imitation** (q. v.).

canonic hours. Vide HORÆ.

cano'nici, *L.* The Pythagoreans, who developed musical science from the abstract mathematics of intervals; opposed to Aristoxenos and the **harmonici,** who developed it from the actual practice of music.

cantabile (kän-tä'-bĭ-lĕ), *I.* Lyrical.

cantajuolo (kän-tä-yoo-ō'-lō), **cantamban'ca,** *I.* A street singer.

cantamen'to, *I.* Air; cantilena.

cantan'do (kän-tän'-dō), *I.* In a melodious, singing style.

can'tans, *L.* Singing.

cantan'te, *I.* A singer; also a vocal part. **c. ariose.** A form of melody transitional between air and recitative.

cantare (tä'-rĕ), *I.* To sing. **c. di maniera** (män-yā'-rä) or **maniera'ta.** To sing with mannerism. **c. a orecchio** (o-rĕk'-kĭ-ō). To sing by ear. **c. a aria.** To sing with improvised cadenzas.

cantarina (rē'-nä), *Sp.* A woman-singer.

cantata (kän-tä'-tä), *I.*, **cantate** (kän-tăt), *F.*, **Cantate** (kän-tä'-tĕ), *G.* 1. Originally, something sung, in distinction to something played (*sonata*). 2. Now a work for chorus and solo, often with orchestral accompaniment; a short oratorio of a narrative style; a short opera not meant for the theatre. **c. amoro'sa,** *I.* A cantata having love for its subject. **c. mora'le** or **spiritua'le.** A *sacred* cantata designed for the church. **cantatil'la, cantatille** (tē'-yŭ), **cantati'na.** A short cantata; an air preceded by a recitative.

canta'tor, *L.* A singer; a chanter.

cantato're, *I.* A male singer. **cantatrice** (trē-chĕ). A female singer. **c. buffa.** A woman who sings in comic opera.

cantato'rium, *L.* The Roman Catholic book containing the music of the Antiphonary and Gradual.

Canterei (kän'-tĕ-rī), *G.* 1. The dwelling-house of the cantor. 2. A class of choristers.

canterellare (kän-tĕ-rĕl-lä'-rĕ), *I.* To sing softly. **canterellan'do.** Singing softly.

canti carnascialeschi (cär-nä-shä-lĕs'-kĕ), **canti carnevali** (kär-nĕ-vä'-lĕ), *I.* Songs of the carnival week.

can'ticles, *E.*, **can'tico,** *I.*, **cantique** (kän-tēk), *F.*, **can'ticum,** *L.* 1. Biblical lyrics, the Song of Songs (**canticum canticorum).** 2. A sacred chant with scriptural text. 3. The **cantica majora** include the Magnificat, Benedictus and Nunc dimittis. The **cantica minora** are seven texts from the Old Testament.

can'tillate, *E.* To recite with occasional musical tones; hence, **cantillation.**

cantilena (kän-tĭ-lā'-nä), *I.* The melody; air.

cantilla'tio, *L.* A singing style of declamation.

cantino (tē'-nō), *I.* The smallest string.

can'to, *I.* 1. A song; a melody; the voice. **col canto.** "With" (i. e., adopting the time and expression of) the voice or melody. 2. The art of singing, as **il bel canto,** the old art of allegedly perfect production. 3. The highest part in concert music. 4. The soprano voice. 5. The highest string of an instrument. **c. a cappella.** Vocal music without accompaniment. **c. ambrosiano.** Ambrosian chant (Vide CANTUS). **c. armonico.** A part song. **c. clef.** The C clef on the first line. **c. concertante** (kôn-chĕr-tän′-tĕ). The treble of the principal concerting parts. **c. cromat′ico.** Chromatic melody. **c. fermo.** 1. A chant or melody. 2. Choral unison. 3. Cantus firmus. **c. figurato.** A figured melody instead of figured bass (q. v.). **c. fiorit′to.** A much ornamented air. **c. fune′bre.** Funeral song. **c. grego′riano.** The Gregorian chant. **c. plano.** Plain chant. **c. necessa′rio.** A principal part. **c. primo.** The first treble or soprano. **c. recitativo.** Recitative. **c. ripie′no.** Vide RIPIENO. **c. rivolta′to.** The treble inverted. **c. secondo.** The second treble. **c. simplice.** A simple song.

cantolla′no, *Sp.* Precentor.

cantor, *L.* Singer. **c. choralis.** Precentor. **cantori** are the singers that sit near the cantor, on the left side; opposite to **decani,** those on the dean's side.

can′tus, *L.* 1. A song; a melody. 2. The treble or soprano part. **c. Ambrosia′nus.** The four chants introduced by St. Ambrose, in the fourth century, supposed to be derived from Greek melodies. **c. figura′lis** (or **figuratus**). Mensurable music; melody with figurate embellishment. **c. fir′mus.** (a) The melody originally given to the tenors, later to the sopranos; (b) plain song; (c) a theme or air chosen for counterpoint; this air remains the same, i. e., "firm," as the different voices take it, while the accompanying voices always change; in distinction to the **c. f.** they are called the *counterpoint* (q. v.). **c. coronatus,** A *c. fractus* when accompanied by a fa-burden. **c. durus.** A song modulating into a key with one or more sharps, almost the same as "major key." **c. ecclesiasticus.** Church-music, particularly plain song; also the singing of the liturgy. **c. fractus.** Broken melody. **c. Gregorianus.** A melody introduced by St. Gregory. **c. planus.** Plain song. **c. mensurabilis.** Regular, or measured, melody. Vide MENSURABLE MUSIC. **c. mollis.** Song in the minor.

ca′nun, *Tur.* A Turkish zither.

canzona, canzone (kăn-tsō′-nĕ), *I.* 1. A folk-song. 2. A part-song. 3. An instrumental work, in two or three parts, with passages in imitation, somewhat like the madrigal. **canzonaccia** (nät′-chä). A low song. **canzoncina** (chē′-nä). A short canzone, or song. **c. sacra.** A sacred song. **canzonet, canzonnet′ta, canzonina.** A short canzone. **canzoniere** (tsōn-ya′-rĕ). A song-book.

caoine, caoineadh (kŭ-ēn′-ē-ŭ), *Irish.* A funeral song.

capis′col. A precentor.

capis′trum. A face bandage worn by ancient trumpeters.

capo (kä′-pō), *I.* The head or beginning. **da capo** (return and play again), from the beginning. **capo d'opera, capo-lavoro.** Master-piece, chief work. **c. violino.** The first violin. **capo-dastro, c. di tasto.** Vide CAPOTASTO. **c. d'instrumenti.** Leader. **c. d'orchestra.** The conductor.

capodastre (kăp-ô-dăstr), *F.* Capotasto.

capo′na. A Spanish dance.

capotasto (kä-pō-täs′-to), *I.* 1. The nut of a fingerboard. 2. A strip fastened across a fretted fingerboard and serving as a movable nut to raise the pitch of all the strings at once.

cappel′la, *I.* 1. A chapel, or church. 2. A band of musicians. **A c.** or **alla c.** (a) Without instrumental accompaniment. (b) Alla breve. **da c.** In solemn church style.

cappello chinese (kē-nā′-zĕ), *I.* Vide CHAPEAU.

caprice, *E.* and *F.*, **capriccio** (kä-prēt′-chō), *I.* A whimsical work of irregular form. **capriccietto** (chĕt′-tō), *I.* A short caprice. **capricciosamen′te, capriccio′so,** *I.*, **capricieusement** (kă-prēs-yŭz′-mäṅ), **capricieux** (kă-prēs-yŭ), *F.* Capricious(ly).

captan′dum, ad, *L.* Takingly, brilliantly.

caput scho′lae, *L.* Precentor.

caractères de musique (kăr-ăk-tăr dŭ mü-zēk), *F.* Musical symbols.

caramillo (kä-rä-mēl′yō), *Sp.* A flageolet.

carattere (kä-rät′-tā-rĕ), *I.* Character, dignity.

caressant (kă-rĕs-säṅ′), *F.*, **carezzando** (kä-rĕd-zän′-dō), **carezzevole** (zā′-vō-lĕ), *I.* Caressing; tender.

carica′to (kä′-tō), *I.* Exaggerated.

carillon (kä-rē-yôṅ), *F.* 1. A set of fixed bells on which tunes may be played by hand or mechanism. 2. A composition suggesting or using bells. 3. The simultaneous clashing of many large bells. 4. A bell-like stop. **c. à clavier,** *F.* A set of keys and pedals, acting on bells. **carillonner** (kä-rē-yô-nā′), *F.* To ring bells. **carillonneur** (nŭr), *F.* A bell-ringer.

carità (kä-rē-tä′), *I.* Tenderness.

Carmagnole (kăr-mĭn-yôl), *F.* A famous French revolutionary song. It derived its name from the town Carmagnola.

carmen, *L.* A song. **c. natalitium.** A carol of the Nativity.

carol. 1. A song of joy and devotion. 2. Ballads for Christmas and Easter. 3. An old circling dance.

caro′la, *I.* A circling dance, resembling the Carmagnole. **carolet′ta.** A little dance.

carrée (kăr-rā), *F.* A breve.

carrure des phrases (kăr-rür-dā frăz), *F.* The balance of the phrases.

cart′el, *E.*, **cartelle** (kăr-tĕl), *F.* 1. The first draft of a score. 2. A sheet of hide or varnished cloth on which music could be sketched and erased.

cartellone (lō′-nĕ), *I.* A catalogue of operas to be performed.

cas′sa, *I.* The drum. **c. grande, c. militare.** The great drum. **c. armonica.** The body (as of a 'cello).

cassa′tio, *L.*, **cassazione** (käs-sä′-tsĭ-ō′-nĕ), *I.* 1. The final number. 2. A serenade consisting of instrumental pieces.

castagnetta (käs-tän-yĕt′tä), *I.*, **castagnettes** (kăs-tĭn-yĕt), *F.*, **castagnole** (käs-tän-yō′-lĕ), **castañetas** (kăs-tän-yä′tăs), **castanuelas** (kăs-tăn-yoo-ā′-lăs), *Sp.*, **castanheta** (käs-tänyā′-tä), *Port.*, **castanets,** *E.* Small, concave shells of ivory or hard wood, carried in the hand and rhythmically snapped by dancers in Spain and other countries.

castrato (käs-trä′-tŏ), *I.* An artificial male soprano or alto; a eunuch.

catch. A round in which the singers catch up their lines at the cue; usually with humourous and ambiguous effect.

catena di trilli (kä-tā′-nä), *I.* A chain of trills.

catgut. A small string for violins, made of the intestines of sheep and lambs, rarely of cats.

catling. A lute-string of smallest size.

cattivo (kät-te′-vō), *I.* "Bad." **c. tempo.** The weak beat.

catzoze′rath. Hebrew trumpet.

cauda, *L.* The tail of a note.

cavallet′to, *I.* 1. A cabaletta. 2. A small bridge. 3. The break in the registers.

cavata (kä-vä′-tä), *I.* 1. Tone-production. 2. A recitative; a cavatina.

cavatina (kä-vä-tē′nä), *I.*, **cavatine** (kăv-ă-tēn), *F.* A melody of one strain only.

c-barré (üt-băr-rā), *F.* Vide BARRED C.

c-clef. The tenor clef; wherever it stands it indicates middle C.

C-dur (tsā-door), *G.* The key of C major.

cebell′. A theme in common time with variations and alternation of high and low notes. A sort of English gavotte.

cecilium (sŭ-sē′-lĭ-ŭṅ), *F.* A key-board reed instr. the size and shape of a 'cello, the left hand playing keys, the right working bellows.

cedez (sā-dā), *F.* Decrease!

celamustel (sā-lā-mü-stĕl), *F.* A harmonium with unusual imitative stops.

celere (chā′-lā-rĕ), *I.* Rapid. **celerità** (rĭ-tä′). Rapidity.

céleste (sā-lĕst), *F.* Celestial, applied to stops of soft, sweet tone, and to a piano pedal of the same effect.

celestina (chā-lĕs-tē′nä), *I.* 1. A 4-ft. stop. 2. A tremolo stop in reed organs.

cell. Vide ELLIS (B. D.).

'cello (chĕl′lō). Abbr. and common name of *violoncello*. **cello′ne.** A 'cello inv. by Stelzner gaining increased sonority by its method of stringing.

cembalo (chām′bä-lō), **cembolo** (chām′-bō-lō), *I.*, **cembal** (säṅ-băl), *F.* 1. A harpsichord. 2. A cymbal. **cembalista,** *I.* A player on either. **cembal d'amour,** *F.* A very large harpsichord. **tutto il c.,** *I.* Loud pedal. **c. onnicordo,** *I.* Proteus. **cembalist,** *E.* A player on the harpsichord.

cembanel′la, cennamel′la, *I.* A flute.

cent, *E.* The hundredth part of an equal semitone. Vide ELLIS (B. D.).

cento (chān′-tō), **cento′ne,** *I.*, **centon** (säṅ-tôṅ), *F.* 1. The Gregorian antiphonary. 2. A patchwork or medley.

cercare (chār-kä′-rĕ), *I.* To search. **c. la nota.** A common effect in singing where a note taken by skip is lightly anticipated with a short grace.

cer′valet, cervelat. An obsolete clarinet.

Ces (tsĕs), *G.* The note C flat. **Ceses.** C double flat.

cesura, cesure. Vide CÆSURA.

cetera (chā′-tĕ-rä), *I.* A cittern.

c. f. Abbr. of *Cantus firmus*.

cha chi (chä-chē), *Chinese*. A chromatic kin.

chacona (chä-kō′-nä), *Sp.*, **chaconne** (shă-kŭn), *F.*, **ciaccona** (chäk-kō′-nä), *I.* A slow dance probably Spanish in origin; in 3-4 time with a groundbass; almost always in major, in contrast with the *passacaglia;* and generally in form of variations.

chair organ. Vide CHOIR ORGAN.

chalameau, *E.*, **chalumeau** (shăl-ŭ-mō), *F.*, **Chalämau, Chalämaus** (shäl′-ä-mows), *G.* 1. An ancient pipe blown through a calamus, or reed. 2. The low register of the clarinet; as a direction it means "an octave lower," being cancelled by *clar.* or *clarinet.* 3. The chanter of a bag-pipe.

chalil (kā-lel), *Heb.* Hebrew pipe or flute.

chalotte (shă-lôt′). A tube to receive a reed.

chamber music. Music composed for a small auditorium, as a string quartet or a pianoforte trio.

chamber-organ. A cabinet organ.

chang. A Persian harp.

change. 1. A tune rung on a chime. 2. Vide MODULATION. 3. Mutation. 4. (a) **changing-note.** A note foreign to the immediate harmony and entering (unlike the passing-note) on a strong beat; when two or more appear simultaneously they make a **changing-chord.** (b) In old counterpoint, a passing discord entering unaccented and then skipping.

changeable. Used of chants that may be sung either in the major or minor mode.

changer de jeu (shäṅ-zhā dŭ zhŭ), *F.* To change the stops.

chanson (shäṅ-sôṅ), *F.* A song; a ballad. **c. bachique** (bă-shēk). A drinking-song. **c. des rues** (dā-rü). A street-song; a vaudeville. **chansonnette** (nĕt). A little or short song. **chansonnier** (sŭn-yā). A song-writer; a book of songs.

chant. 1. Originally a song, and still so meant in the French word (vide below), since the Gregorian time used of vocal music marked by the recitation of many syllables on one tone, and employed for prose texts such as the Canticles and Psalms. There are two sorts of chant, the Gregorian and the

Anglican. (a) The Gregorian is a short tune to be repeated in successive sections of prose; it has 8 tones and is in four parts; the *intonation* (or *inchoatio*) or opening notes; the *first reciting note* (or *dominant*); the *mediation;* the *second reciting note* (or *dominant*); the *termination* (ending or cadence). (b) The Anglican omits the *intonation* and differs in the rhythm and mode but has the same monotone recitation with modulations in the middle (mediation) and end (termination). The Anglican has two parts of 3 and 4 measures, 7 in all; this is the *single* chant, there are also *double*, *triple*, and *quadruple* forms of proportionate length. In chanting, the fitting of the unequal phrases to the music is called *pointing*, and consists of reciting them strictly within the duration of the notes except those of the 1st and 4th measures which are enlarged to fit the words. Words to be sung to the cadence are cut off from those to be sung to the reciting-note, by a vertical line called the *cadence-mark*. 2. Any recitation of chant-like character. 3. A tone. 4. A *cantus firmus*. 5. Vide PLAIN-CHANT. 6. Vide CHANGEABLE. 7. **Free-chant.** A form in which the hemistichs consist of only 2 measures. 8. Roman Chant-Gregorian. 9. **Phrygian chant.** One intended to provoke wrath.

chant (shäṅ), *F.* Song; tune; vocal part. **c. amoureux.** Love song. **c. d'église,** or **grégorien.** Gregorian chant. **c. égal, c. en ison.** Chant on one tone, or with one interval of two tones. **c. figuré.** Figured counterpoint. **c. funèbre.** Funeral song. **c. royal.** A sacred song; or a prayer for the monarch; the mode in which such prayer was sung. **c. sur le livre,** i. e., "on the book," vocal counterpoint extemporized on a printed *cantus firmus*.

chanter, *E.* 1. One who chants. **arch-c.** The leader of the chants. 2. The tenor or melodic pipe of a bag-pipe.

chanter (shäṅ-tā), *F.* To sing. **c. à livre ouvert** (ä lēv-roovĕr). To sing at sight. **chantant**(e). Lyric. **basse c.** Vide BASS. **café c.** (kă-fā-chäṅ-täṅ). A music hall. **chanté**(e) (shäṅ-tā). Sung. **chanteur (euse).** A male (female) singer. **chantonner.** Canterellare.

chanterelle (shänt-ŭ-rĕl), *F.* The highest and smallest string of an instrument.

chanterie (shäṅ-trē), *F.* **chantry,** *E.* A chapel endowed for daily mass.

chanterres (shäṅ-tĕr), *F.* 10th century ballad-singers.

chan'tor, *E.* A singer in a cathedral choir.

chantre (shäṅtr), *F.* Choir-leader. **grand c.** Precentor. **second c.** A chorister.

chapeau (shă-pō), *F.* A "hat;" a tie. **c. chinois** (shēn-wä). A set of small bells arranged on a frame like a Chinese hat. Cf. CRESCENT.

chapel. Musicians in the retinue of a great personage.

chapelle (shă-pĕl), *F.* Cappella.

characteristic. Strongly individual in character, or mood, used of a composition (as **Charakterstück,** *G.*). **c. note** or **tone.** The leading-tone or any tone peculiar to a key. **c. chord.** The principal chord. **Charakterstimme,** *G.* A solo-stop.

charivari (shă-rĭ-vä'-rĭ), *F.* Vide SHIVAREE.

chasse (shăs), *F.* The hunt. **à la c.** In hunting style.

chatsoteroth. A Hebrew trumpet.

che (kā), *I.* Than, that, which.

che chi (kā-kē). One of the eight species of Chinese music.

chef (shĕf), *F.* Leader, chief. **chef-d'attaque** (dăt-tăk). 1. The leader, or first violin. 2. Leader of a chorus. **chef-d'œuvre** (shā-dŭvr). Masterpiece. **chef-d'orchestre** (shĕf-dôr-kĕstr). The leader. **ch. du chant.** Leader of an opera chorus.

cheipour. A Persian trumpet.

chel'idonizing. Singing a spring or "swallow song."

chel′ys. 1. Vide LYRE. 2. Old name for viol.

cheng (chĕng). A Chinese mouth-organ, a gourd with many free reeds; it suggested the invention of the harmonium.

cheng chi (chĕng-chē). One of the eight species of Chinese music.

cherub′ical hymn. The Prisagion.

chest of viols. A group or set of viols, two basses, two tenors, and two trebles.

chest tone, chest voice. The lowest register of the voice.

chevalet (shĕv-ă-lā), *F.* Bridge.

cheville (shĕ-vē′-yĕ), *F.* Peg.

chevroter (shĕv-rô-tā), *F.* To bleat like a goat, hence, **chevrotement** (shĕ-vrôt-mōn̈). A tremor or shake in singing.

chiarenta′na, *I.* An Italian country dance.

chiarina (kē-ä-rē′nä), *I.* A clarion.

chiaro (kē-ä′-rō), *I.* Clear, pure. **chiaramen′te.** Brightly, purely. **chiarezza** (rĕd′-zä). Clearness. **di c.** Clearly.

chiave (kē-ä′-vĕ), *I.* 1. A clef. 2. Key. 3. Tuning-key. 4. A failure. 5. **c. maestro.** The fundamental key or note.

chiavette (vĕt′-tĕ), *I. pl.* Transposing clefs of the 16th century; of which the **high c.** indicated that its line was to be read a third higher, the **low c.,** a third lower. Thus the C clef might indicate e or e♭; or a, or a♭.

chickera (kē′-kĕ-rä) or **chikarah.** A Hindu bow instrument.

chiesa (kē-ā′-zä), *I.* A church. **da c.** For the church, or in sacred style, as *sonata* or *concerto da chiesa.*

chiffre (shĭfr), *F.* A figure in thorough bass. **basse chiffrée** (shĭf-frā). Figured bass.

chifonie (shē-fō-nē′), *F.* Old name for hurdy-gurdy.

chime. A set of bells tuned to a scale. **chime-barrel.** Portion of the mechanism for ringing a chime.

chimney. A tube in the cap of a stopped pipe.

Chinese flute. Bamboo flute.

Chinese hat. Vide CHAPEAU.

Chinese scale. Five notes without semitones; the music is written on five perpendicular lines, the pitches indicated by distinctive names.

chinnor, chinor. Vide KINNOR.

chirimia (chē-rē-mē′-ä), *Sp.* The oboe; clarion.

chirogym′nast. A mechanical contrivance for exercising the fingers.

chi′roplast (kī′rō). A device of gloves and bars, inv. 1814 by Logier, to keep the hands and fingers of piano-players in the right position.

chitarra (kē-tär′-rä), *I.* 1. A guitar, a cithara. **c. coll′ arco.** A violin with guitar-shaped body. **chitarris′ta.** One who plays on the guitar. **chittarrina** (rē′-nä). Small Neapolitan guitar. **chitarro′ne.** A double guitar.

chiterna (kē-tĕr′-nä), *I.* Quinterna.

chiuso (kē-oo′-zō), *I.* Closed. Vide CANON and BOCCA. **chiuden′do.** Closing.

Chladni's figures. Vide NODAL FIGURES.

choeur (kŭr), *F.* Choir, chorus. **à grand c.** For full chorus.

choice note. An alternative note.

choir. 1. A body of singers usually in a church. 2. Their place in the church. 3. A subdivision of a chorus or orchestra. **c. organ.** Vide ORGAN. **grand c.** The combination of all the reed-stops.

Chor (kôr), *G.* Same as Choir 1, 2, 3; also on the piano, or organ, a unison, i. e., all the strings or pipes belonging to one digital or pipe; hence a piano with 3 strings to each tone is **dreichörig.**

chora′gus, chore′gus (kō). The donor of a choral or dramatic work. At Oxford the director of Church music.

cho′ral. Pertaining to a choir or chorus. **choral service.** A service in which the entire liturgy is intoned or chanted.

cho′rale, Choral (kō-räl′), *G.* 1. Choral psalm or hymn. 2. Early German Protestant hymn.

chora′leon. Vide ÆOLOMELODICON.

choraliter (kō-räl′-ĭ-tĕr), **choralmässig** (mĕs-sikh), *G.* In choral style.

Choramt (kôr′-ämt), *G.* Choral service.

choraul′es. A Greek flutist.

chord. 1. A string. 2. Vide VOCAL C. 3. A combination of three or more tones, whether pleasant or discordant.

The chords which are the building-material of all our music are made up of thirds laid brick-wise one upon another. A single third is not counted a chord, two thirds (for instance the two intervals, g-b-d) make up a **triad**; another third (d to f) makes a chord, called a **seventh** (g-b-d-f) because the interval (q. v.) from g to f is a seventh; adding another third gives a **chord of the ninth** or a **ninth chord** (g-b-d-f-a), two other additions give the **chords of the eleventh** and **thirteenth** (g-b-d-f-a-c-e) (these last are usually cacophonous, and their existence as special chords is denied by some theorists). To add another third brings us back, on the tempered scale, to g, from which the chord grew and which is known as the **fundamental** or **root** of the chord. Chords are distinguished in mode, as **major** or **minor**, from the majority or minority of their intervals, a **minor triad** differing from a **major** in having a minor third, the fifth being **perfect** in both cases. When the chord has been constructed as above (g-b-d-f) it is said to be in the **first** or **root** or **fundamental** or **perfect position**; it may re-appear with any of its notes as the lowest (though g always remains the **root**). When the 3d (**b**) is in the bass, it is said to be in the 2d position; when the fifth (**d**), it is in its 3d position. With any of its notes other than the root in the bass the chord is said to be **inverted**. The names of these **inversions** have been cumbrously taken from the intervals between the lowest note and the others, no interval being stated in terms of over an octave, the greatest interval being named first, and some of the intervals being unmentioned, especially those of doubled notes: thus the intervals in that inversion of a seventh chord in which the seventh is in the bass might be, counting upward, 11 (-4), 16 (-2), 20 (-6), but it would be called, for short, a 4-2 chord, or chord of the second and fourth.

In the following table the names of all the inversions are given. In thorough-bass these inversions are indicated by Arabic numerals above the bass notes.

A triad in the root or fundamental position is marked —3 or $\begin{matrix}5\\3\end{matrix}$ or $\begin{matrix}8\\5\\3\end{matrix}$.

A triad in the 1st inversion is called a **chord of the 6th** and marked 6.

A triad in the 2d inversion is called **a chord of the 4th and 6th** or a **six-four** chord and marked $\begin{matrix}6\\4\end{matrix}$.

A 7th chord in the root or fundamental position is marked 7 or $\begin{matrix}7\\5\\3\end{matrix}$.

A 7th chord in the 1st inversion is called **a chord of the 5th and 6th** or a **six-five chord**, and marked $\begin{matrix}6\\5\end{matrix}$ or $\begin{matrix}6\\5\\3\end{matrix}$.

A 7th chord in the 2d inversion is called **a chord of the 3d, 4th and 6th,** or a **four-three** chord and marked $\begin{matrix}4\\3\end{matrix}$ or $\begin{matrix}6\\4\\3\end{matrix}$.

A 7th chord in the 3d inversion is called **a chord of the 2d and 4th** or a **four-two** chord and marked $\begin{smallmatrix}4\\2\end{smallmatrix}$ or $\begin{smallmatrix}6\\4\\2\end{smallmatrix}$.

A 9th chord in the root or fundamental position is marked 9 or $\begin{smallmatrix}9\\7\\3\end{smallmatrix}$ $\begin{smallmatrix}9\\5\\3\end{smallmatrix}$ according as the 5th or 7th is omitted.

A line or dash through any Arabic numeral as $\not{2}$ means that the note it represents is sharpened; it may be also preceded by a natural or flat. A sharp or flat standing over a bass note means that the *third* of the chord is to be sharpened or flattened; a dash or horizontal line following a numeral continues its tone in the next chord.

The character (but not the inversion) of chords may be indicated by Roman numerals indicating the degree of the scale on which they are founded, the scale being noted by a large letter for major (as C), and a small for minor (as c). Thus IV means a triad on the fourth degree with a major third and perfect fifth; iv. a triad on the fourth degree with minor 3d and perfect fifth. An accent after the numeral indicates an augmented fifth, as IV′; a small cipher indicates a diminished fifth, as VII°; a small 7 indicates a chord of the seventh. These devices are an heirloom from an age of little modulation and formal counterpoint; they were shorthand then, but to our music they are handcuffs. They have only a dry text-book career, and alert theorists are rapidly denying them the right even to this existence.

Other kinds of chords are **characteristic**, the leading chord; **chromatic,** containing a chromatic tone; **common,** a triad; **accidental,** produced by anticipation or suspension; **altered,** having some tone chromatically changed with modulatory effect (one of the bugaboos of the theorists), vide ALTERED; **anomalous,** vide ANOMALY; **augmented,** having an augmented fifth; **broken,** vide BROKEN; **derivative.** formed by inversion; **diatonic,** a triad; **diminished,** having an imperfect 5th and diminished 7th; **dominant,** the triad or 7th chord on the dominant; **doubtful, equivocal,** resolvable in many ways, as the diminished 7th; **imperfect,** having an imperfect fifth, or having some tone omitted; **leading,** the dominant chord; **related** or **relative,** containing a tone in common; **solid,** opposed to broken; **threefold,** a triad; **transient,** modulatory.

chord′a, *L.* A string; a note. **c. characteristica.** The leading note. **c. dominant septima.** The dominant chord of the seventh; **no′na,** the ninth. **chordæ essentia′les.** The tonic, third and fifth. **chordæ voca′les.** Vocal chords.

chordaulo′dian, chordomelo′dion. A large automatic barrel organ, inv. by Kaufmann, 1812.

Chordienst (kôr′-dēnst), *G.* Choral service. **Chordirektor.** A director who trains a chorus at the opera house.

chordom′eter. A gauge for measuring strings.

Chöre (kār′ĕ), *G. plural.* Choirs, choruses.

Chorist′, *G.,* **choriste** (kô-rēst), *F.,* **chorister,** *E.* 1. A leader of a choir. 2. A choral singer. **Chorsänger, C.-schüler, C.-knabe** (kôr′-knä-bĕ), *G.* Choir-boy.

Chorstimme (kôr-shtĭm-mĕ), *G.* Chorus part.

Chorton (kôr-tōn), *G.* "Choir-pitch." 1. The pitch at which choruses formerly sang in Germany. 2. Choral tune.

chorus. 1. A company of singers; especially in opera, etc., the supporting body of vocalists who do no sing solos. 2. A composition for a chorus, usually in 4 parts—a "double chorus" requires 8 parts. 3. A refrain. 4. The compound stops. 5. The bagpipe, or drone-pipe. 7. Marine trumpet. 8. The free-staves of the crwth. **chorusmaster.** The chief singer in a chorus.

choutarah. Vide TAMBOURA.

Chris'te eleison (ā-lā'-ē-sŏn), *Gr.* "Christ have mercy;" part of the Kyrie.

Christmesse, Christmette (krēst'-mĕt-tĕ), *G.* Christmas matins.

chro'ma, *Gr.* 1. A chromatic modification of the Greek tetrachord. 2. A sharp or a flat. **c. duplex.** A double sharp. 3. **c. diesis.** A semitone. 4. (Or **c. simplex.**) An eighth note. **c. duplex.** A 16th note.

chromam'eter. A tuning-fork.

chromat'ic, chromatique (tēk), *F.*, **chromatisch** (mä'-tĭsh), *G.*, **cromat'ico,** *I.* 1. Literally, "coloured" and implying a foreign or added tinge, specifically that given to the sober diatonic notes natural to a key, by an unrelated sharp, flat or natural that is not of modulatory effect. A whole scale may be **chromatic** (i. e., progress by semitones); a chord, an interval or a progression altered by a flat or sharp is called **chromatic,** and the process of so modifying it is called **c. alteration**; an instr. playing semitones is called **c.,** and the signs themselves that sharpen or flatten a tone are called **c. signs,** or **chromatics.** 2. Vide MODES.

chronom'eter. Metronome, particularly Godfrey Weber's.

chrônomètre (krôn-ô-mĕtr), *F.* A form of monochord inv. 1827, by Raller, to teach piano-tuning.

chrotta (krot'ta). Vide CROWD.

church cadence. The plagal cadence.

church modes. Vide MODES.

chute (shüt), *F.* An obsolete sliding embellishment.

ciaconne. Vide CHACONNE.

ciaramella (chä-rä-mĕl'-lä). *I.* A bagpipe.

cicogna (chē-cōn-yä), *I.* Mouthpiece.

cicu'ta, *L.* A Pan's pipe.

cicutrenna (chē-koo-trĕn'-na), *I.* A pipe.

cifrato (chē-frä'-to), *I.* Figured.

cimbalo (chēm'-bä-lō), *I.* 1. Cymbal. 2. Tambourine. 3. Harpsichord or dulcimer.

cimbalon. Vide CZIMBALON.

Cimbel (tsĭm'-bĕl), *G.* A high mixture stop. **Cimbelstern.** A group of star-shaped cymbals attached to old organs.

cinelli (chē-nĕl'-lē), *I.*, **Cinellen** (tsē-nĕl'-lĕn), *G.* Cymbals.

Cink (tsĭnk), *G.* 1. A small reed-stop. 2. Vide ZINK.

cinq (sănk), *F.*, **cinque** (chēn'kwĕ), *I.* Five; the fifth voice or part in a quintet. **a c.**—in 5 parts. **cinque-pace** (sănk-păs). Old French dance in quintuple time.

cin'yra. Old name for harp.

ciphering. The sounding of organ pipes, when the keys are not touched, due to leakage. **cipher system.** An old notation using numerals instead of letters.

circle of fifths. A method of modulation by dominants. Vide TEMPERAMENT and preliminary essay, INTRODUCTION TO MUSIC.

circular canon. A canon going through the major keys.

circular scale. The curved row of tuning-pins.

Cis (tsēs), *G.* The note C sharp. **Cis-is.** C double sharp. **Cis-dur.** C ♯ major. **Cis-moll.** C ♯ minor.

cistel'la, *L.* A dulcimer.

cistre (sēstr), *F.* Cither.

cistrum, *L.* Vide SISTRUM.

citara (chē-tä'-rä), *I.* Cither.

citaredo (thē-tä-rā'-dhō), *Sp.*, **citarista** (chē-tä-rēs'-tä), *I.* A minstrel, a player upon the harp or cittern.

citerna (chē-tĕr'-nä), *I.* Quinterna.

cith'ara, *L.* The large lyre from which the guitar and zither are derived. **c. biju'ga.** A 2-necked **c.** **c. hispanica.** The Spanish guitar. **keyed c.** The clavicitherium. **cith'aris.** The theorbo. **citharoe′dus.** A singing lutenist.

cith′er, cithera, cithern, cittern, cythorn. An old guitar-like instr., strung with wire and played with a plectrum; sometimes with a bow, or by means of keys.

cito′le. A dulcimer.

cit′tam. Ancient English guitar.

civetteria (chē-vĕt-tĕ-rē′-ä), *I.* Coquetry.

clair (klăr), *F.* Clear, shrill, loud.

claircylindre (klăr-si-lăṅdr), *F.* Vide CLAVICYLINDER.

clairon (klăr-ôṅ), *F.* 1. Trumpet. 2. Reed-stop. 3. Vide CLARINET. 4. A bugler.

clang. 1. A bell-tone. 2. In acoustics a fundamental tone with its group of over and under-tones, their completeness giving the **clang-colour** or **clang-tint,** Tyndall's word.

clang-key, *E.*, **Klangschlüssel,** *G.* Riemann's word for his system of chord designation intended to supplant thorough-bass as a better method of describing a combination by its qualities. Intervals are reckoned, not from the bass, but from the principal tone of each chord. He uses Arabian figures for major, Roman for minor chords, the former indicating an interval upwards from a tone, the latter an interval below, as follows: 1 (I). Principal tone. 2 (II). Major 2d. 3 (III). Major 3d. 4 (IV). Perfect 4th. 5 (V). Perfect 5th. 6 (VI). Major 6th. 7 (VII). Minor 7th. 8 (VIII). Octave. 9 (IX). Major 9th. 10 (X). Major 10th. < indicates raising a tone by a semitone. > Lowering it a semitone; "tones doubly raised or lowered being inconceivable musically." The major chord (or upper-clang) is abbreviated + (for 5-3-1), the minor chord (or under-clang) is abbr. ∘ (for I-III-V)—thus a^{+} or $a_{\circ}$. Feeling that, for instance, the tone C in the major triad a♭-c-e♭ has a different meaning from the tone c in the minor triad a-c-e, he has coined for this "**substitution of clangs**" the word **Klangvertretung** (kläng′-fĕr-trā′-toongk). **clang-succession** is a chord-progression with regard to its **clang-meaning,** that is, a tonality which does not consider every chord in its proper absolute key but in its relation to some other chord to which it plays the part of **principal** or **related clang.** Fuller particulars of this interesting philosophy must be sought in Riemann's Dictionary of Music, and other of his writings.

claquebois (klăk-bwä), *F.* A xylophone.

clar. Abbr. of *Clarinet.*

clarabel′la, *L.* A soft-voiced wood organ-stop.

claribel flute. 1. A flute. 2. A 4-ft. clarabella.

clar′ichord, clarico′lo, clar′igold. An old harp, or a clavichord.

Clarin (klä-rēn′, *G.* In *F.* klăr-ăṅ). 1. A clarion. 2. A 4-ft reed-stop. **Clarinblasen.** Soft notes of the trumpet.

clar′inet, clarinette (nĕt), *F.*, **clarinetto,** *I.* An important wood-wind instr. with a single beating reed, cylindrical tube and bell. It is in effect a stopped pipe (q. v.) and sounds an octave lower than other wood-wind of its length; it has only the odd-numbered partials in the overtone-scale, and requires a different fingering from the oboe, etc. It has 18 holes, including 13 with keys, by means of which it has a range of 3 octaves and a sixth, which range is sharply divided into four distinct qualities of tone: 1. The **highest,** or **superacute,** being (in the normal soprano clarinet in C) d‴-c⁗. 2. The **high** or **clarinetto** or **clarion** register (whence the instr. took its name) b′-c‴. 3. The **medium,** f′-b′♭. 4. The **chalumeau** (shăl′-ü-mō) or **Schalmei** (shäl-mī) g-e′; the qualities being respectively. 1. Shrill. 2. Liquid and clear. 3. Veiled and feeble. 4. Rich and sonorous like a contralto voice. The clarinet is a transposing instr written in the C clef; it is made in many sizes to adapt it to different keys; the **large soprano** in C, B♭ (often called simply "clarinet in B") and A; the **small soprano** in D, E, F, A♭; the **alto** or **barytone** in F and E♭, the **bass** (an octave lower than the sopranos) in C, B♭ and A. The soprano in B♭ is the most brilliant; the soprano in A is very tender in tone. The **small sopranos** are too shrill for use except in military bands in which the clarinet group serves the substantial purpose served by the strings in the orchestra.

The clarinet is an improvement (made by Denner of Nürnberg, 1700) upon the old **chalumeau** or **Schalmei,** whose name still persists in the low register of the clarinet. The **ch.** had a single, beating reed, a cylindrical tube and nine holes, each of which produced a tone giving a compass of these natural tones, f-a'. By placing a hole and a key at a nodal point dividing the tube into 3 equal parts, overblowing became possible in the twelfth, i. e., the 3d partials (vide ACOUSTICS). This new register was called *clarinetto* or *clarion* for its clarity of tone, and from this word came the present name of the instr., all of whose gaps have been filled by means of the Böhm key-mechanism, etc., though the fingering is still difficult and a slip gives a squawk called the "goose" or *couac.*

2. A soft 8-ft. reed-stop. **clarinet flute.** A flue-stop with holes in the cover.

clarino (klä-rē'-nō), *I.*, **clarion,** *E.* (in *F.* klăr-yôṅ). 1. A small trumpet. 2. A 4-foot organ reed-stop, an octave above the trumpet. 3. The trumpet parts in score. **c. harmonique.** A reed-stop.

clarionet. Obsolescent spelling of clarinet.

clarionet-flute. A stop.

clarone (klā-rō'-nĕ), *I.* A clarinet.

clàrseach (klär'-säkh), **clarseth** (klär'sĕ). The old Irish harp.

claus'ula, *L.* A dance.

clavecin (klăv-săṅ), *F.* 1. The harpsichord. 2. The keys a bell-ringer plays on. **c. acoustique.** An instr. of the 18th cent. imitating various instruments.

Claviatur (klä-fī-ä-toor'), *G.* The key-board.

clav'ichord. Prototype of the piano, the strings being set in vibration not by hammers, but by small brass wedges (called tangents) on the ends of the keys; these set only one section of the string in vibration.

clavicyl'inder. An instr. inv. by Chladni, about 1800, consisting of cylinders of glass attuned.

clavicymbalum, *L.*, **clavicem'balo,** *I.* The harpsichord.

clavicythe'rium, *L.* An upright harpsichord of the 13th Century.

Clavier (clăv-yā, *F.*, in *G.* klä-fēr'). 1. The key-board. 2. An old name for the clavichord. 3. **c. de récit.** The swell manual. 4. In French use, the gamut included in the stave. 5. Vide KLAVIER.

clav'is, *L.* and *G.* 1. A key. 2. A clef. 3. A note. 4. Handle of a bellows.

clé (klā), **clef** (klā), *F.* (In English pron. "klĕf.") A florid form of a letter, used as a symbol with a fixed note-meaning, from which it takes its name, as the so-called "c" clef denoting that whichever line it grips is middle C (c'). The most common clefs are the "**G**" (or **treble c.** or **clef sol,** or **clef descant,** or **violin c.**) which is always seen now on the 2d line; the F. (or **bass** or **c. de fay**). (These two are those used in piano music.) The C (or **clef d'ut**) is used movably and is called the **soprano** (or **German soprano**) or **discant c.**; or the **alto**; or the **tenor** (or **mean** or **counter-tenor**) clef, according as it is placed on the first, the 3d or the 4th line, in each of which cases it marks middle C. The C clef is found in various forms and is still used in music for the 'cello and other instruments and in contrapuntal writing.

The obsolete clefs are the F on the 3d line (the **barytone clef**), the C on the 2d line (the **mezzo soprano**), the G on the 1st line (the **French violin,** or **French treble clef**).

clear flute. Organ-stop.

clef d'accordeur (dăk-kôr-dŭr), *F.* Tuning-hammer.

cloc'ca, *L.*, **cloche** (klôsh), *F.* A bell. **clochette.** A hand-bell.

clock. To swing the clapper of a stationary bell.

clog, *Irish.* A shuffling dance.

cloro'ne, *I.* Alto clarinet.

close (klōz). A cadence.

close harmony or **position.** That in which the chords spread over little space; when a chord extends beyond an octave it is said to be in **open** position.

close play. Lute-playing in which the fingers remain on the strings.

close score. That with more than one voice on a stave.

C-moll (tsā-môl), *G.* The key of C minor.

c. o. Abbr. of *choir-organ.*

coalotino (kō-ä-lôt-tē'nō), *I.* Concertino.

cocchina (kôk-kē'-na), *I.* An Italian country-dance.

co'da, *I.* "Tail." 1. An additional termination to the body of a composition, ranging from a few chords to a long passage. 2. The stem of a note.

codet'ta. 1. A short coda. 2. A short passage in fugue, between the end of the subject and the entry of the answer.

co'don, *Gr.* 1. A little bell. 2. The bell of a trumpet.

coelesti'no (or-**a**). A name formerly applied to various keyed instruments.

coffre (kôfr), *F.* The frame of an instrument.

cogli (kōl'-yē), **coi** (kō'-e), **col, coll', colla, collo,** *I.* Forms of the preposition "con," and the definite article meaning "with the."

colachon (kō-lă-shôṅ), *F.* An instr. like a lute with longer neck.

colascione. Vide CALASCIONE.

collet (kôl-lā), *F.* The neck, as of a violin.

collinet (kôl-lĭ-nā). A flageolet, named from a famous virtuoso on it.

colofo'nia, *I.*, **colophane** (kôl-ō-făn), *F.*, **Colophonium** (kô-lô-fō'-nĭ-oom), *G.*, **col'ophony,** *E.* Resin.

colorato (kō-lō-rä'-to), *I.* Florid.

coloratura (kō-lō-rä-too'rȧ) (pl **e**), *I.*, **Coloraturen** (kô-lô-rä-too'-rĕn), *G.* Ornaments and ornamental passages, in vocal or instrumental music; brilliant vocalization.

coloris (kô-lō-rē'), *F.*, **Colorit** (rēt'), *G.* The "colour"-scheme of a work.

colour. 1. Vide NOTATION. 2. Timbre. 3. Literally colour; to some minds each tone, or each key, has a distinctive actual colour, as C is red to some, C♯ scarlet, C♮ blood red, C♭ darker, etc. The Editor has even met a painter who claimed the ability to play any picture or paint any composition.

colpo, di, *I.* "At a blow," abruptly.

combinational tones. Vide RESULTANT TONES.

combination mode. The ambiguous mode resulting from resolving a dominant chord in a minor key to the tonic major.

combination pedals. Vide COMPOSITION PEDALS.

come (kō'mĕ), *I.* As, like, the same as. **c. prima.** As before as at first. **c. sopra.** As above. **c. sta.** Exactly as it stands.

co'mes, *L.* 1. In fugue, the companion or answer, to the dux (leader), or subject. 2. In canon, the consequent.

comiquement (kō-mēk-mäṅ), *F.* Comically.

com'ma. 1. A breathing-mark. 2. A theoretical term indicating the minute difference between two tones nearly identical. (a) The **comma syntonum,** or **c.** of **Didymus,** is that between a major and a minor tone 80:81. (b) The **comma ditonicum,** or **c.** of **Pythagoras,** is that by which six whole notes with the ratio 9 : 8 exceed the octave, or 531 + : 524 +.

com(m)odamen′te, com′(m)odo, *I.* With ease.

common. Vide CHORD and TURN. **c. measure** or **time.** 4-4 time.

compass. Range of a voice or instr.

compiacevole (kôm-pĭä-chā′-vō-lĕ), **compiacevolmen′te,** *I.* Pleasant(ly).

complainte (kôṅ-plănt), *F.* A religious ballad.

com′plement. That quantity or interval which fills up an octave, as a fourth is **c.** to a fifth.

complementary part. In fugue, the part added to the subject and countersubject.

complete. Vide CADENCE.

completo′rium, *L.*, **com′pletory,** *E.* 1. An Ambrosian anthem supplementary to the antiphon. 2. A compline.

complin(e), *L.* Vide HORAE CANONICAE.

componis′ta, *I.* A composer.

compo′num. A machine inv. by Winkel to present a given theme in endless variety of forms.

composition, *I.* The act, art or science of writing original music.

composition pedals. Pedals inv. by J. C. Bishop, connected with a mechanism for bringing into use several stops simultaneously.

composizione di tavolino (kôm-pō-zē-tsĭ-ō′-nĕ dē tä-vō-lē′-nō), *I.* Table-music.

compos′to, *I.* Composed, quiet.

compound. Of intervals, those exceeding the octave. **c. stop.** One having more than one rank of pipes. **c. measures** or **times.** Those which contain more than one principal accent, as 6-4, 9-8, etc.

compressed score. Close score.

comprimaria (kôm-prē-mä′-rĭ-ä), *I.* The next in rank to a *prima donna.*

con (kōn), *I.* "With;" it is often combined with the article "the," vide COGLI, etc. *con. 8va*, vide OTTAVA.

concave pedals. Radiating pedals.

concealed. Vide HIDDEN.

concento (kôn-chĕn′-to), *I.* 1. Concord. 2. Non-arpeggiation.

concen′tus, *L.* 1. Concord, vide ACCENTUS.

concert (in *F.* kôṅ-săr′). 1. A public performance. 2. **c. spirituel** Sacred concert. **Dutch c.** An improvised chorus of little regularity and much hilarity. 3. A concerto. 4. A set of instrs. of different size, vide CHEST OF VIOLS.

concertante (kôn-chĕr-tän′-tĕ), *I.* 1. A piece in which each part is alternately principal, as a *duo concertante.* 2. A concerto for two or more instrs., with orchestral accomp. **c. style.** In brilliant concert style. **c. parts.** Parts for solo instrs. in an orchestral work.

concertato (tä′-tō), *I.*, **concerted,** *E.* Used of music for several voices or instruments.

concert-grand. The largest size of the piano.

concertina (kŏn-sĕr-tē′nä). Chas. Wheatstone's improved accordeon (q. v.) inv. 1829. It is double-action, producing tone on being drawn out or compressed. Its 2 key-boards are hexagonal, and the *English treble c.* (much superior to the German) has a range of four octaves from g below middle C with all the chromatic tones. The **c** is to be had also in *alto*, *tenor*, *bass* and *double-bass* ranges.

concertino (kôn-chĕr-tē′-nō), *I.* 1. A small concerto. 2. Principal as opposed to *ripieno*, e. g., **violino c.**, principal violin. 3. The first-violin part.

concertis′ta, *I.* Virtuoso.

Concertmeister (kôn-tsĕrt-mīshtĕr), *G.* 1. The leader. 2. The first of the first-violins.

concerto (kôn-chĕr′-tō), *I.* 1. A concert. 2. A composition for one—two (*double*) three (*triple*)—or more solo instruments with orchestral accompaniment. It is usually in sonata form with modifications to allow of virtuosity, notably the cadenzas played by the performer of the solo part just before the concluding tutti of the first and last movement. Formerly the word was applied to **concertante.** Torelli is credited with the modern form. The **c.** without orchestral accompaniment (**c. a. solo**) is very rare. **c. da camera.** Chamber concerto, opposed to *grosso*. **c. da chiesa** (kĭ-ā'-zä) or **c. ecclesiastico.** (a) In Viadana's work, merely motets with accomp. for organ. (b) A concerto for church use. **c. doppio.** a **c.** for two or more instruments. **c. gros'so.** A composition for full orchestra. **c. spirituale.** Sacred concert.

concert pitch. Vide A, of which the French standard is now generally adopted. By this all the tones are regulated. In England **c. p.** refers to a pitch almost half a tone higher than the international pitch.

Concertspieler (kôn-tsĕrt'-shpē-lĕr), *G.* A solo or concerto player. **Concert'stück** (shtük). 1. A concert-piece. 2. A concerto.

concitato (kôn-chĭ-tä'-tō), *I.* Agitated.

conclusione (kloo-zĭ-ō'-nĕ), *I.* Conclusion.

concord. An harmonious combination. **concordant.** 1. Harmonious. 2. In French use (pron. kôn-kôr-däṅ), a barytone.

con-dissonant. Used of a triad which is consonant with each of two mutually dissonant triads.

Conducten (dook'-tĕn), *G.* Wind-tubes.

conductor. The time-beater and director of a chorus or orchestra.

conduct'us, *L.* That form of discant in the 12th century in which not only the improvised counterpoint of the singers was original, but the central melody (or *cantus firmus*) also.

conduit (kôṅ-dwē), *F.* 1. A wind-trunk. 2. Conductus.

cone-gamba. The bell-gamba.

confinal. Vide FINAL.

conjoint, or **conjunct,** *E.*, **congiunto** (joon'-to), *I.* 1. Used of notes lying immediately next to each other; of *motion* or *succession* proceeding regularly by single degrees. 2. Applied by the Greeks to tetrachords, in which the highest note of the lower, was also the lowest note of the upper, tetrachord.

connecting note. One common to successive chords.

consecutive. Following in immediate succession. Chiefly applied to progressions of intervals such as perfect fifths and octaves, strictly forbidden in most cases.

conseguente (gwĕn'-tĕ), *I.*, **con'sequent,** *E.* In fugue or canon, the imitation or answer of the subject.

conservatoire (kôṅ-sĕr-vä-twär), *F.*, **conservato'rio,** *I.*, **Conservatorium** (oom), *G.*, **conservatory,** *E.* A school of music.

consolan'te, *I.* Consoling. **consolatamen'te.** Cheeringly.

con'sonance, *E.*, **consonanza** (nän'-tsä), *I.* An accord of sounds, not only agreeable but restful, cf. DISSONANCE. **imperfect c.** A major or minor third or sixth. **perfect c.** An octave, fifth or fourth. **consonant.** Harmonious. **c. chord.** One without a dissonant interval.

consort. 1. To be in accord. 2. A set, as of viols, cf. CHEST.

constit'uents. Partial tones.

cont. Abbr. of *contano*.

contadines'co, *I.* Rustic.

contano, *I.* "They count," of instrs. which "rest."

continua'to (tĭn-oo-ä'-tō), *I.* Sustained.

continued bass. Vide BASS (6).

continuo, *I.* Vide BASS (6).

con'tra. Against or under. As a prefix to names of instruments, or of organ-stops, it indicates a pitch an octave lower than the standard, as **Contraposaune, contra-octave.** (Vide PITCH). **contra-arco.** Bowing against the rule. **contra-tempo.** Syncopation. **contrabass** (kôn-trä-bäs). The double-bass. **contrabombarde.** A 32-ft. stop in the pedal.

contraddanza (kôn-träd-dän'tsä), *I.* A country-dance.

contralto (kôn-träl′-tô), *I.* The deepest female voice. The term means lower than the *alto* (high), the former name of male soprano.

contrappunto (poon′-tō), *I.* Counterpoint. **contrappuntista.** One skilled in cpt. **c. alla decima.** Double counterpoint in the tenth. **c. alla mente.** Improvised cpt. **alla zoppa,** or **syncopata.** Syncopated cpt. **c. doppio.** Double cpt. **c. doppio alla duo decima.** Double cpt. in the twelfth. **c. sciolto** (shôl′-tō). Free cpt. **c. sopra (sotto) il soggetto** (sôd-jĕt′-to). Cpt. above (below) the subject.

contrapunct′us, *L.* Counterpoint. **c. flo′ridum,** *L.* Florid cpt. **c. in decima gradi.** Double cpt. in which the parts move in tenths or thirds below the subject. **c. simplex.** Simple cpt.

con′trapuntal. Relating to counterpoint. **contrapunt′ist.** One skilled in counterpoint.

contrario (trä′-rĭ-ō), *I.* Contrary. Vide MOTION. **contrary bow.** A reversed stroke.

contrasogetto (sôd-jĕt′-to), *I.* Counter-subject.

contratenor. Vide COUNTER-TENOR.

Contratöne (kôn′trä-tā-nĕ). *G.* The deeper bass tones.

contraviolo′ne, *I.* Double-bass.

contre (kôṅtr), *F.* Contra, or counter, as **contrebasse.** Double-bass. **c. éclisse.** Lining. **c. partie.** A part contrasted with another, as bass and soprano. **contrepoint** (kôntr-pwăṅ). Counterpoint. **contresujet.** Counter-subject. **contre-temps.** Syncopation.

contredanse (kôṅ-trŭ-däṅs), *F.* A country-dance, in which the dancers stand in opposite ranks.

conver′sio, *L.* Inversion.

coper′to, *I.* 1. Covered (as fifths). 2. Muffled (as drums).

cop′ula, *I.* 1. A coupler. 2. A stop requiring a coupler.

cor. Abbr. of *cornet.*

cor (kôr), *F.* Horn. **cor-alt.** Alto horn. **cor-basse.** Bass-horn. **c-anglais.** "English horn," in reality an alto oboe (q. v.). **c. de basset.** Basset-horn. **c. de chasse** (shăs). Hunting-horn; the French horn. **c. de postillon.** Postilion's horn. **c. de signal.** A bugle. **c. de nuit.** The Cremona stop. **c. de vaches.** Cow-horn. **c. omnitonique.** A Sax-horn.

corale (kō-rä′lĕ), *I.* Chora.

coranto (kō-rän′-tō), *I.* Vide COURANTE.

corda (kôr′-dä), *I.* A string; *una corda,* one string, i. e., the soft pedal; *due* (two) or *tre* (three) or *tutte* (all) *le corde* (the strings), "release the soft pedal!" In violin-playing, *due-corde,* means "play the same note on 2 strings simultaneously;" *1ma. 2da, 3za,* or *4ta corda,* means that the passage is all to be played on the string indicated.

cordatura (too′-ra), *I.* Vide ACCORD (3).

corde (kôrd), *F.* A. A string. **c. à boyau.** Catgut. **c. à jour** (zhoor). **c. à vide** (vēd). Open string. **c. de luth.** A lute-string. **c. fausse** (fōs). A false string. **c. sourde.** (soord). A mute-string.

cordier (kôrd-yā), *F.* **cordiera** (kôr-dĭ-ā-rä′), *I.* Tail-piece.

cordomètre (kôr-dō-mĕtr), *F.* String-gauge.

corifeo (kō-rĭ-fā′-ō), *I.* Leader of a ballet. **corimagistro** (mä-jēs′-trō). Leader of a chorus.

corista (kō-rēs′-tä), *I.* 1. Chorister. 2. Tuning-fork or pitch-pipe.

cormorne. 1. A soft-toned horn. 2. A reed-stop.

corn (kôrn). *Welsh.* Horn.

cornamusa (kôr-nä-moo′-zä), *I.,* **cornemuse** (kôrn-müz), *F.* Bagpipe.

cor′net (not cornet′), *E.* (in *F.* kôr-nā), **Cornett′,** *G.* 1. Loosely used of the *cornet à pistons* (q. v.) 2. An obsolete wind instr. of the 15th cent. made *straight* (*diritto* or *muto*) and *bent* (*curvo* or *torto*); the latter was also called **cornon** or **cornetto basso**

and was the original of the serpent. 3. Various reed-stops as **echo c.**, **mounted c.**, **grand c.**, **c. de récit**, **C. dreifach** (or 3-ranked).

corneta (kôr-nā′-tä), **cornet′to**, *I.* A 16-ft. reed-stop.

cornet à bouquin (boo-kăṅ), *F.* Bugle-horn.

cornet à pistons (kôr-nā tä pēs-tôṅ), *F.* A 3-valved chromatic brass instrument of the trumpet family. It has a plebeian voice of great agility. It is a transposing instr. written in the G clef. It is usually in B♭, and has crooks (A, A♭, G). It has a chromatic compass, f♯-c‴

cor′no, *I.* Horn. **c. alto.** A horn of high pitch. **c. basso.** A bass-horn. **c. di basset′to.** 1. The basset-horn. 2. A soft-reed stop. **c. di caccia** (kät′-chä). The hunting or French horn. **c. dolce** (dōl′chĕ). An organ-stop. **c. in B basso.** A low B horn. **c. inglese** (ēn-glā′zĕ). The English horn (vide OBOE). **c. ventile** (vĕn-tē′-lĕ). Chromatic horn. **c. sor′do.** A horn with dampers.

cornope′an. 1. Cornet à pistons. 2. An 8-ft. reed-stop.

co′ro, *I.* and *Sp.* Chorus. **c. della chiesa**, *I.* Church-choir. **c. primo.** The first chorus.

coro′na, *I.* A pause or fermate (𝄐).

coronach (kôr′-ō-näkh). A Gaelic dirge.

corps (kôr), *F.* Body (as of an instrument). **c. de ballet** (băl-lā). All the dancers in a ballet. **c. d'harmonie** (dăr-mō-nē). A fundamental chord. **c. de musique.** A band. **c. de réchange.** The crook of a horn. **c. de voix.** Body or range of a voice.

corren′te, *I.* Vide COURANTE.

Coryphæus, *G.* 1. The conductor of the chorus. 2. At Oxford, a special instructor in music.

coryphée (kō-rĭ-fā), *F.* 1. The leader of dancers. 2. A ballet-dancer.

cosaque (kō-săk), *F.* The Cossack dance.

cotillon (kō-tē-yôṅ), *F.* "Petticoat." An elaborate ceremonial dance of many couples, not unlike the German.

couac (kwăk), *F.* Vide GOOSE.

couched harp. Spinet.

coulé (koo-lā), *F.* 1. Slurred. 2. A grace note consisting of two or three sliding notes, indicated by a dash between the notes.

coulisse (koo-lēs), *F.* 1. Slide (vide TROMBONE). 2. Side-scene, wing (of a theatre).

count. A beat. To *count time*, to measure the beats audibly or mentally.

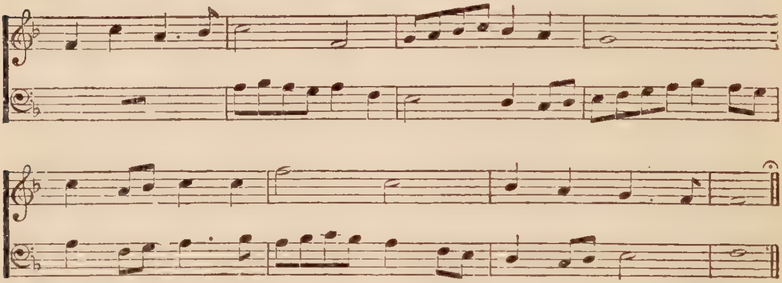
counter-. A prefix indicating contrast, as *counter-tenor* (once a name for the alto voice), is higher than the usual tenor; often falsetto or artificial tenor; *counter-bass* is lower than the usual bass; *counter-tenor clef*, vide CLEF; *counter-subject*, vide FUGUE.

counterpoint. Originally notes were called "points;" the literal meaning of counterpoint is therefore "note against (or in accompaniment with) note;" it is loosely used of the combination of independent voices as in a quartet. It is more strictly used (a) of the art of writing simultaneous melodies or (b) of the melodic part added to a given part called the *cantus firmus* (q. v.). The contrapuntal style differs from the harmonic in that while the latter consists of melody accompanied by chords, the former is a combination of melodic parts. The supreme contrapuntal forms are Canon and Fugue. Of counterpoint there are five *species:* 1. Note against note—a semibreve against a semibreve. 2. Two notes against one; 3. Four notes against one. 4. Syncopation. 5. Florid counterpoint—a mixture of the preceding species. Counterpoint is also *Simple* and *Double*. In the latter, the parts are invertible, i. e., may be transposed an octave, or ninth, tenth, twelfth, etc., above or below one another. Counterpoint is *triple* (or *quadruple*) when 3 or 4 parts are mutually invertible.

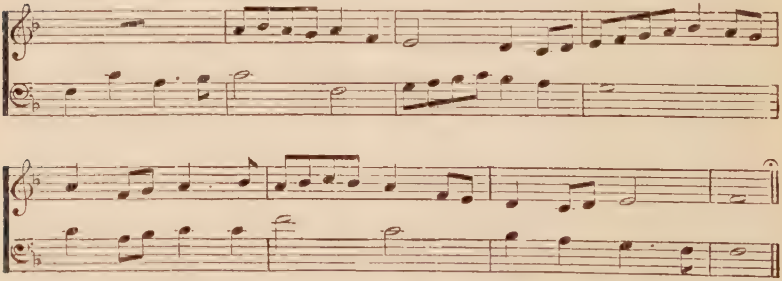
Counterpoint.

By Homer A. Norris.

THE art of combining melodies is called counterpoint. When a pianist "plays 'Old Hundred' in one hand, and 'Yankee Doodie' in the other" he illustrates the contrapuntal idea. Weingartner's arrangement of Weber's "Invitation to the Dance" represents most ingenious counterpoint. In *strict* (plain, simple) counterpoint, no combination of notes representing more than three sounds is allowed; no dissonances except passing notes; no chromatics. ¶ Counterpoint is *double* when it may be correctly used either as an upper, or a lower part; i. e., when it admits of double employment. Double counterpoint may be so written as to invert in the 8th, 9th, 12th, or any other interval. The following is an example of double counterpoint.



Inversion of above example.



¶ Within the confines of strict counterpoint ecclesiastical music reached its loftiest expression through Palestrina, in about 1600. ¶ In modern harmony chords may be built up of three, four, five, and even more different sounds. When the contrapuntal idea is applied to modern harmony, the result is called *free* counterpoint. Free counterpoint is simply a contrapuntal manipulation of modern harmony, as opposed to strict counterpoint which is limited to chords of three sounds. Bach re-established the counter point of Palestrina on the modern harmonic bass. In his fugues the contrapuntal, or polyphonic, idea is found in its most perfect form. ¶ The very essence of Wagner's music is counterpoint. When the melodies of "Die Meistersinger" are brought together in the overture it is modern counterpoint; not an end in itself, but as a means to direct, emotional expression. ¶ So from out this old counterpoint has come a new, which to-day permeates all music. Neither Brahms nor Richard Strauss could exist but for the industry of those early *savants*, who, piling notes upon notes, laid a foundation for the cathedral of music which has risen majestically under Bach, Handel, Mozart, Beethoven, Brahms, and Wagner. It is modern counterpoint, counterpoint with a soul in it, which distinguishes all great work to-day and stamps it for posterity.

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counterynge ye songe (kown′-tĕr-ing the sông) (old *E.*). Descant.

country-dance. Whatever the etymology, a country-dance is a contra-dance (in duple or triple time) in which partners are ranged opposite each other.

coup (koo), *F.* Blow. **c. d'archet** (dăr-shā). A stroke of the bow. **c. de glotte** (glôt). A snappy vocal attack. **double c. de langue.** Double-tonguing. **c. de baguette** (bă-gĕt). Beat of the drum. **c. de cloche** (klôsh). Stroke of a bell.

couper le sujet (koo-pā lŭ soo-zhā), *F.* To cut or contract the subject.

coup′ler. An organ mechanism connecting 2 manuals, or manuals with pedals.

couplet. Two notes occupying the time of a triplet.

courante (koo-ränt), *F.* "Running," an old dance in 3-2 and 6-4 time. Hence an instrumental piece in the same style. Vide SUITE. The second part of the suite, usually in passage work.

couronne (koo-rŭn), *F.* A hold.

course. A group of strings sounding in unison.

courtal (koor-tăl), **courtaud** (koor-tō), **courtaut** (koor-tō), *F.* An old short bassoon.

couvre-feu (koovr-fŭ), *F.* Curfew.

covered. 1. Hidden, used of progressions (q. v.). 2. Used of pipes and stops (q. v.). 3. Used of strings wrapped with fine wire.

c. p. Abbr. of *colla parte*, or *counterpoint.*

cr., cres., cresc. Abbr. of *crescendo.*

crackle. In lute-playing, to play chords brokenly.

cracoviak, *Pol.*, **cracovienne** (krä-kō′vĭ-ĕn), *F.* A Polish dance in syncopated 2-4 time.

creanluidh′ (krän′-loo-ē). Vide PIBROCH.

Cre′do, *L.* "I believe." Vide MASS.

crem′balum, *L.* Jew's harp.

Cremona (krā-mō′-nä), *I.* 1. A town in Italy, hence an instr. made there by the Stradivari, the Amati, or Guarnerius. 2. A corrupt form of cromhorn.

cremorn. Vide CROM-HORN.

crepitac′ulum or **crepun′dia,** *L.* Ancient frictional castanets.

crescendo (krĕ-shĕn′-dō), *I.* "Increasing," i. e., in loudness. **c. il tempo.** Increasing in speed. **C-zug,** *G.* The swell-box, or crescendo pedal.

cres'cent. A Turkish instr. of crescent-shaped metal plates hung on a pavilion; or small bells on an inverted crescent.

criard(e) (krē-ăr(d)), *F.* Bawling.

crib'rum, *L.* Sound-board.

croche (krôsh), *F.* An eighth note. **c. double.** Sixteenth note. **c. quadruple.** A sixty-fourth note. **c. triple.** 32d note.

crochet (krō-shā), *F.* The hook of a note. **croche'ta,** *L.* A quarter note.

croisement (kwäz-mäṅ), *F.* Crossing (as of parts).

croma (krō'-mä) (pl. **e**), *I.* An eighth note. **"crome,"** written under notes of larger value indicates that they are to be played as eighth notes.

cromat'ica, *I.* Chromatic.

crom'-horn. 1. A melancholy double-reed wood-wind instr. of the 16th cent. 2. A 4, 8 or 16-ft. reed-stop.

crom'mo, *I.* A choral dirge.

cromor'na, *I.*, **cromorne** (krō-môrn), *F.* Crom-horn.

cronach. Same as **coronach.**

crook. 1. A curved tube inserted in horns, etc., altering the length of the tube, therefore the key. 2. The mouth-piece of a bassoon. 3. A device in old harps for raising a string a half tone.

crooked flute. An Egyptian instrument.

crooked horn or **trumpet.** Buccina.

crope'zia, *Gr.* Wooden clogs worn by the Greeks in beating time.

croque-note (krôk-nôt), *F.* An unintelligent virtuoso.

cross. 1. The head of a lute. 2. Vide FINGERING.

cross-beards. Vide BEARDS.

cross-fingering. A method of playing old flutes.

cross flute. A transverse flute.

cross-relation. Vide FALSE.

crotale (krō-tăl), *F.*, **crota'lo,** *I.*, **cro'talum,** *L.* An ancient small cymbal or castanet.

crot'chet. A quarter note. **crot'chet rest.** A quarter rest.

crowd. The crwth (q. v.).

crowie. Old English instr. of the bassoon type.

Crucifix'us, *L.* "Crucified," part of the Credo. Vide MASS.

cruit (krū'ĭt), *Irish.* Old Irish Crwth.

crush-note. Acciaccatura.

crutch'etam. Name originally given to the crotchet.

crwth (krooth), *Welsh.* An old instr. of Welsh or Irish origin; it was somewhat lyre-shaped, had six strings, and was the first European instr. played with a bow.

c. s. Abbr. of *Con sordino.*

csárdás (tsär-däsh), *Magyar.* A Hungarian (Magyar) dance in 2-4 or 4-4 time. Triple time is very exceptional, and not true to the national character. The Csardas (from csarda, "inn on the heath") is often preceded by a moderate movement called **lassu** (from *lassan*, slow). The quick movement is called **fris** or **friska** (cf. the German *frisch*, fresh, brisk, lively).

C–Schlüssel (tsā'-shlüs-sĕl), *G.* C clef (vide CLEF).

cto. Abbr. of *Concerto.*

cue. Notes from another part inserted as a guide.

cuivre (kwēvr), *F.* **les cuivres.** The brasses. *faire cuivrer* (făr kwēv-rā). To half-stop a French horn with clangourous effect.

Cum sancto spiritu, *L.* "With the Holy Ghost." Part of the Gloria. Vide MASS.

cupo (koo'-po), *I.* Dark, reserved.

Currenda'ner, Curren'de, *G.* Young carol-singers.

cushion dance. An old English round dance in triple time, each dancer placing before another of his or her choice a cushion on which both kneel and kiss.

custo (koos'-tō), *I.*, **custos,** *L.* A direct.

cuvette (kü-vĕt), *F.* Pedestal of a harp.

cycle. A complete set (as of songs). **cyclical forms** (*G.* **cyclische For-**

men). Those made up of a set or cycle of movements, as the sonata, suite or symphony.

Cyl'inder, *G.* Ventil piston.

cym'bals, *E.*, **cymbales** (săṅ-băl), *F.* 1. Circular metal plates, clashed together. 2. A steel triangle with a number of rings. 3. A high-pitched mixture-stop.

cymbalum, *L.* 1. Cymbal. 2. A mediæval series of eight drums to a scale.

czakan (tshäk'-än). A Bohemian bamboo flute.

czardas (tshär'-dăsh). Vide CSÁRDÁS.

czimken (tschĭm'-kĕn). A Polish country-dance.

czymbalom (tshĭm'-bä-lôm). The Hungarian dulcimer.

D

D In *G.* pron. dā, *F.* **ré** (rā), *I.* **re** (rā). 1. A musical pitch, the next full step above C in all its octaves. 2. The major key having two sharps; the minor key relative to F major. 3. Abbr. **d** = *discantus*, or *dessus*, in *da capo*, *dal segno*, *main droit*, *mano dritto*, **d'** abbr. of *de* before a vowel.

da (dä), *L.* By, from, for, through, in the style of, etc.

dabbuda (däb-boo'-da), *I.* A psaltery.

da capo (dä kä'-pō), *I.* "From the beginning." A sign of repetition.

Dach (däkh), *G.* "Roof." The belly of a violin, etc.

Dachschweller (däkh'-shvĕl-ler), *G.* Swell-box.

dactyl'ion, *Gr.* An apparatus of 10 rings hung from steel springs above the key-board, used to strengthen the fingers; inv. by Herz, 1835.

dada. A term in drum music—the left hand.

daddy-mammy. A colloquial term for a roll on the side-drum.

dagli (däl-yē), **dai** (dä-ē), **dal, dall', dal'le, dal'lo,** *I.* Combinations of the prep. **da** with the article "the."

daina (dä-ē'-nä), **dainos.** A tender Lithuanian folk-song.

daire (dä-ē'-rā), *I.* The tambourine.

dal, *I.* Vide DAGLI.

dalzimr. An Egyptian reed instrument.

damenisa'tion. Vide SOLMISATION.

damper. 1. In pianos a cushion which when raised by the touch of the key or the use of the *damper pedal* (often called the "loud pedal") permits the vibration of strings; when released it silences the vibration. 2. A mute for brass instruments.

dämpfen (dĕmp'-fen), *G.* To muffle. **Dämp'fer.** A mute or damper. **Dämp'fung.** Damping mechanism.

Danklied (dänk'-lēt), *G.* A thanksgiving song.

danse (däṅs), *F.* A dance, or dance-tune. **contre d.** (kôṅtr). A country-dance, a quadrille. **d. de matelot** (măt-lō). A horn-pipe. **danseries** (daṅs-rē). Dance-tunes.

danza (dän'-tsä), *I.* A dance or dance-tune. **danzet'ta.** A little dance.

daraboo'ka or **darabuk'keh.** A small Arabian drum.

dar la voce (där lä vō'-chĕ), *I.* Give the key-note.

Darmsaite (därm'zị̄-tĕ) (pl. **en**), *G.* Gut-string.

Darsteller (där'-shtĕl-ler), *G.* A performer. **Darstellung.** Performance.

dash. 1. A staccato mark. 2. Vide CHORD. 3. Vide COULÉ.

Da'sian-notierung, *G.* Hucbald's notation, using forms of the letter F for 14 tones.

Dauer (dow-ĕr), *G.* Duration.

Daumen (dow'-mĕn), *G.* The thumb. **D.-aufsatz.** Thumb-position. **D.-klapper.** Castanet.

D. C. Abbr. of *da capo*.

D-dur (dā-door), *G.* D major.

de (dŭ), *F.* Of, in, from, by. *De plus en plus vite.* More and more quickly.

dead march. Funeral march.

debile, debole (dā'-bō-lā), *I.* Feeble.

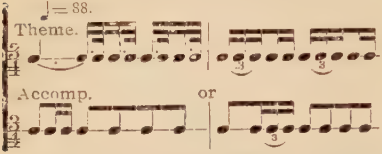
dec'achord, decachor'don, decacor'do, *L.* An ancient harp or guitar with ten strings.

dec'ad. Vide ELLIS (B. D.).

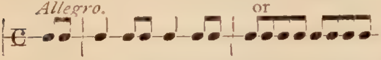
dé'cani, *L. pl.* Vide CANTORI.

Chart of Dance-Rhythms.

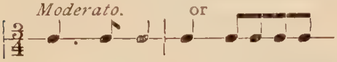
BOLERO. Spanish national dance. A pantomime in honor of Cupid, accompanied with castanets.



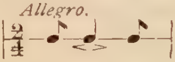
BOURRÉE. French or Spanish. The periods commence on the fourth and end on the third beat.



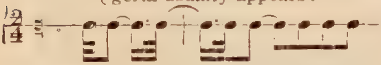
CHACON(N)E. Moorish, Spanish, or Italian. Begins on the second beat; contains a *basso ostinato*.



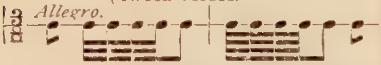
CRACOVIENNE. Polish. Full of syncopations and unexpected accent.



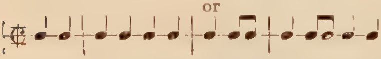
CZARDAS. Hungarian national dance, beginning with a slow, sad *Lassan*, followed by a fiercely rapid *Friska*. The rhythm is too varied to plot, but this germ usually appears:



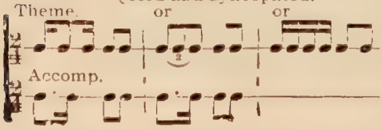
FANDANGO. Spanish dance with guitar and castanets, performed between verses.



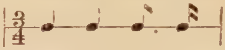
GAVOTTE. Old French. Periods begin on the third and end upon the second beat. It is generally combined with a Musette.



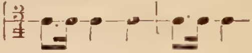
HABANERA. Cuban national dance. Accompaniment of marked rhythm, theme greatly varied and syncopated.



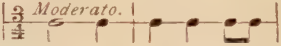
LAENDLER. Slow Tyrolese waltz.



MAZURKA. Polish national dance of stately character, with varied accents.

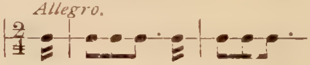


MINUET. Old French, of stately character. The third beat is slightly accented.

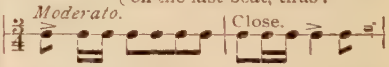


MUSETTE. Old French dance, now usually part of the Gavotte. Its bag-pipe origin gives it a drone-bass. See *Gavotte*.

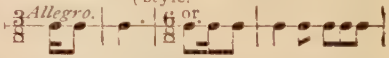
POLKA. Bohemian (not Polish) rapid round dance.



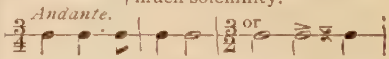
POLONAISE. Polish dance, formerly very stately. It commences with a strong accent and closes on the last beat, thus:



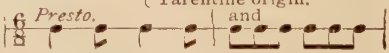
SALTARELLO. Italian and Spanish dance of leaping and bounding style.



SARABANDE. Spanish or Moorish dance of much solemnity.

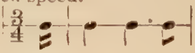


TARANTELLA. Old Italian dance of great violence, said either to be the result of, or an antidote for, the tarantula bite. Also said to be of Tarentine origin.

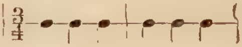


WALTZ. A dance of uncertain origin and varied speed.

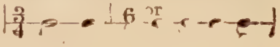
Vienna, or Quick Waltz.



German, or Slow Waltz.



Two Step.



Decem (dā-tsĕm), *G.* Vide DECIMA (2).

deceptive. Vide CADENCE.

déchant (dā-shäṅ), *F.* Discant.

décidé (dā-sē-dā), **décidément** (dā-sē-dā-mäṅ), *F.* Decisive(ly).

dec′ima, *L.* 1. A tenth. 2. An organ-stop sounding the tenth. **d. plena de tonis.** A major tenth. **d. non plena de tonis.** A minor tenth. **d. tertia, quarta, quinta.** Intervals of the 13th, 14th, 15th.

Dé′cime (dā sēm), *F.* (dā-tsēm′), *G.* A tenth.

dec′imole. A group of ten equal notes.

dé′cisif (dā-sē-sēf), **décisivement** (sēv-mäṅ), *F.* Decisive(ly).

decisione (dā-chē′-zĭ-ō′nĕ), *I.* Decision. **decisivo** (dā-chĭ-sē′vō). **deciso** (dā-chē′-zō). In a bold manner, decisively.

Decke (dĕk′ĕ), *G.* 1. Sound-board. 2. Belly. 3. Cover or top for organ-stops.

declaman′do (dā-clä-män′-dō), *I.* With declamatory expression.

declamation, declamazione (dā-klä-mä-tsĭ-ō′-nĕ), *I.* Singing in declamatory style.

déclaver (dā-klă-vā), *F.* To change the key.

décomposé (dā-kôṅ-pō-zā), *F.* Disconnected.

décompter (dā-kôṅ-tā), *F.* To use the portamento.

décoration (dā-kō-răs-yôṅ), *F.* The signature.

decorative notes. Notes of embellishment.

découplez (dā-koo-plā), *F.* Uncouple.

décousu(e) (dā-koo-sü), *F.* Disjointed.

decr., decres. Abbr. of *decrescendo.*

decrescendo (dā-krĕsh-ĕn′-dō), *I.* Diminishing in loudness.

dec′uplet. A group of ten equal notes.

dedicato (dā-dĭ-kä′tō), *I.*, **dédié** (dād-yā), *F.* Dedicated.

deduct′io, *L.* 1. Resolution. 2. In Guido d'Arezzo's hexachords, the ascending series.

deficiendo (da-fē-chĕn′-dō), *I.* Dying away.

degli (dāl′-yē), **dei** (dā-ē), **del, dell′, del′la, del′le, del′lo,** *I.* Of the; than the.

degré (dŭ-grā), *F.*, **degree,** *E.* 1. Line or space on the staff. 2. One of the diatonic tones of a scale.

dehnen (dā′-nĕn), *G.* To extend. **gedehnt** (gĕ-dānt). Prolonged, slow. **Dehnung.** Prolongation. **Dehnungsstrich.** 1. The line or dot in vocal music holding one syllable over several notes. 2. A long bow-stroke.

délassement (dā-lăs-mäṅ), *F.* A light piece.

deliberato (dā-lē-bĕ-rä′-to), **deliberatamen′te,** *I.* Deliberate(ly).

délicatesse (dā-lĭ-kä-tĕs), *F.*, **delicatezza** (dā-lĭ-kä-tĕd′-zä), *I.* Delicacy.

delicato (dā-lĭ-kä′-tō), **delicatamen′te,** *I.* Delicate(ly). **delicatissimamen′te, delicatis′simo.** Most delicate(ly).

délié (dāl-yā), *F.* Light, easy.

delir′io, *I.* Frenzy, excitement.

delizio′so or **-amente,** *I.* Delicious(ly).

dem (dām), *G.* "To the." Dative of "the."

démancher (dā-mäṅ-shā), *F.* To change or cross hands; to shift on the 'cello or violin; hence **démanché, démanchement** (dā-mäṅsh-mäṅ).

demande (dŭ-mänd), *F.* The "question," subject of a fugue.

demi (dŭ-mē), *F.* Half. **d.-baton** (bă-tôṅ). A semibreve; or 2-measure rest. **d.-cadence** (kā-däṅs). A half cadence. **d.-croche.** A 16th note **d.-jeu.** With half power, *mf.* **d.-mesure.** Half measure. **d.-staccato.** Lightly staccato. **d.-pause.** A half rest. **d.-quart de soupir.** A 32d rest. **d.-soupir.** An 8th rest. **d.-temps.** A half beat. **d.-ton.** A half tone.

demi-dit′onus, *L.* A minor 3d.

demi-quaver. A 16th note, or semiquaver.

dem′isemiquaver. A 32d note.

dem′itone. A semitone.

demoiselle (dĕm-wä-zĕl), *F.* Tracker.

Denis d'or (dŭn-ē-dôr). A piano with pedals and many qualities of sound, inv. 1762 by Procopius Divis.

depen′dent. Used of a chord requiring resolution.

depres′sio, *I.* Lowering, as of the hand in time-beating; or of a tone chromatically.

De profun′dis, *L.* "From the depths." One of the penitential psalms.

der (dĕr), *G.* 1. The. 2. Of the.

deriv′ative. 1. The root of a chord. 2. An inversion.

dérivé (dā-rē-vā), *F.* 1. Derivative. 2. An inversion. 3. Inverted.

dernière (dĕrn-yăr), *F.* Last. **d. fois.** The last time.

Des (dĕs), *G.* 1. The note D♭. 2. From the; of the.

désaccorder (dā-zăk-kôr-dā), *F.* To untune. **désaccordé.** Untuned.

des′cant. Vide DISCANT.

descend. To pass from higher to lower pitch. **descent.** Such a passing.

descendere (dā-shĕn′-dĕ-rĕ), *I.*, **descendre** (dŭ-säṅdr), *F.* To descend. **d. d'un ton.** To descend a step. **descendant** (dŭ-säṅ-däṅ). Descending.

deschant (dŭ-shäṅ) *F.* Discant.

Desdes (dāsdās) or **Deses** (dāsās), *G.* D double flat.

Des-dur (dās′door), *G.* D♭ major.

desiderio (dā-sē-dā′-rĭ-ō), *I.* Desire, passion.

desinvolturato (vōl-too-rä′-to), *I.*, **avec désinvolture** (ă-vĕk dā-săṅ-vôl-tür), *F.* Free, easy.

Des-moll (dās-môl), *G.* D♭ minor.

desperazione. Vide DISPERAZIONE.

Dessauer Marsch (dĕs′ sow-er märsh), *G.* One of the national march-songs of Germany.

dessin (dus-săṅ), *F.* Sign.

dessus (dŭs-sü), *F.* 1. Treble or upper part. 2. Old name for violin.

desto (dās′-tō), *I.* Brisk, sprightly.

desterità (tā-rĕ-tä′), *I.* Dexterity.

destra (dās′-trä), *I.* Right. **d. mano.** Right hand. **colla d.** With the right hand.

détaché (dā-tă-shā), *F.* Detached; with separate bow movements, but not staccato. **grand d.** With a whole bow-stroke to each note.

determinazione (dā-tĕr-mĭ-nä-tsĭ-ō′-nĕ), *I.* Determination. **determinato** (nä′-tō). Determined, resolute.

detoni(e)ren (dā-tō-nē′-rĕn), *G.*, **détonner** (dā-tŭn-nā), *F.* To sing or play off the key; hence **détonnation** (dā-tun-năs′-yôṅ).

detto (dĕt′-tō), *I.* The same; ditto.

deut′erus. Vide MODES.

deutlich (doit′-lĭkh), *G.* Distinctly.

Deutsch (doitsh), *G.* "German." **deutsche Flöte.** The German or transverse flute. **deutscher Bass.** An obsolete 5 or 6 stringed double-bass. **deutsche Tabulatur.** Vide TABLATURE. **deutsche Tänze.** Old slow waltzes.

deux (dŭ), *F.* Two. **à deuxhuit** (dŭz-wēt). In 2-8 time. **à d. mains.** For 2 hands. **d.-quatre.** 2-4 time. **d.-temps.** The two-step, or a fast waltz with two measures to the beat, also called *Valse à d. t.* **deux fois.** twice.

deuxième (dŭz-yĕm), *F.* Second. **d. position** (pō-zēs-yôṅ). 1. The second fret. 2. The second position or half-shift.

development. Working out; free fantasy. Vide FORM.

devo′to, *I.* Devout. **devozione** (dā-vō-tsĭ-ō′-nĕ). Devotion.

dex′tra, *L.*, **dextre** (dĕxtr), *F.* 1. Right; the right hand. 2. Vide TIBIA.

Dezem (dā-tsām′), *G.* Vide DECIMA.

Dezime (dā′-tsē-mĕ), *G.* A tenth.

di (dē), *I.* Of, with, for, from, by, etc. **di molto.** Extremely, as *allegro di molto.*

di′a, *Gr.* Through.

diacon′icon, *Gr.* Collects in the Greek Church.

di′adrom, *Gr.* Vibration.

diagonal bellows. The old form with slanting flap.

diagram'ma, *Gr.* Diagram. 1. The Greek scale. 2. The staff. 3. A score.

dialogo (dē-ä-lō'-gō), *I.*, **dialogue** (dē-ä-lôg), *F.* Dialogue; a duet.

diamond-shaped notes. Vide HARMONICS.

diana (dē-ä'-nä), *I.*, **Diane** (dĭ-ăn), *F.* The reveille.

diap. Abbr. of *diapason.*

diapa'son, *Gr.* pron., in *E.* (dī-ä-pā'-sŏn; in *F.*, dē-ăp-ä-sôṅ). 1. An octave. **d.** (cum) **diapente.** An octave with the fifth—a twelfth. **d. con diatesseron.** An octave with the fourth—an eleventh. 2. Range. 3. Absolute pitch, as **d. normal,** international pitch, vide A (1). 4. In the organ, the sonorous chief foundation-stops, one of 8 and one of 16-foot pitch on the manual, on the pedal, 16-foot; the *open d.* has metal pipes open at the top, the *stopped d.* has wooden pipes closed at the top. In other countries they are called *principal.*

diapen'te, *Gr.* A perfect fifth; vide DIAPASON (4). **d. col dito'no.** A major 7th. **d. col semidito'no.** A minor 7th. **d. cum semito'nio.** A minor 6th. **d. cum tono.** A major 6th.

diapentisa're, *Mediæval L.* 1. To discant at the interval of a 5th. 2. To proceed by 5ths. 3. To tune by 5ths. 4. In French usage, discant at the intervals of the 2d, 3d, 6th, and 7th.

diaphonics. The science of refracted sounds.

diaph'ony. 1. In Greek music, dissonance. 2. In the middle ages, the earliest form of 2-voiced counterpoint.

diapla'sion. Vide VIS-A-VIS.

diaschis'ma or **diaskhisma,** *Gr.* Vide SCHISMA and ELLIS (B. D.).

dias'tema, *Gr.* An interval.

diastolic(s), *Gr.*, **Diastolik** (lēk'), *G.* Art of phrasing.

diates'seron, *Gr.* Interval of a fourth.

diaton'ic, *E.*, **diato'nico,** *I.*, **diatonique** (dē-ă-tôṅ-ēk), *F.*, **diatonisch** (dē-ä-tōn'-ĭsh), *G.* 1. Going through, or confined to, the tones of any one key, with no flats, sharps, or naturals belonging to another key—opposed to *chromatic;* hence a *d. scale* is the regular scale of any predominant key; a *d. interval, chord,* or *progression* is an unaltered interval, chord, or progression containing no tones foreign to the key; a *d. melody* or *harmony* clings to one scale; a *d. instrument* sounds only the tones of the one key from which it takes its name; a *d. modulation* goes to the nearest related key. 2. One of the three genera in Greek music. Vide MODES.

diaul'os, *Gr.* A double flute with 2 tubes, 1 mouthpiece.

diazeux'is, *Gr.* The separation of two tetrachords by a tone; the tone separating them; hence the adjective **diazeuc'tic.** Vide MODES.

di'chord. An instrument (a) with 2 strings; (b) with 2 strings to each note.

dicta'tion, dictée musicale (dēk-tā mü-zĭ-kăl), *F.* The performance of musical phrases to be written on paper by the listener(s).

die (dē), *G.* The.

die, *E.* A steel punch for engraving music.

diecetto (dē-ā-chĕt'-tō), *I.* A composition for 10 instruments.

diesare (dē-ā-sä'-rĕ), *I.*, **diéser** (dē-ā-zā), *F.* To sharpen a tone or note.

dièse or **dièze** (dē-ĕz), *F.* Sharp (♯).

Di'es i'ræ, *L.* "Day of wrath," second movement of the Requiem.

diesis (dē-ā'sĭs), *Gr.* and *I.*, **diésis** (dĭ-ā'sē), *F.* 1. The sharp (♯). 2. The *enharmonic d.* is the difference between a diatonic and a chromatic semitone (ratio 128 : 125), or between 3 major thirds and one octave. 3. A quarter tone, the unit of tone-division in Aristotle's system. 4. The Pythagorean semitone or limma.

diezeug'menon, *Gr.* Disjunct. Vide MODES.

dif'ference tones. Vide RESULTANT TONES.

differen'tiale or **distinct'io tonorum,** *L.* **Differenzen** (ĕn'-tsĕn), *G.* The different cadences available for the **saeculorum amen** of each psalm-tone.

difficile (dĭf-fē'chē-lā), *I.* (dĭf-fĭ-sēl), *F.* Difficult.

dig'ital. A key to be pressed by a finger (as opposed to *pedal* = foot-key).

digito'rium. A dumb instr. with five keys for exercising the fingers.

dignità (dēn-yĭ-tä'), **dignita'de, dignitate** (tä'-tĕ), *I.* Dignity.

digressio'ne, *I.* Deviation.

dilettant(e) (dē-lĕt-täṅ(t)), *I.* An amateur.

dilettosamen'te, *I.* Pleasantly.

dilicato (de-lĭ-kä'-tō), **dilicatamen'te,** *I.* Delicate(ly). **dilicatezza** (tĕd'-zä). Delicateness. **dilicatis'simo.** Most delicate.

diligenza (dē-lĭ-jĕn'-tsä), *I.* Diligence, care.

dilu'dium, *L.* An interlude.

diluendo (dē-loo-en'dō), *I.* Fading away.

dim, dimin. Abbr. of *diminuendo.*

diminished. 1. Used of intervals which are a semitone smaller than the minor intervals; used also of chords containing such intervals. Fourths, fifths and octaves, however, being called "perfect" instead of "major," are, when contracted a semitone, said to be, not "minor," but *diminished.* When inverted, *d. intervals* become *augmented* and vice versa. A *d. triad* contains a minor 3d and an imperfect (or diminished) fifth. The *chord of the d. seventh* is the 7th chord built on the leading tone of a minor key. *d. imitation, subject* or *theme,* is used when the answer reappears in notes of lessened time-value.

diminuendo (dē-mē-noo-ĕn'-dō), *I.* Diminishing gradually in loudness. **d. molto.** With extreme diminution of power.

diminuer (dĭ-mē-nü-ā), *F.* To diminish. **diminué** (dĭ-mēn-ü-ā). Diminished. **en diminuant beaucoup.** Diminuendo molto.

diminu'tion, *E.* (in *F.* dē-mē-nüs-yôṅ), **diminuzione** (dē-mĭ-noo-tsĭ-ō'-nĕ), *I.* In cpt., the repetition or imitation of a theme, in notes of shorter duration; opposed to *augmentation.*

diox'ia, *Gr.* Diapente.

dip. The extent to which a key or pedal may be depressed.

dipho'nium. A vocal duet.

direct'. 1. A mark placed at the end of a staff (a) to indicate the position of the note next following (ʍ/); (b) ⇒ &c. 2. Vide TURN. 3. To conduct. **d. motion.** Similar or parallel motion.

directeur (dĭ-rĕk-tŭr), *F.*, **diretto're,** *I.* Director; conductor.

diriger (dē-rē-zhā), *F.*, **dirigiren** (dē-rē-jē'-rĕn), *G.* To conduct.

dirit'to(a), *I.* Direct. **alla d.** Straight on.

Dis (dēs), *G.* The note D sharp.

disaccentato (ät-chĕn-tä'-tō), *I.* Unaccented.

disarmo'nico, *I.* Discordant. **disarmonia** (nē'-ä). Discord.

dis'cant, *E.*, **discant'us,** *L.* "Diverse song." 1. The early form of cpt., the addition, usually by improvisation, of one or more parts to a given melody. Contrary motion was much used and elaborate rules made. *Double, triple, quadruple d.* refer to the number of parts. 2. The highest part, voice or register; the highest of a family of instrs. **d. clef.** The soprano clef.

discendere (dē-shān'-dĕ-rĕ), *I.* To descend.

disciolto (dĕ-shôl'tō), *I.* Skilful, dexterous.

discord, *E.*, **discorde** (dēs-kôrd), *F.*, **discor'dia,** *L.*, **discordanza** (dän'-tsä), *I.* 1. Ugliness of sound; an inharmonious combination of tones. 2. Loosely used for DISSONANCE (q. v.). **discordan'te, discordantemen'te,** *I.* Discordant(ly).

discreto (dĭs-krā'-tō), *I.* Discreet. **discrezione** (dĭs-krā-tsĭ-ō'nĕ). Discretion.

disdiapa'son. In mediæval music, a double octave, a 15th.

Dis-dis (dēs-dēs), *G.* D double sharp.

Dis-dur (dēs-door), *G.* D ♯ major.

Disharmonie (dēs-här-mō-nē'), *G.* Discord. **disharmo'nisch** (nĭsh). Discordant.

disinvol'to, disinvolturato (vōl-too-rä'-tō), *I.* Easy. **disinvoltura** (too'-rä). Ease.

Disis (dēs-ēs), *G.* D double sharp.

disjunct'. Disjoined. A term applied by the Greeks to tetrachords where the lowest sound of the upper was one degree higher than the highest sound of the lower. Vide MODES.

disjunct succession. A succession of skips.

Diskant (dēs-känt'), *G.* Discant 1. and 2. **D.-schlüssel.** The soprano clef. **D.-geige.** The soprano of the strings, i. e., the violin. **Diskan'tist, D.-sänger.** Treble singer. **D.-register, D.-stimme.** Half-stops. **D.-saite.** The highest string.

Dis-moll (dēs-môl), *G.* D♯ minor.

dispar'te, *I.* Aside.

dispera'to (ä'-tō), *I.* Desperate. **disperazione** (dĭs-pĕ-rä-tsĭ-ō'-nĕ), *I.* Despair.

dispersed. Used of chords or harmonies whose elements are at wide intervals.

disposition. 1. Arrangement of parts of a score, chorus, or orchestra. 2. Estimate as to make-up and cost of an organ.

dissonance, *E.* (*F.* dĭs-sō-näṅs), **Dissonanz** (dēs-sō-nänts'), *G.*, **dissonanza** (dĭs-sō-nän'-tsä), *I.* 1. Loosely used for discord. 2. In acoustics used of combinations producing beats. 3. In composition used of tones or combinations (irrespective of their pleasantness or unpleasantness of effect) that do not give a sense of rest, but demand motion and resolution in some other tone or chord.

dis'sonant, *E.* (*F.* dĭs-sō-näṅ), **dissonan'te,** *I.* Dissonant.

dissonare (dĭs-sō-nä'-rĕ), *I.*, **dissoner** (dēs-sō-nā), *F.*, **dissoniren** (dĭs-sō-nē'-rĕn), *G.* To form dissonance.

distance. Interval.

distanza (dēs-tän'-tsä), *I.* Interval. distance. **in d.** In the distance.

distinct'io. 1. Vide DIFFERENTIALE. 2. A pause in Gregorian vocal music.

distin'to, distintamen'te, *I.* Distinct(ly).

distonare (tō-nä'-rĕ), *I.*, **distoniren** (dēs-tō-nē'-rĕn), *G.* To be out of tune.

distro'pha. In plain-song, a double square note of lesser stress than the tristropha.

di'tal. A key raising the string of a lute or guitar a semitone. **d. harp.** A chromatic lute with a dital to each of its 12 to 18 strings; inv. by Light, 1778.

diteggiatura (dē-tĕd-jä-too'-rä), *I.* Fingering.

dith'yramb, *E.*, **dithyrambe** (dē-tĭ-rämb), *F.*, **Dithyrambe** (dē-tĭ-räm'-bĕ), *G.*, **ditirambo** (dē-tē-räm'-bō), *I.* A rhapsody in honour of Bacchus; a wine-rapture.

dito (dē'tō), *I.* Finger. **d. grosso.** The thumb.

di'tone, *E.*, **diton** (dē-tôṅ), *F.*, **ditono** (dē-tō'-nō), *I.*, **dito'nus,** *L.* A Pythagorean major third greater by a comma than our major third.

ditty. A naïve little song.

div. Abbr. of *divisi.*

diver'bia, *L.*, **diver'bio,** *I.* A musical dialogue.

divertimen'to, *I.*, **divertissement** (dĭ-vĕr'-tēs-mäṅ), *F.* 1. A musical diversion; a potpourri, a series of songs or dances inserted in operas and plays; a short ballet, in one or several movements. 2. In fugue, an episode.

divide. Vide DIVISION.

divisi (dē-vē'-zē), *I.* Divided. When 2 parts are written on one stave, to ensure their not being played as double-stops by one instr. they are marked "*divisi.*" When a single note is to be played by two instrs. the sign is *a due*, separated.

divisio modi, *L.* A point formerly serving the purpose of the present bar.

division. 1. A variation. 2. A long note divided into short notes. 3. A series of notes sung to one syllable. To "divide" or "run a division" is to execute such a series. **d.-viol.** The viola da gamba. **division-mark.** A figure and a slur binding a number of notes of foreign rhythm, as a triplet or quintole.

division (dĕ-vēz'-yôṅ), *F.* A double bar.

divo'to, divotamen'te, *I.* Devout(ly). **divozione** (dē-vō-tsĭ-ō'-nĕ). Devotion.

dixième (dēz-yĕm), *F.* A tenth.

d. m. Abbr. of *destra mano.*

D-moll (dā-môl), *G.* D minor.

do (dō), *I.* 1. A syllable applied to the first note of a scale in solmisation. In the "*fixed do*" system, the name **do** is always applied to C. In the "*movable do*" system, **do** is always the tonic or key-note; it has displaced the original syllable *ut.* Vide SOLMISATION. 2. In France and Italy, the name for C.

Dock'e (dôk'-ĕ), *G.* A wooden jack.

Doctor of Music. The highest musical degree, generally honorary, frequently meaningless. In England secured by examination.

dodechachor'don, *Gr.* 1. The bissex. 2. Vide GLAREANUS in the B. D.

dodec'upla di cro'me, *I.* 12-8 time. **d. di semicrome.** 12-16 time.

dodec'uplet. A group of 12 equal notes.

doglia (dōl'-yä), *I.* Grief.

doh (dō). Vide TONIC-SOL-FA.

doigt (dwä), *F.* Finger. **doigté** (dwä-tā). Fingered, or fingering. **doigter** (dwä-tā). To finger; the art of fingering any instrument. **doigtés fourchus** (dwä-tā foor-shü). Cross-fingerings.

dol. Abbr. of *dolce.*

dolce (dōl'-chĕ), *I.* Sweet, soft. **dolcezza** (dōl-chĕd'-zä). Sweetness. **dolcemen'te.** Softly. **dolcis'simo.** 1. With extreme sweetness. 2. A very soft flute-stop.

Dolcian (dôl-tsĭ-än'), *G.*, **dolciana (o)** (dōl-chē-ä'-nä), **dolcino** (dol-chē-no), *I.* 1. An obsolete small bassoon. 2. A reed-stop.

dolciato (dol-chä'-tō), *I.* Softened.

dolciss. Abbr. of *dolcissimo.*

dolemment (dô-lĕm-mäṅ), *F.* Dolefully.

dolen'do, dolente, *I.* Sad. **dolentemen'te.** Sadly.

dolent (dō-läṅ), *F.* Sorrowful, mournful.

dolore (dō-lō'rĕ), *I.* Grief, sorrow. **doloro'so, dolorosamen'te.** Sorrowful(ly).

Dolzflöte (dôlts'-flā-tĕ), *G.* 1. An obsolete flute. 2. A flute-stop.

Dom (dôm) or **Domkirche** (kēr'-khĕ), *G.* A cathedral. **Domchor** (kōr). The cathedral choir.

dom'inant, *E.*, **dominante** (dôm-ĭnänt), *F.*, **Dominante** (dō-mĭ-nän'-tĕ), *G.* & *I.* 1. The fifth tone of a scale, so called because it is the principal tone after the tonic and its chord or harmony indicates the key and demands resolution in the tonic; hence **d chord,** the triad or the 7th chord built on the dominant. 2. The key whose tonic is the dominant of the principal key; hence the expression, "to modulate to the dominant." thus the key of G is the dominant to the key of C. In the sonata formula the dominant key is the one usually chosen for the contrasting second subject, after which the tonic key is re-established; hence the *dominant section.* 3. Vide CHANT (1) **a.**

Domine, salvum fac, *L.* "Lord, make him hale," first words of a Catholic prayer for the health of the sovereign.

Domin'icali Psalmi, *L.* Psalms in the Vespers.

Do'na no'bis pa'cem, *L.* "Grant us Thy peace." Vide MASS.

donna, *I.* Lady. **prima donna.** Leading lady in opera.

do'po, *I.* After.

doppel (dôp'l), *G.* Double. **doppel-B** or **doppel-Be** (dôp''l-bā). The double flat (♭♭). **D.-blatt.** Double reed. **D.-chor.** Double chorus. **D.-fagott.** Double bassoon. **D.-flöte.** 1. Double flute. 2. A stop-pipe with two mouths. **D.-fuge.** Double fugue. **D.-flügel.** 1. Vide VIS-A-VIS. 2. Vide PIANO A CLAVIERS RENVERSES. **d.-gedeckt.** Double-stopped diapason. **D.-geige.** An organ-stop. **D.-griff.** Double stop on the violin, etc.; paired notes on other instruments. **D.-kanon.** Canon with two subjects. **D.-kreuz** (kroits). The double sharp. **D.-okta've.** Double octave. **D.-punkt.** Double dot after a note. **D.-quintpommer.** A large bombard. **D.-schlag.** A double beat, a turn. **D.-schritt.** A quick march. **D.-zunge.** Double tonguing.

doppelt (dôp'-plt), *G.* Doubled. **d. Trillerlauf.** Double cadence. **doppeltgestrichene Note.** A 16th note. **doppelte Noten.** Double notes.

dop'pio (or **a**), *I.* Double; sometimes used to mean "play also the octave"; with names of instrs. it means larger and deeper. **d. movimento** or **d. tempo.** Twice as fast. **d. pedale.** Playing the pedals in octaves. **d. lyra.** A double lyre.

do-re-mi. Vide SOLMISATION.

Dorian, Doric, *E.*, **dorien** (dō-rĭ-äṅ), *F.* Vide MODES.

dossologia (dôs-sō-lō'-jä), *I.* Doxology.

dot. 1. A point placed after a note to increase its duration one half.. **double dot.** Two dots placed after a note to increase its duration three fourths. 2. A point placed above or below a note to indicate that it is to be played staccato; if slurred, mezzo-staccato. 3. A series of dots above a note indicate that it is to be divided into that number of small notes. 4. Vide REPEAT.

double. *As a noun.* 1. A repetition. 2. A variation. 3. Any 16-foot stop. 4. A change rung on 5 bells. *As a verb.* 1. To add the superior or inferior octave to the written tones of any part. 2. To give the same tones to different instrs.

As an adjective. 1. Doubled, paired, as the 2-mouthed d. flageolet. 2. Repeated in the octave or in other instrs. 3. Vide PITCH, concerning **double C, double octave.** **d. chant,** vide CHANT 1 b. **d. drum.** One beaten at both ends. **d. reed.** The combination of 2 reeds in the mouthpiece of one instr. **d. flute.** (a) A flute capable of producing two tones at once. (b) An organ-stop. **d. grand pianoforte.** An instr. inv. by James Pierson, of New York, with a set of keys at either end. **d. action harp.** Vide HARP. **d. lyre.** A double lyre. **d. demisemiquaver.** A 64th note. **double flat.** A symbol of two flats (♭♭) lowering its note two semitones. **double sharp.** A symbol (×) raising a note two semitones. **d. note.** A breve. **d. time.** (a) 2-4 time. (b) In the army a running step or cadence of 180 to the minute. **d. concerto** or **sonata.** A concerto or sonata for two solo instrs., as violin and piano. **d. octave.** An interval of a 15th or 2 octaves. **d. quartet.** Eight singers. **d. chorus.** Two choirs. **d. after-note.** 2 after-notes. **d. beat.** A beat repeated. **d. shake** or **trill.** Two notes (3ds or 6ths) shaken together. **d. backfall.** An old grace. **d. relish,** vide RELISH. **d. suspension.** The suspension of two notes of a chord. **d. triplet.** A sextole. **d. pedal.** Pedal-point on 2 notes. **double bar.** Two thin or thick lines vertically cleaving the stave to show the end of a major part, or of the whole composition.

"**doubled**" is used of notes repeated in the octave or in other instruments, as "the 'cellos are *d.* by the bassoons."

Concerning the **double letters** (AA, BB, etc., or D.A, D.B, etc.), vide PITCH. In England **d.** is applied to the tones from G to F inclusive.

4. Deeper by an cctave. **d. bassoon.** An instr. an octave lower than the bassoon. Its compass extends from $B_{,,}\flat$ to F. **d. bourdon.** A 32-ft. stop. **d. diapason.** A stop an octave below diapason, 16-ft. on the manuals, 32-ft. on the pedals. **d. dulciana.** A 16-ft. dulciana. **d. hautboy.** A 16-ft. stop. 5. **double counterpoint** and **d. descant** refer to parts so written that they may be inverted. Vide COUNTERPOINT. **d. fugue.** A fugue with 2 subjects.

6. **double stopping.** The playing of two or more notes at once on a stringed instr. **d.-stopped diapason.** A double diapason with covered pipes. **double tonguing** or **d. tonguing.** In flute and trumpet playing, the production of rapid staccato tones by striking the upper teeth and the hard palate alternately with the tongue. **double trouble.** A quick shuffle of the feet in The breakdown. **double trava'le.** The trill of a tambourine made by drawing the wet thumb across it. **d. twelfth.** A stop sounding the fifth above the foundation-stops. The **double-bass** got its name from an obsolete higher instr., the *bass* of the stringed instrs., and of the orchestra. Its compass is from $E_{,}$ or $G_{,}$ to *a*, its 3 strings being tuned by the Italian and French system, $G_{,}$-D-A, by the English, $A_{,}$-D-G. With 4 strings it is tuned $E_{,}$-$A_{,}$-$D_{,}$-G. Its music is written an octave higher than it sounds.

double (doo-bl), *F.* 1. Repetition with variations, pl. **doubles.** Obsolete. 2. In the minuet, a short trio with the main harmonies of the first subject retained. *As an adjective.* Double, **d.-barre.** Double bar. **D.-bémol.** Double flat. **d.-corde.** (a) Double stopping. (b) Playing the same note on 2 strings simultaneously. **d. coup de langue** (koo-dŭ läng). Double tonguing. **d. croche.** A 16th note. **d. dièse.** Double sharp. **d. main.** An octave-coupler. **d. octave.** Double octave. **d. touche** (toosh). In harmoniums, etc., a key-fall adjustable at two heights to regulate the volume of tone. **d. triple.** 3-2 time.

doublé (doo-blā), *F.* 1. A turn. 2. Doubled.

doublette' (ĕt), *F.* 1. A 2-ft. stop. 2. A stop with 2 ranks of pipes. Vide FIFTEENTH.

doublophone. A combination of euphonium and trombone inv. by Besson, Paris, 1891.

doubtful. Vide EQUIVOCAL.

douleur (doo-lŭr), *F.* Grief. **douloureux** (doo-loo-rŭ'). Sad. **douloureusement** (doo-loor-ŭz-mäṅ). Sadly.

doux (doo), **douce** (doos), *F.* Soft, sweet. **doucement** (doos-mäṅ). Softly.

douzième (dooz-yĕm), *F.* A twelfth.

downbeat. 1. The fall of the hand in time-beating, marking the major accent of the measure. 2. The accent itself, or thesis.

downbow. Vide BOW.

doxolo'gia, *L.*, **doxologie** (dôx-ôl'ō-zhē), *F.*, **doxol'ogy**, *E.* A sacred hymn of praise; strictly, the *Greater* (or *major* or *magna*) **D.** is the **gloria in excelsis.** The *Lesser* (or *minor* or *parva*) **D.** is the **gloria Patri.**

drag. 1. A retardation. 2. In lute-music, a portamento downward.

Drahtsaite (drät'-zī-tĕ), *G.* Wire string.

dramma lir'ico or **per musica** (moo'-zĭ-kä), *I.* An opera or musical drama.

drammat'ico, *I.* Dramatic. **drammaticamen'te.** Dramatically.

drängend (drĕng'-ĕnt), *G.* Hurrying.

drawknob or **drawstop.** In the organ a knob which when pulled admits the wind to a stop, or couples certain stops. **d. s. action.** The mechanism of stops.

Dreher (drā'ĕr), *G.* An obsolete Austrian waltz like the Ländler.

Drehorgel (drā'-ôrg-ĕl), *G.* Barrel-organ.

Drehsessel (drā'-zĕs-sĕl), **Drehstuhl** (drā-shtool), *G.* A music-stool.

drei (drī), *G.* Three. **Dreiachteltact** (drī-äkht′-ĕl-täkt). 3-8 time. **-händig** (hĕn-dĭkh). For three hands. **-angel** (drī′-äng-ēl). Triangle. **-chörig** (kār-ĭkh). Three-choired. Applied to (a) pianos having three strings to each note. (b) Compositions for three choirs. **-gesang** (dri′ge-zäng). Trio. **-gestrichen.** 3-lined; vide PITCH. **-klang.** A triad. **-mal** (drī′-mäl). Thrice. **-spiel** (drī′shpēl). A trio. **-stimmig.** Three-voiced. **Dreivierteltakt** (drī-fēr′tĕl-täkt). 3-4 time. **Dreizweiteltakt** (drī-tsvī′-tel-täkt). 3-2 time.

dreist (drīsht), *G.* Brave, confident. **Dreistigkeit** (drīs′tĭkh-kīt). Boldness.

drem′la, *Pol.* A Jew's harp.

dringend (drĭng′ĕnt), *G.* Hastening.

Dritte (drĭt′-tĕ), *G.* Third.

drit′to, *I.* Right. **mano d.** Right hand.

dri′ving note. A syncopated note.

droit (dwä), **droite** (dwät), *F.* Right. **main droite.** Right hand.

Drommete (drôm-mā′tĕ), *G.* A trumpet.

drone or **drone-pipe.** Vide BAGPIPE.

drone-bass. A form of monotonous pedal-point suggesting a bagpipe. Vide MUSETTE.

drönen (drā′nĕn), *G.* To drone.

Drucker (drook′er), *G.* 1. A tour-de-force in performance. 2. Sticker.

Druckwerk (vĕrk), *G.* In an organ, an action exerted through stickers. **Druckbalg** (drook-bälkh). A concussion bellows.

drum. An instr. of percussion, of great antiquity and variety; it consists of one or two membranes stretched taut over the ends of a hollowed chamber of wood or metal. The tightness of this membrane regulates the pitch of the one tone of which it is capable. Many drums do not produce a musical tone, but are merely of rhythmic value; besides the savage forms, there are (a) the small, shrill **side drum** (or **tenor-drum**) with two heads, the upper only being beaten with two wooden sticks; this is capable of a sharp rattling roll, which may be emphasized by drawing strings (or snares) of gut across the lower head; the drum is then called a **snare-drum**; (b) the **tambourine**; (c) the big deep-booming **bass-drum** beaten on both sides or on one, with padded sticks. The musical drum is the **kettle-drum** (q. v.). **drum-major.** The officer conducting a band on the march.

dru′ma, *Irish.* A drum.

drum-bass. The monotonous giving out of the tonic and dominant in double-bass music.

D. S. Abbr. of *Dal Segno.*

duc′tus, *L.* Melodic progression. 1. **d. rectus.** Ascending. 2. **d. reversus** or **revertens.** Descending; or 3. **d. circumcurrens.** Ascending and descending.

Dudeler (doo′dĕl-er), *G.* A wretched singer or player.

Du′delkasten, *G.* Barrel-organ.

Dudelsack (doo′d'l-zäk), **Dudelkastensack,** *G.* A bagpipe.

due (doo′-ĕ), *I.* Two; in two parts. Vide DIVISI. **d. corde.** Vide CORDA. **d. cori.** Two choirs or choruses. **d. pedali,** *I.* Both pedals to be used. **due volti.** Twice. *A due,* vide DIVISI.

duet, Duett (doo-et′), *G.*, **duet′to,** *I.* A composition for two singers, or instrumentalists; a 2-hand piece for two manuals of an organ. **duettino** (tē′no), *I.* A short duet.

dulçáina (dool-sä-ē′na), *Port.* A beak flute. Also doçaina.

dulcet. A stop.

dulcian. 1. Vide DOLCIAN. 2. An organ-stop.

dulciana stop, dolcan, dolcin, dulcan, or **dulzain.** 1. An 8-ft. stop of soft sweet quality. **d. principal.** A 4-ft. stop. 2. A dolcian.

dulcimer. A very ancient instr. with a wooden frame, a sound-board with sound-holes, two bridges, and wire strings. It is played upon with two padded hammers; compass g to d.″

The czimbalom is a very familiar form.

dulzaina (dool-thä-ē′-nä), *Sp.* A small trumpet.

dumb piano, dumb spinet. A keyboard without strings or hammers meant for silent practice.

dummy pipes. Ornamental organ pipes that make no sound.

dump. An obsolete slow dance in 4-4 time.

dumpf (doompf), **dumpfig** (doomp′-fĭkh), *G.* Dull, muffled. **Dumpfigkeit** (kīt). Dulness.

duo (doo′ ō), *I.* Two; in two parts; a duet, especially of 2 voices or instrs. of the same kind. **d. concertante.** A duo in which each part is alternately principal.

duodecima (doo-ō-dā′chĭ-mä), *I.* The twelfth; a stop, a twelfth above the diapasons. **d. acuta,** *L.* A twelfth above. **d. gravi,** *L.* A twelfth below.

duodecimole, *I.* A group of twelve equal notes.

duode′nal, duodena′rium, duodena′tion. See A. J. Ellis in the B. D.

duodram′ma, *I.* A dramatic piece for 2 actors or singers.

duoi (doo-ō′e), *I.* Two.

duole, *G.* Vide COUPLET.

duolo (doo-ō′lō), *I.* Sorrow, grief.

duomo (doo-ō′mō), *I.* A cathedral.

dupla (doo′-plä), *L.* Double. Vide NOTATION.

duple time. Double time; 2 beats to the measure. Vide TIME.

duplex longa. Vide NOTATION.

duplication. Doubling.

duplo (doo-plō), *I.* Double.

dur (door), *G.* Major, as A-dur.

dur (dür), *F.* 1. Hard, harsh of tone. 2. Major.

durament′te (doo-rä-mĕn′-tĕ), *I.* Sternly.

durchaus (doorkh-ows), *G.* Throughout.

durchdringend (doorkh′-drĭng ĕnt), *G.* Penetrating, shrill.

Durch′führung (für-oongk), *G.* Development; working out. Vide FORM.

Durchgang (gäng), *G.* Passage. **Durch′gangston.** Passing note, or changing note, called *regelmässig,* when on a weak beat; *unregelmässig,* on a strong beat (or *schwerer Durch′gang*).

durchgehend (doorkh′gā-ĕnt), *G.* 1. Passing, transitional. 2. Complete. **d. Stimmen.** Complete organ-stops.

durch′komponirt (nērt), *G.* "Composed through," used of a song whose every stanza has individual treatment. Through-composed.

durchschlagende (shläkh-ĕnt-ĕ), *G.* Free (of a reed).

durchstechen (stĕkh-ĕn), *G.* Vide RUN (2). **D.-stecher.** Notes made by running.

durée (dü-rā), *F.* Length, duration.

durezza (doo-rĕd′-zä), *I.* Hardness, harshness.

dur-moll Tonart (door′-môl-tōn′-ārt), *G.* Major-minor-mode. Vide COMBINATION MODE.

duro(a) (dooro), *I.* Rude, harsh.

durus, *L.* 1. Major, as *cantus d.* 2. Natural, as *b. durum.*

Dutch concert. Vide CONCERT.

Dütchen (düt′-khĕn), *G.* A small cornet.

duten (doo′-ten), *G.* To toot.

dux, *L.* "Leader, guide;" the subject of a fugue (q. v.)

dy′ad. A concord of two tones.

dynam′ics. The theory of the different degrees of power applied to notes.

Dystonie (des-to-nē′), *G.* and *Gr.* Bad intonation.

E

E Pron. ā in *G.;* in *F.* and *I.* called *mi* (mē). 1. A musical pitch, two full steps above C. 2. All its octaves. 3. The major scale having four sharps; the minor scale relative to G major.

e (ā), *I.* And; written *ed* before vowels.

ear. 1. A projecting metal plate on either side of the mouth of organ-pipes. 2. A musical sense of pitch.

interval, etc.; the capability of distinguishing between tone-qualities.

ebollizione (ā-bôl-lēt-tsĭ-ō'-nĕ), *I.* Ebullition, overflow of emotion. **ebollimen'to.** Ebullient(ly).

écart (ā-kăr), *F.* A long stretch on the piano.

ec'bole, *Gr.* The sharpening of a tone.

eccedente (ĕt-chĕ-dĕn'-tĕ), *I.* Augmented.

ecclesia (ĕk-klā'zĭ-ä), *L.* and *I.* Church. **ecclesiastical modes.** Vide MODES. **ecclesiastico,** *I.* Ecclesiastic.

ecco (ĕk'-ko). 1. Behold. 2. Echo.

échappement (ā-shăp-mäṅ), *F.* Release. **double é.** Repeating-mechanism.

echeggiare (ā-kĕd-jä'-rĕ), *I.* To echo.

echei'on (pl. **a**), *Gr.* 1. A drum or gong. 2. A sound-screen. 3. Resonance-box of a lyre.

échelette (āsh-lĕt), *F.* Xylophone.

échelle (ā-shĕl), *F.* The scale or gamut.

échelon (āsh-lôṅ), *F.* A degree.

ech'o (in *F.* ā-ko). 1. An imitation of an echo. 2. An echo-stop. 3. A harpsichord-stop. **e. cornet, e. dulciana.** Organ-stops. **e. organ.** A set of pipes inside a box or at a distance giving an echo effect.

ech'ometer. A device for measuring the power of an echo.

éclisses (ā-klēs), *F.* Ribs (of a violin, etc.).

ec'logue. A pastoral.

ec'lysis, *Gr.* The flattening of a tone.

eco (ā-ko), *I.* Echo.

école (ā-kŭl), *F.* School, method.

écossais (ā-kôs-sā), **écossaise** (ā-kôs-sĕz), *F.*, **Ecossäse** (ā-kôs-sā'zĕ), *G.* "Scotch." 1. A grave old dance, in 3-2 or 3-4 time. 2. A lively country-dance in 2-4 time.

écu (ā-kü), *F.* A shield on the face of mandolins, etc.

ed (ĕd), *I.* And.

edel (ā'dl), *G.* Noble.

E-dur (ā-door), *G.* E major.

Effekt', *G.*, **effet** (ĕf-fā), *F.*, **effet'to,** *I.* Effect. **Effekt-piano,** *G.* The effect marked "fp" (forte piano).

effort (ĕf-fôr), *F.* A guttural vocal attack.

également (ā-găl-mäṅ), *F.* Equally, evenly. **égalité** (ā-găl-ĭ-tā), *F.* Equality, evenness.

egloga (āl'yō-ga), *I.*, **églogue** (āg-lôg), *F.* A pastoral.

eguale (ā-goo-ä'lĕ), *I.* 1. Equal, even. 2. Applied to a composition for voices or instrs. of one kind, as female voices only. **egualezza** (lĕd'zä), **egualanza** (än'-tsä). Evenness. **egualmen'te.** Evenly, alike.

ei'domusikon. A melograph.

eifrig (īf'-rĭkh), *G.* Ardent.

eigentlich (īkh'-ĕnt-lĭkh), *G.* Right, strict, in perfect time. **e. Fuge.** A strict fugue. **e. Kadenz.** Perfect cadence.

Eigenton (ī'-khĕn-tōn), *G.* The tone natural to a wind or other instr., its "own tone."

eight or **8.** The octave. **con 8va.** With the octave below or above. Vide OTTAVA.

eighteenth. A double octave plus a fourth.

eight-foot. 8-ft. Vide FOOT.

eighth. 1. An octave. 2. An eighth note. **eighth note.** A quaver, of half the value of a quarter note. **eighth rest.** A rest of an eighth-note duration.

eilen (ī'lĕn), *G.* To hurry. **eilend** (lĕnt). Accelerating. **eilig** (ī'-lĭkh). Swift.

ein (īn), **eine** (ī'nĕ), **eins** (īns), *G.* One, once. **einchörig** (kā'-rĭkh). Used, 1. Of an instr. which has but one string to each note. 2. Of a comp. for one choir. **eingestrichen** (īn-ghĕ-strĭkh'-ĕn). Once-accented. Vide PITCH.

einfach (īn-fäkh), *G.* Simple, plain. **einfache Kontrapunkt.** Simple counterpoint. **Einfalt.** Simplicity.

Eingang (īn'-gäng), *G.* Introduction. **Eingang der Messe.** The Introit. **Eingang'schlüssel.** Introductory key.

eingreifen (īn'-grī-fĕn), *G.* (a) To strike (of strings). (b) To interlace (of the fingers in piano-playing).

Einheit (īn'-hīt), *G.* Unity. **einhelfen.** To prompt. **Einhelfer.** Prompter. **einige(n)** (ī'nĭkh-ĕn). Some, any. **Einigkeit** (kīt). Unity, harmony. **Einklang** (īn'kläng). Unison. **Einlage** (īn-läkh-ĕ). A short interpolation. **Einleitung** (īn'lī-toongk). Introduction. **Einleitungssatz** (zäts) or **spiel.** Overture, prelude. **einmal** (īn-mäl). Once. **Einmüthigkeit** (īn-müt'-ĭkh-kīt). Unanimity. **Einsaiter** (zī'-ter). The monochord. **Einsang.** A solo. **Einsatz.** (a) Attack. (b) Entrance. **Einsatzstück.** Crook. **Einsatzzeichen** (īn'zätz-tsīkh'n). 1. The sign the leader gives the performers to commence. 2. In a canon the mark indicating the entrance of the imitating voice. **einschlagen.** To strike in. **einschlafend.** Dying away. **einschmeichelnd** (shmīkh-ĕlnt). Insinuating. **Einschnitt** (shnĭt). A phrase. **einsetzen.** To enter, attack. **einsetzender Hornist.** A horn-player, whose thick lips must surround, instead of press the mouthpiece. **einsingen.** (a) To learn singing by practice. (b) To lull to sleep. **einspielen.** (a) To get an instr. in good working order. (b) To attain command of a piece. **einstimmen.** To tune. **einstimmig.** For one part. **Einstimmigkeit.** Literally, one-voiced-ness. **eintönig.** Monotonous. **Eintracht.** Accord. **einträchtig** (trĕkh-tĭkh). Concordant. **eintretend** (trā-tĕnt). Entering. **Eintritt.** Entrance, entry, beginning. **Einverständniss** (fer-shtĕnt-nĭs). Agreement.

Eïs (ā'-ēs), *G.* E sharp. **Eïsis.** E double sharp.

Eisenvioline (ī-'zĕn), *G.* A nail-fiddle.

Eisteddfod (ēs'-tĕd-fôd), *Welsh.* An assemblage of Welsh bards and musicians; first held in 1078.

Eklog(u)e (āk'-lôkh-ĕ), *G.* Eclogue.

éla. Name of the highest tone in the Aretinian scale; e''.

electric organ. One having electric connections in place of trackers.

electric piano. A piano inv. 1851, and unsuccessfully attempted often since, till Dr. Eisenmann of Berlin in 1891 succeeded in obtaining an instr. capable of swelling on a sustained tone, and securing many beautiful effects.

élégamment (āl-ā-găm-mäṅ), *F.*, **elegantemen'te,** *I.* Elegantly, gracefully. **elegante** (āl-ĕ-gän'tĕ), *I.* Elegant. **eleganza** (āl-ĕ-gän'tsä), *I.*, Elegance, grace.

elegia (ā-lä-jē'-ä), *I.*, **élégie** (ā-lā-zhē), *F.*, **Elegie** (ĕl-ä-jē'), *G.*, **elegy,** *E.* A mournful composition or dirge. **elegiaco** (jäk'-ō), *I.*, **élégiaque** (ā-lā-zhăk), *F.* **elegiac.**

élément (ā-lā-mäṅ), *F.* The series of tones in a scale. **é. métrique.** A measure-note.

elevamen'to, elevatezza (āl-ā-vätĕd'-zä), *I.*, **elevazione** (vä-tsĭ-ō'nĕ). Elevation. **elevato** (vä'to). Elevated, exalted, sublime.

eleva'tio, *L.*, **elevation.** 1. The upbeat. 2. The rising of a melody beyond the compass of a mode. 3. A motet or other comp. performed during the elevation of the Host.

eleventh. An octave plus a fourth.

Elfte (ĕlf'tĕ), *G.* Eleventh.

Ellenlänge (ĕllĕn-lĕng-ĕ), *G.* An ell (in pipe-measuring).

Ellis's system. See A. J. ELLIS in the B. D.

embellir (äṅ-bĕl-lēr), *F.* To embellish. **embellissement** (lēs-mäṅ), *F.* Embellishment.

embellishment. Ornament, decoration. Vide GRACE.

embouchure (äṅ-boo-shür), *F.* 1. The mouthpiece of a wind instr. 2. The position the mouth assumes in playing the instrument.

E-moll (ā-môl), *G.* E minor.

emmelei'a, *Gr.* 1. Consonance. 2. A tragic dance.

emozione (ā-mō-tsĭ-ō'-nĕ), *I.* Emotion

empâter les sons (äṅ-pä-tā lā sôṅ), *F.* To produce a legato. **exécution** or **voix empâtée.** A blurred style.

Empfindung (ĕmp-fĭnt′-oongk), *G.* Feeling, emotion. **e. svoll.** Full of feeling.

Emphase (*G.* ĕm-fä′-zĕ, *F.* äṅ-făz). Emphasis. **emphasis.** Stress or accent.

emphatique (äṅ-fă-tēk), *F.* **emphatisch** (ĕm-fä′-tĭsh), *G.* Emphatic. **emphatiquement** (tēk-mäṅ), *F.* Emphatically.

empito (ĕm′-pē-tō), *I.* Impetuosity. **empituosamen′te.** Impetuously.

emporté (äṅ-pôr-tā), *F.* Passionate, hurried. **emportement** (pôrt-mäṅ). Passion, transport.

empressé (äṅ-prĕs-sā), *F.* Hurried. **empressement** (prĕs-mäṅ), *F.* Zeal.

en (äṅ), *F.* In; often used with the participle, as *en déscendant*, descending; *en badinant*, scherzando.

enarmo′nico, *I.* Enharmonic.

enclavure du manche (äṅ-klă-vür dü mäṅsh). Space for the insertion of the neck (of a violin) into the belly.

encore (äṅ-kôr), *F.* Again; a recall. Used by the English to demand a repetition; the French use "*bis.*"

Ende (ĕnt′ĕ), *G.* End, conclusion.

end-man. One of the chief negro minstrels who sits at either end of their semicircle.

energia (ĕn-ĕr-jē′ä), *I.*, **energie** (ĕn-ĕr-zhē), *F.* Energy. **energico** (ĕn-ăr′jĭ-kō), **energicamen′te,** *I.* Energetic(ally). **energique** (ĕn-ĕr-zhēk), *F.*, **energisch** (ĕn-ăr′zhĭsh), *G.* Energetic. **energiquement** (zhēk-mäṅ), *F.* Energetically.

enfasi (ĕn-fä′zē), *I.* Emphasis.

enfat′ico, enfaticamen′te, *I.* Emphatic(ally).

enfiatamente (ĕn-fē-ä′-tä-mĕn′-tĕ), *I.* Proudly.

enfler (äṅ-flā), *F.* To swell, increase.

eng (ĕngk), *G.* Close, compressed; applied, (a) to the stretto in fugue, (b) to narrow straight organ-pipes. **enge Harmonie** (or **Lage**). Close harmony.

Engelstimme (ĕng′ĕl-shtĭm-mĕ), *G.* "Angel voice." Angelica; a stop.

Engführung (ĕng′-für-oongk), *G.* Stretto.

englisch (ĕng′lĭsh), *G.* English. **e. Horn.** English horn. **e. Mechanik,** in pianos, the English action. **e. Tanz.** Vide ANGLAISE. **e. Viollet** (vē-ō-lĕt′). (a) An old way of tuning the violin—e-a-e′-a′. (b) An obsolete *viola d'amore* with 14 sympathetic strings beneath the others.

English fingering. Same as American fingering.

English horn. A species of oboe (q. v.)

enguichure (äṅ-gē-shür), *F.* Embouchure.

enharmonic, enharmon′icus, *L.*, **enharmonique** (ĕn-ăr-môn-ēk), *F.*, **enharmonisch** (ĕn-här-mō′-nĭsh), *G.* 1. Differing in name or notation, but not in sound, as c sharp and d flat. Mathematically and actually c ♯ and d ♭ differ by an appreciable interval, but for convenience' sake and in the name of *temperament* (q. v.) they are the same tone on the keyboard instruments and, by contagion, have become so in singing and the playing of stringed and wind instruments. Tones that are identical in our present artificial scale, but not in actuality or acoustics, are called **enharmonic**; hence *chords and intervals* written differently and sounding alike are called **enharmonic,** and the change of the key by such chords is called **enharmonic modulation**; the writing of the same chord in 2 notations is **e. change.** Instruments have been frequently invented making a distinction between such tones as c sharp and d flat, and giving them separate digitals. These instrs. are called **enharmonic.** The **e. scale** is, strictly, a scale with more than the twelve semitones of our usual scale; the term is loosely applied to scales as c sharp and d flat, having the same sound. 2. Vide MODES. 3. Vide DIESIS.

enigmatical. Vide CANON.

énoncer (ā-nôṅ-sā), *F.* To enunciate. **énonciation** (ā-nôṅ-săs-yôṅ). Enunciation.

eno'plia, *Gr.* Spartan war-music.

ensemble (äṅ-säṅ'bl), *F.* 1. Together; the whole; all the factors considered as a unit. 2. The quality of their co-operation. **morceau d'e.** A number requiring more than one performer.

entgegen (ĕnt-gā'khĕn), **e.-gesetzt,** *G.* Contrary, opposite.

entr'acte (äṅ-träkt), *F.* Music played between the acts, or of such character.

entran'te, entrata (ĕn-trä'-tä), *I.*, **entrada** (ĕn-trä'-dhä), *Sp.*, **entrée** (äṅ-trā), *F.* 1. Entrance; introduction, or music of such character, as in a ballet. 2. An old polonaise-like dance in 4-4 time.

entre-chats (äṅt-rŭ-shä), *F.* The entering bounds of a dancer.

entremese (ĕn-trĕ-mā'-sā), *Sp.* A burlesque interlude.

entremets (äṅt-rŭ-mā), *F.* Slight interlude.

entry (obs). An act.

Entscheidung (ĕnt'-shī-doongk), *G.* Decision. **entschieden** (ĕnt-shē'-dĕn), *G.* Decided.

entschlafen (ĕnt-shlä'fĕn), *G.* To die away (lit. to fall asleep).

Entschliessung (ĕnt'-shlēs-soongk), *G.* Resolution.

entschlossen (ĕnt-shlôs'sĕn), *G.* Resolute. **Entschluss** (ĕnt'-shloos), *G.* Resolution.

Entwurf (ĕnt'-voorf), *G.* Sketch, outline.

enunciato (ā-noon-chĭ-ä'-tō), *I.* Enunciated. **enunciazione** (ä'-tsĭ-ō'-nĕ), *I.* Enunciation.

en'voy. Postscript, or ending, of a ballad.

Eolia (ē-ō'lĭ-ä), **Eolian** (ē-ō'lĭ-än), *I.* Vide ÆOLIAN.

epicède (ĕp-i-sĕd), *F.*, **epicedio** (ĕp-ĭ-chā'dĭ-ō), *I.*, **epice'dium,** *L.* An elegy, dirge, funeral-song, or ode.

epigo'nion, *Gr.*, **epigo'nium.** *L.* An ancient Greek lyre, with 40 strings, named from Epigon.

epile'nia, *Gr.* Vineyard songs.

epinic'ion, *Gr.* 1. A triumphal song. 2. The Triumphal Sanctus in the Greek Church.

epio'dion, *Gr.* A dirge.

episode, épisode (ā-pē-sôd), *F.*, **episo'dio,** *I.* All incidental portions of composition. Vide FUGUE. **episodisch** (ĕp-ĭ-zō-dĭsh), *G.* Episodic.

epistle side. The left or south side of the altar; the right or north is the **gospel side.**

epis'trophe, *Gr.* A refrain.

epitalamio (ĕp-ĭ-tä-lä'mĭ-ō), *I.*, **epith'alme** (ĕp-ĭ-tälm), *F.*, **epithalami'on,** *Gr.*, **epithalamium, epithal'amy,** *L.* and *E.* Wedding-ode.

epit'asis, *Gr.* Vide ANESIS.

epito'nion, *Gr.* 1. A pitch-pipe. 2. A tuning-wrench.

ep'ode, *Gr.* After-song. 1. A refrain. 2. The conclusion of an ode. 3. A retraction.

ep'tacorde (ĕp-tä-kôrd), *F.*, **eptacor'do,** *I.* 1. A heptachord. 2. A seventh. 3. A scale of seven notes.

equabile (ā-kwä'bĭ-lā), *I.* Equal, alike. **equabilmen'te.** Smoothly.

equal. 1. Of counterpoint, consisting of notes of equal duration. 2. Vide TEMPERAMENT. 3. Of voices, alike (all male, for instance); not mixed.

e'quisonance, equisonnance (ā-kē-sŭn-näṅs), *F.* Unison, as of octaves. **e'quisonant.** Of like sound; in unison. In guitar music used of different ways of stopping the same note. **equiso'no** (ā-kwē'sō-nō), *I.* In the unison or octave.

equiv'ocal. Used of chords which may by slight change in notation belong to more than one key.

Erard action. Vide HARP.

erbeb, *Arab.* Rebec.

erfreulich (ĕr-froi'-lĭkh), *G.* Joyous.

ergrif'fen, *G.* Stirred, affected. **E-heit** (hīt). Agitation.

erhaben (ĕr-hä'bĕn), *G.* Exalted, sublime. **Erhabenheit** (hīt). Sublimity.

erheben (ĕr-hā'bĕn), *G.* To raise, to elevate; as the hand, in beating time.

erhöhen (ĕr-hā'ĕn), *G.* To raise. **Erhöhung** (ĕr-hā'oongk), *G.* Raising, sharpening. **E.-szeichen.** Sharps, double sharps, or naturals following flats.

ermattet (ĕr-mät'-tĕt), *G.* Exhausted.

Erniedrigung (ĕr-nē'-drĭkh-oongk), *G.* Depression by means of a flat or natural. **E.-szeichen.** A sign for lowering a note.

ernst (ĕrnsht), **ernsthaft** (ĕrnst'häft), *G.* Earnest. **Ernsthaftigkeit** (ĕrnst'häf-tĭkh-kīt), **Ernstlichkeit** (lĭkh-kīt). Earnestness.

Erntelied (ĕrn'tĕ-lēt), *G.* Harvest-song.

Eröffnung (ĕr-ĕf'noongk), *G.* Opening, beginning. **E.-sstück.** Overture.

eroico (ā-ro'ĭ-kō or **-a**), *I.* Heroic. "*Sinfonia eroica*," Beethoven's 3d symphony.

erot'ico, *I.*, **érotique** (ā-rô-tēk), *F.*, **erot'ic.** 1. Amorous. 2. An amorous composition.

erst (ĕrsht), *G.* First. **erste Mal.** First time.

ersterben, *G.* To die away.

ertönen (ĕr-tā'-nĕn), *G.* To sound.

Erweckung (ĕr-vĕk'oongk), *G.* Animation.

erweitern (ĕr-vī'-tĕrn), *G.* To develop, expand. **erweitert.** Expanded, as **erweiterte Harmonie.** Open harmony. **erweiterter Satz.** A movement fully developed thematically. **Erweiterung.** The widening of an interval in a fugal theme.

Erzähler (ĕr-tsā'lĕr), *G.* The narrator in Passion music.

Erzlaüte (ĕrts'-low-tĕ), *G.* The arch-lute.

Es (ĕs), *G.* The note E flat.

esacordo (ā-sä-kôr'do), *I.* 1 Hexachord. 2. A sixth.

esat'to, *I.* Exact, strict.

Es-dur (ĕs-door), *G.* E flat major.

esecuzione (ās-ĕ-koot-sĭ-ō'nĕ), *I.* Execution. **esecuto're.** Performer.

eseguire (ā-sā-goo-ē'-rĕ). To execute.

esem'pio, *I.* Example.

esercizio (ā-sĕr-chē'tsĭ-ō) (pl. **i**), *I.* An exercise.

Es-es (ĕs-ĕs), *G.* E double flat.

esitamento (ā-sē-ta-mĕn'tō), **esitazione** (ā-sē-tä-tsĭ-ō'nĕ), *I.* Hesitation.

Es-moll (ĕs-môl), *G.* E flat minor.

espace (ŭs-päs), *F.* A space in the staff.

espagnol (ĕs-pīn-yôl), *F.*, **espagnuolo** (ĕs-pän-yoo-ō'lō), *I.* "Spanish;" in Spanish style.

esper'to, *I.* Expert.

espiran'do, *I.* Dying.

espr., espress. Abbr. of *Espressivo.*

espressione (sĭ-ō'nĕ), *I.* Expression, feeling. **espressivo** (sē'vo), *I.* Expressive.

espringale (ĕs-prĭn-gä'-lĕ), *I.* Spring-dance.

essem'pio, *I.* Example.

essen'tial. (a) Of *harmonies*, the three chief harmonies in any key, *viz.*, the tonic, dominant, and subdominant. (b) Of *notes*, those that make up a chord, in distinction from ornamental, and other foreign notes. **e. seventh.** (a) The leading note. (b) The 7th chord in the dominant.

estemporale (rä'lĕ), **estemporaneo** (rä'-nĕ-ō), *I.* Extemporaneous.

estinguendo (ĕs-tĭn-goo-ĕn'dō), *I.* Dying away.

estinto (ĕs-tēn'-tō) (or **a**), *I.* Extinguished, almost inaudible.

estravaganza (ĕs-trä-vä-gän'tsä), *I.* Extravaganza.

estremamente (ĕs-trā-mä-men'-tĕ), *I.* Extremely.

estribilho (ĕs-trĭ-bēl'-yō). A familiar Portuguese air.

estrinciendo (ĕs-trēn-chān'dō), *I.* Playing incisively.

estriniendo (ĕs-trēn-yān'dō), *I.* Very legato.

es'tro, *I.* Poetic fire.

et, *L.* And.

et (ā), *F.* And.

étalon (ā-tă-lôn̄), *F.* Vide SCALE 3.

éteinte (ā-tăn̄t), *F.* Almost inaudible.

étendre (ā-tăṅdr), *F.* To extend, spread. **étendue** (ā-tăṅ-dü). Compass.

Et Incarna'tus, *L.* "And He was born," etc. Part of the Credo.

étoffé (ā-tôf-fā), *F.* Having "body," as a voice.

étouffer (ā-toof-fā), *F.* To deaden the tone. **étouffé** (ā-toof-fā). Stifled, muffled; in harp-playing a deadening of the tones by touching the strings. **étouffoir** (ā-toof-wär). Damper.

être en répétition (ĕt'răṅ rā-pā-tēs-yôṅ), *F.* To be in rehearsal.

Et Res'urrexit, *L.* "And rose again." A part of the Credo.

-et'to (or **a**), *I.* Little; an Italian suffix, as *trombetta.* A little trumpet.

et'tacordo, *I.* Instr. with 7 strings.

étude (ā-tüd), *F.* A study. A comp. outwardly intended for practice and facility in some special difficulty of technic; often marked with much art, and in the **é. de concert** (dŭ-kôṅ-săr), concert-study, intended for public display. **étudier** (ā-tüd-yā). To study, to practise. Vide STUDY.

Et Vi'tam, *L.* "And life everlasting." Part of the Credo.

etwas (ĕt'väs), *G.* Some, somewhat. **e. langsamer.** A little slower.

eufonia (ā-oo-fō-nē'ä), *I.* Euphony. **eufo'nico.** Harmonious.

euharmon'ic (ū). Producing harmony or concordant sounds. Well-harmonied, not tempered. **e. organ.** An instr. of American origin, inv. by H. W. Poole, 1848, and containing the untempered intervals. Vide ENHARMONIC.

euouae. The vowels in the words "Seculorum, Amen," at the end of the "Gloria Patri;" (a) the trope of the Gregorian Lesser Doxology; (b) any trope (q. v.)

Euphon (yoo-fōn). A glass harmonica (compass from c to f''') inv. by Chladni, about 1790; the tone produced by rubbing with wet fingers strips of glass, connected with metal rods; also called **eupho'nium.**

eupho'niad. An instr. of American origin, containing thirty keys, and tones of the organ, horn, bassoon, clarinet, and violin.

euphonic-horn, eupho'nion. Sommerophone.

eupho'nious. Harmonious.

eupho'nium. A bass brass instr. used in military bands. It has two tubes, played from a single mouthpiece.

Euter'pe, *G.* The seventh muse, patroness of flute-music and song.

evacua'tio, *L.* In old notation, the reduction by one-half of a solid note's value by writing only its outline.

Evakuant (ā-väk-oo-änt'), *G.* The exhaust-pallet; also **evacuant,** *E.*

éveillé (ā-vā-yā), *F.* Gay, sprightly.

evening, or **even, song.** Evening service in the Anglican Church.

ever'sio, *L.* In cpt., inversion.

evirato (ā-vē-rä'-tō), *I.* A eunuch with a soprano or alto voice.

evolu'tio, *L.* In cpt., inversion.

evovae. Vide EUOUAE.

exécutant (ĕx-ā-kü-tăṅ), *F.* A performer.

exe'quiae, *L.*, **Exequien** (ĕx-ā'kwĭ-ĕn), *G.* Obsequies; requiems.

exercice (ĕx-ĕr-sēs), *F.*, **Exercit'ium** (ĕx-ĕr-tsē'tsĭ-oom), *G.*, **exercise.** A practice piece; a problem in composition, or technic.

exhaust pallet or **valve.** A stop opening a valve which exhausts the bellows of an organ.

exposi'tion. Development; the working out of a theme. Vide FORM and FUGUE.

expressif (ĕx-prŭs-ēf), *F.* Expressive.

expres'sion (in *F.* ĕx-prŭs-yôṅ). The psychological and spiritual elements of music, its message and eloquence. The delivery of a composition with fidelity to its meaning. Hence an **expression-mark** is any sign that will aid in the interpretation of a composition. In French the word **e.** is also used specifically of the vibrato effect. **expression-stop.** An harmonium-stop giving the pedals close control of the expression.

expressive-organ, Expressivorgel (sēf-ôr-khĕl), *G.*, **orgue expressif,** *F.* The harmonium.

extempora'neous. Without premeditation. **extem'pore,** *L.* Improvised ; off-hand. **extemporize.** To improvise. **extemporizing machine.** A melograph for recording extemporization.

extended. 1. Dispersed, as a chord. 2. Enlarged, as a development. **e. phrase.** One with three measures instead of the usual two, etc. **e. section.** One containing from 5 to 8 measures.

extension (ĕz-täṅs-yôṅ), *F.* Stretch, or compass on the violin ; the extension of the forefinger or little finger of the left hand. **extension pedal.** Loud pedal.

extra'neous. Foreign to the key. **e. modulation.** Transition to an unrelated key.

extravaganza (ĕx-trä-vä-gän'tsä), *I.* 1. An ornament in bad taste. 2. A musical burlesque, usually spectacular.

extreme, extrême (ĕx-trĕm), *F.* 1. The highest and lowest parts. 2. Augmented. **chord of the e. sixth.** An altered chord. (Vide ALTERED.)

F

F *E.* and *G.* ; in *F.* and *I.* called **fà** (fä). 1. A musical pitch, a perfect fourth above C in all its octaves. 2. The major key having one flat ; the minor key relative to A flat minor. **F clef, F Schlüssel,** *G.* The bass clef gripping the line F. **f. holes** (in *G.* **F. Löcher** (ĕf-lĕkh-ĕr) ; in *F.* **les F.** (lā-zĕf). The f-shaped sound-holes in the belly of violins, etc. **f, ff, fff, etc.** Abbr. of *forte* and *fortissimo.*

fa (fä), *I.* 1. The fourth of the syllables of solmisation (q. v.). 2. Name of F. in France and Italy, **fa-feint** (făṅ), *F.*, **fa fint'o,** *I.*, **fa fict'um,** *L.* Obsolete term for any flatted note. **fa mi.** Formerly the descent of half a tone from F to E ; now any such descent. **fa bémol,** F flat. **fa dièse.** F sharp. **faburden.** 1. A counterpoint of thirds and sixths added by ear to a *cantus firmus.* 2. Later any improvised accompaniment. 3. A burden. 4. A drone-bass. 5. Intonation of the Psalms.

fabliau (făb-lĭ-ō), *F.* An old narrative poem. **fablier** (lĭ-ā). A trouvère

faces d'un accord (făs d'ŭn ăk-kôr), *F.* The positions of a chord ; a triad has 3, a seventh 4, etc.

fach (fäkh), *G.* (lit. -fold). Ranked ; as **dreifach.** Three-ranked (of pipes).

fächerförmiges Pedal (fĕkh'-ĕr-fĕr-mĭkh-ĕs pā-däl), *G.* A fan-shaped pedal-board.

facile (fă-sēl), *F.*, **facile** (fä'-chē-lĕ). Light, easy. **facilità** (fä-chē-lĭ-tä'), *I.*, **facilité** (fă-sēl-ĭ-tā), *F.* 1. Facility. 2. An easier arrangement of a piece or passage. **facilement** (fă-sēl-mäṅ), *F.*, **facilmente** (fä-chēl-mĕn'-tā), *I.* Easily.

Fackeltanz (fäk'ĕl-tänts), *G.* Dance with flambeaux in a minuet form, 4-4 time.

facture (făk-tür), *F.*, **Faktur** (fäk toor'), *G.* 1. Scheme or construction, workmanship. 2. The scale of pipes.

-fädig (fā-dĭkh), *G.* Threaded (of violin-strings), as **vierfädig.** 4-threaded.

fading (făd'-ĭng), *Irish.* A dance ; a refrain.

fag. Abbr. of *fagotti.*

fag'ot, *E.*, **Fagott** (fä-gôt'), *G.*, **fagot'to,** *I.* 1. A bassoon. 2. A reed-stop (also **Fagottzug**). **fagottino** (tē'no), *I.* A small bassoon. **Fagottist** (fä-gôt-test'), *G.* **fagottista** (tēs'-tä), *I.* A performer on the bassoon. **fagotto contro,** *I.* A bassoon, an octave, a fifth, or a fourth lower. **fagotto'ne.** A large obs. bassoon, an octave lower.

fah. Fa in Tonic sol-fa.

Fähnenmarsch (fā'-nĕn-märsh), *G.* The march played when the colours are lodged.

faible (fĕb'l) *F.* Weak. **temps f.** Weak-beat.

faire (făr), *F.* To do, make. **f. des fredons.** A trill. **faites bien sentir la mélodie** (fĕt-bĭ-ăṅ-säṅ-tēr lä mā-lō-dē), *F.* Keep the melody very distinct.

fa-la. 1. An old refrain. 2. A song with such refrain, or a dance. **falalel'la**, *I.* A nonsense song.

fall. 1. A cadence. 2. Vide FLY.

falo'tico, *I.* Fantastic.

falsa (fäl'-sä) (or **o**), *I.*, **false**, *E.*, **falsch** (fälsh), *G.* False, wrong, out of tune. **false accent.** Accent removed from the first to the second or fourth beat. **f. bordone.** (a) Faburden. (b) The reciting-notes. **f. cadence.** An imperfect or interrupted cadence. **f. fifth.** An imperfect fifth. **f. relation.** (a) The appearance simultaneously or consecutively in different voices of the same notes chromatically altered, as C sharp and C flat, implying a disagreement or incompatibility. (b) The appearance of the tritone (q. v.) in different voices. Though strictly forbidden in the text-books, late composers ignore the rule altogether. **f. string.** An ill-made string giving a bad tone. **f. triad.** The diminished triad having a false fifth.

Falsett (fäl-zĕt'), *G.*, **falset'to**, *I.* 1. The top or artificial register of the voice, having an unnatural or effeminate sound. 2. One who uses this register.

fan'cy. 1. A slight tune. 2. A fantasy.

fandan'go, *Sp.* A popular Spanish dance in triple time, accompanied with castanets (or tambourine) and guitar, the dance being interpolated between vocal couplets.

fanfare, *E.* (pron. in *F.* fäṅ-făr), **fanfara** (fän-fä'-rä), *I.* 1. A trumpet-flourish. 2. A brass-band.

fantaisie (fäṅ-tĕ-zē), *F.*, **fantasia** (fän-tä-zē'ä), *I.*, **Fantasie** (făn-tä-zē'), *G.* 1. Fantasy, caprice, a composition free in spirit and form. 2. An arpeggiated prelude. 3. A potpourri. 4. An improvisation. 5. Formerly a work, vocal or instrumental, full of free imitation. **free fantasia** or **fantasy**, same as Development. Vide FORM. **fantasio'so**, *I.* Fantastic. **fantasiren** (zē'rĕn), *G.* To improvise.

fantas'tico, **fantasticamen'te**, *I.*, **fantastique** (fän-tăs-tēk). *F.*, **fantastisch** (fän-täs'-tĭsh), *G.* Capricious.

faran'dola, *I.*, **farandole** (făr-äṅ-dôl), **farandoule** (făr-äṅ-dool), *F.* A circle dance in 6-8 time.

farneticamen'te, *I.* Deliriously.

farsa in musica (moo'zi-ka), *I.* A burletta.

farsia (fär'sĭ-ä), *I.* A canticle in Italian and Latin sung at Catholic festivals.

fascia (fä'-shä), *I.* 1. A tie. 2. A rib.

fasto'so, **fastosamen'te**, *I.* Pompous(ly).

fattura (fät-too'-rä), *I.* Vide FACTURE.

faucette (fō-sĕt), **fausset** (fō-sā), *F.*, Falsetto.

faux (fō) or **fausse** (fōs), *F.* False, out of tune. **f. accord** (fō zăk-kôr). A dissonance. **f. bourdon** (fō-boor-dôṅ). Vide FABURDEN. **f. quinte.** Imperfect fifth.

F clef. The bass-clef. Vide CLEF.

F-dur (ĕf-door), *G.* F major.

feathering. The bowing of swift staccato.

Federklavier (fā-dĕr-klä-fēr'), *G.* Spinet.

feeders. Small bellows to supply large.

Feier (fī'ĕr), *G.* Festival, celebration. **F.-gesang.** Anthem. **feierlich.** Festive, solemn. **F.-keit.** Solemnity.

feigned voice. Falsetto voice.

feilen (fī-lĕn), *G.* To polish.

fein (fīn), *G.* Fine, refined.

feint. In drum music, a figure.

feinte (fĕnt), *F.* Old name for semitone; accidental.

Feld (fĕlt), *G.* Field. **F. flöte.** A peasant flute. **F. Kunstpfeifer**

(koonst'pfī-fĕr). A military musician. **Feldmusik** (fĕlt-moo-zēk'). Military music. **Feldrohr** (rōr), *G.* A rural pipe. **F.-stück.** A cavalry call. **F. -ton.** The key-note of a military wind instr. **F. -trompete.** Military trumpet.

fe'rial. Non-festal, secular.

fer'ma, *I.* Firm. **fermamen'te,** *I.* Firmly.

fermare il tuono. Vide MESSA DI VOCE.

fer'mate, *E.* (in *G.* fĕr-mä'-tĕ), **fermata** (fĕr-mä'-tä), *I.* 1. A symbol 𝄐 or 𝄑 above or below a note, rest or bar indicating a long pause upon it; *f. ad libitum*, often occurring before a cadenza. 2. A stop, on the violin.

fermato (mä'-tō), *I.* Firmly. **fermezza** (fĕr-mĕd'-zä). Firmness. **fermo** (fĕr'mo). Firm. Vide CANTUS FIRMUS.

fermement (fĕrm-mäṅ), *F.* Firmly.

Ferne (fĕr'nĕ), *G.* Distance. **wie aus der F.** (vē-ows-dĕr). As if from the distance. **Fern-flöte.** A covered 8-ft. stop. **Fern-werk.** Echo-organ.

feroce (fā-rō'-chĕ), **ferocemen'te,** *I.* Fierce(ly). **ferocità** (fā-rō-chĭ-tä'). Fierceness.

fertig (fĕr-tĭkh), *G.* Ready, nimble. **F.-keit** (kīt). Dexterity.

fervemment (făr-vĕ-mäṅ), *F.* Fervently.

ferven'te, fer'vido, *I.* Fervent. **ferventemen'te, fervidamen'te.** Vehemently.

Fes (fĕs), *G.* The note F♭. **Feses** (fĕs'ĕs). F double flat.

Fest (fĕsht), *G.* 1. Feast, festival. 2. Firm, steady. **Festigkeit** (fĕs-tĭkh-kīt). Firmness, steadiness. **festlich** (fĕst-lĭkh). Festive, solemn. **Festlichkeit.** Solemnity. **Festlied.** A festive-song. **Festouvertüre.** A brilliant overture. **Festzeit** (tsīt). Festival-time.

festivo (fĕs-tē'vō), **festivamen'te,** *I.* Gay(ly). **festività** (fĕs-tē-vĭ-tä'). Festivity, gayety.

festo'so, *I.* Merry, cheerful, gay.

Feuer (foi'ĕr), *G.* Fire, ardour, passion. **feurig** (rĭkh). Ardent, passionate.

fff. Abb. of *Fortissimo.*

F holes. Vide F.

fiacco (fĭ-äk'kō), *I.* Feeble, languishing.

fiasco (fĭ-äs'-kō), *I.* A failure; not so used in Italy.

fiato (fĭ-ä'-tō), *I.* Breath; voice.

fictus(a)-(um), *L.* "Feigned." 1. Vide FA. 2. **musica ficta.** Former name for music transposed.

fiddle. Violin. **iron f.** An arrangement of nails or rods played with a bow, inv. by Jn. Wilde, 18th cent. **fiddler.** Violinist, commonly a poor player. **fiddlestick.** Violin-bow.

Fidel (fē'-dĕl), *G.* Violin.

fi'des, *L.* 1. A string. 2. A stringed instr. **fid'icen.** One who plays a stringed instr. **fidicina.** A woman-player.

fidic'ula, *L.* A small lute.

fiducia (fi-doo'-chä), *I.* Confidence.

Fiedel (fē'dl), *G.* A violin. **Strohfiedel.** Xylophone. **F.-bogen** (bōkh'-ĕn). A violin-bow. **F.-brett** (brĕt). A squeaky violin. **Fiedler** (fēt'-lĕr). A fiddler.

fiel. An old name for violin.

field-music. Martial music.

fier (fē-ăr), **fière** (fĭ-ăr), *F.* Proud, lofty, fierce. **fièrement** (fĭ-ăr-mäṅ). Fiercely. **fièrté** (f'yăr-tā'). Fierceness.

fiero (fe-ā'-rō), **fieramen'te,** *I.* Fierce(ly). **fierezza** (rĕd'-zä). Fierceness.

fife. 1. A 6-holed octave cross-flute, usually in the key of F or B♭, chiefly used in military music, differing from the piccolo in lacking keys; compass d'-d'''. 2. A 2-foot stop.

fif'faro, *I.* Fife.

fifre (fēfr), *F.* 1. A fife. 2. A fifer. 3. An harmonium-stop.

fifteenth. 1. An interval of two octaves. 2. A 2-ft. stop, two octaves above the diapasons.

fifth. 1. The fifth tone of a scale, the dominant. 2. An interval containing five tones, the extremes included.

as C-G (the ratio being 2 : 3). The tonic and the dominant of a key constitute a *perfect* (or less strictly, *major*) *fifth.* To widen the interval by lowering the lower (or raising the upper) tone a half-step results in an *augmented* (or *superfluous*, *extreme*, *sharp* or *pluperfect*) *fifth*, as c-g♯, or c♭-g; to narrow the interval a semitone by raising the lower or lowering the upper tone a half-step results in a *diminished* (or *imperfect*, *false*, *flat*, *minor* or *defective*) *fifth.* Two parts or voices according to the rules may not progress by perfect fifths either in *consecutive* or *parallel* manner, whether the fifths are *open* or (*covered*, *concealed*), *hidden*, (q. v.). Though this rule is the very ABC of harmonic law, it is not justified by science, by history, or by latest practice. **Circle of fifths.** Vide TEMPERAMENT. **fifthy.** With the second partial (a fifth) noticeably marked.

Figur (fē-goor'), *G.* A figure, or numeral.

figura (fē-goo'-rä), *L.* and *I.* Vide FIGURE. **f. liga'ta.** A ligature. **f. muta** (moo-ta). A rest. **f. obli'qua.** In old music, an oblique symbol indicating that two superimposed notes (as g-b) were to be sung obliquely (thus g-b-b-g).

figural, *E.* (in *G.* fē-goo-räl'). Figurate. **F.-gesang.** Cantus figuratus, counterpoint.

figuration. 1. The use of figures or ornamented passages in the variation of a theme. 2. The writing or the filling out of figured bass. 3. In cpt. the interpolation of figures, changing notes, etc.

figurato (fē-goo-rä'-tō), *I.*, **figuré** (fē-gü-rā), *F.* **figurate,** or **figured.** 1. Ornamented with figures, hence florid, free. 2. Provided with numerals, as **figured bass.** Vide BASS 6, and CHORD.

figure, *E.* (in *F.* pron. fĭ-gür). 1. A pattern or design in grouped notes which may be repeated variously. 2. A numeral. **f. of diminution.** A number diminishing the duration of a note.

fil (fēl), *F.* Thread (of a string).

filar il tuono or **la voce** (fē-lär ēl too-ō'-nō or lä vō' chĕ), *I.*, **filer un son** or **la voix** (fē-lā rŭṅ sôṅ or lä vwä), *F.* To draw the tone out to a thread of sound.

filarmo'nico, *I.* Music-loving.

filet de voix (fē-lā dŭ vwä), *F.* A mere thread of tone.

filling-up. 1. Of parts, those of harmonic but not melodic use. 2. Of stops, mutation.

filo (fē'-lō), *I.* Thread. **f. di voce.** Softest possible tone.

filpen (fĕl'-pĕn), *G.* Vide FISTULIREN.

fi'lum, *L.* Stem, of a note.

fin (făṅ), *F.* The end; fine. **f. à qui,** (fă nä kē). End here.

fi'nal. The note of rest in church-modes corresponding to our Tonic; in authentic modes the *F.* is on the first degree; in plagal, on the 4th. These are called *regular finals.* Others occur frequently and are *irregular* or *confinals.* Vide MODES. **f. close.** A finishing cadence.

finale (fē-nä'-lĕ, *I.*; in *F.* fĭ-năl). 1. The conclusion, usually elaborate, as the closing chorus of an act in opera; in sonatas, symphonies, an independent movement. 2. A final.

final'is, *L.* Vide ACCENTUS ECCLESIASTICI.

fine (fē'-nĕ), *I.* The end; it may appear sometimes before a *da capo* sign, in which case the movement is to be played to the repeat-bar and then repeated to the Fine, where it ends.

Finger (In *E.* fĭng'-gĕr; in *G.* fĭng'-ĕr). Finger. **F.-bildner, finger-developer.** A device for keeping the last joint of the fingers up; inv. by Seeber. **F.-brett.** Finger-board. **F.-fertigkeit.** Agility. **F.-leiter** (līt'-ĕr). The chiroplast. **F.-satz, F.-setzung.** Fingering. **Enger** or **gedehnter, Fingersatz.** Close (or stretched) fingering. **F.-wechsel** (vĕkhs'l). Change of fingers. **finger-**

board. In a stringed instr. the neck on which the strings are stopped. **finger-cymbals.** Tiny cymbals fixed on the fingers. **finger-holes.** The holes on wind-instrs. by which the pitch is regulated.

fingering. 1. The manner of using the fingers on instrs. 2. The symbols indicating a fingering. In the *German F.* the thumb is marked 1, the fingers 2, 3, 4, 5; in an older German method the thumb was marked by a circle O; in the *English*, or *American F.* the thumb is marked with a cross, the fingers, 1, 2, 3, 4.

finire il tuono, *I.* Vide MESSA DI VOCE.

fi′nite. Of a canon, not repeated, ending with the finish of the theme; not "infinite."

finito(a) (fĭ-nē′-tō), *I.* Finished.

fino (fē′-nō), *I.* To, as far as, till.

finto(a) (fēn′-tō), *I.* Feigned. **cadenza f.** Vide CADENCE (f). **fa finto.** Vide FA.

fioco(a) (fĭ-ô′-kō), *I.* Hoarse, faint. **fiochetto.** Rather hoarse. **fiochezza** (fē-ō-kĕd′-zä). Hoarseness.

fiore (fĭ-ō′-rĕ), *I.* Flower. **a f. di labbre.** Lightly on the lip.

fioreggiare (fē-ō-rĕd-jä′-rĕ), *I.* To add figures to.

fioret′to, *I.* A little ornament.

fioriscente (fē-ō-rĭ-shĕn′-tĕ), *I.*, **fiorito** (fē-ō-rē′-tō). Florid. **fioritezza** (fē-ō-rĭ-tĕd′-zä). Embellishment.

fioritura (fē-ō-rĭ-too′rä) (pl. **e**), *I.* Florid ornament.

first. 1. The highest voice-part or string; the lowest line or space. 2. A unison or prime.

Fis (fēs), *G.* The note F♯. **Fis-dur** (fēs-door). F♯ major. **Fis-fis.** The note F double sharp. **Fis-moll.** F♯ minor.

Fistel (fĭsh-tel), *G.* Falsetto (also **F.-stimme**).

Fistola (fēs′-tō-lä), *I.*, **fis′tula,** *L.* A reed, a pipe. **f. dulcis.** The *flûte à bec.* **f. germanica.** German flute. **f. panis** or **f. pastoralis.** The Pandean pipes. **f. pastorica.** An oaten pipe used in Roman theatres to express disapprobation. **fistulator,** *L.*, **fistulato′re,** *I.* A piper. **fistuliren** (fĭs-too-lē′rĕn), *G.* 1. To sing falsetto. 2. Of organ-pipes, to over-blow.

fith′ele. Old English name for fiddle.

fixed-Do. That system of solmisation in which the syllables are fixed, i. e., **do** is given always to C (sharp, flat, or natural), **re** to D, etc.

fixed tone or **intonation.** Used of the piano and instrs. in which the player cannot change the pitch of a tone, as on the violin, etc.

Flachflöte (fläkh′flā-tĕ), *G.* 1. Flageolet. 2. An organ-stop.

flag. 1. Abbr. for *flageolet*, or *flageolet tones.* 2. A hook.

flageolet′, *E.* (*F.* flăzh-ō-lā), **Flageolett** (flä-jĕ-ō-lĕt′), *G.*, **flagioletta** (flä-jō-lĕt′ta), *I.* 1. A small flute played at the end, compass g′-b‴ flat. **double f.** An instr. with 2 different-sized flageolets meeting in one mouth-piece, inv. by Bainbridge, 1800. 2. **flageolet** or **flageolet-tones** or **Töne.** Vide HARMONICS. 3. A 1- or 2-ft. stop.

flam. In drum music a grace note, *close f.*, as short as possible; *open f.*, with a brief interval.

Fla′minenorgel, *G.* Pyrophone.

Flaschinett (fläsh′ĭ-nĕt′), *G.* The flageolet.

flat. 1. A symbol (♭) lowering the note before which it is placed one semitone; placed in the signature it affects every note occurring on its line or space. The **double flat** (♭♭), formerly a *great flat*, lowers the note two semitones. **flat fifth.** Vide FIFTH. **flat tuning.** Of a lute tuned to the former lower French pitch. 2. *As a verb*, to lower a note a semitone; preferably to **flatten.**

flatter la corde (flăt-tā lá′ kôrd), *F.* To flatter or caress the string.

flautando (flä-oo-tän′dō), **flautato** (tä′to), *I.* 1. Drawing the bow gently across the strings near the bridge, producing a "fluty" tone. 2. Producing harmonics.

flauto (fla'oo-tō), *I.* Flute. **flautis'ta.** Performer on the flute. **flautino** (tē'-no). 1. A small octave-flute. 2. A piccolo. 3. Same as *flautando*. **f. piccolo.** The shrill octave-flute. **f. a bec'co.** Beak-flute. **f. alto.** A tenor-flute used in bands. **f. amabile.** An organ-stop. **f. amoroso.** A 4-foot organ-stop. **f. dolce.** 1. A beak-flute. 2. An organ-stop. **flauto'ne.** A large bass-flute. **f. tedesco, transverso, traverso.** 1. The German or transverse flute. 2. An organ-stop.

flebile (flā'-bĭ-lĕ), **flebilmen'te,** *I.* Sad(ly), doleful(ly).

flessibile (flĕs-sē'-bĭ-lā), *I.* Flexible. **flessibilità** (lĭ-tä'), *I.* Flexibility.

Flick'opera, *G.* An opera with new words to old tunes.

fling. A Scotch Highland dance in 4-4 time.

F-Löcher, *G.* F holes. Vide F.

flon-flon (flôṅ-flôṅ), *F.* A refrain to old vaudevilles; hence, trash.

flor'id. Ornamental, embellished.

Flöte (flā'tĕ), *G.* Flute. **flötchen** (flĕt'-khĕn). A little flute. **F.-bass.** A bass-flute. **flöten.** To play the flute. **F.-spieler.** A flute-player. **F.-stimme, F.-zug.** A flute-stop. **Flötenwerk.** A small organ with only flue-pipes. **F. traverso.** 1. The transverse flute. 2. An organ-stop. **Flötist** (flā'-tēst). A flute-player.

flour'ish. 1. A trumpet-fanfare. 2. An embellishment.

flüchtig (flükh'tĭkh), *G.* Light(ly). **Flüchtigkeit** (kīt). Fleetness.

flue-pipe-stop-work. Vide PIPE.

Flügel (flü'-gĕl), *G.* "Wing," hence, 1. A wing-shaped instr.; or the modern grand piano. 2. The ear of a pipe. **F.-harfe.** A small table-harp with upright sound-board. **F.-horn.** 1. A bugle. 2. A keyed bugle or other keyed brass instrument.

flute, *E.*, **flu'ta,** *L.*, **flûte** (flüt), *F.* 1. Now generally used of the *transverse* (or *cross*, or *German*) *flute*. The *beak-* (or *direct*) *flute* (in various sizes) is obsolete. This latter was blown at one end. The *cross-flute* is blown through a hole in the side near the larger end. It is a long tube (formerly slightly conical) with the larger end closed. Usually made of wood it is sometimes of silver or other metals. The principle is that of the flue-pipe (vide PIPE), and the tone is clear, pure, and especially rich in the lower range, which is too little used. A very ancient instrument (appearing often with two tubes and one mouthpiece as the *double-flute*, one tube furnishing probably a mere drone-bass); its modern form owes much to the improvements of Boehm, and controls with its keys fourteen orifices, with an extreme range of b-c''''♯. It is made in six sizes (including the *piccolo*, or *octave*-flute) and sounds as written, is non-transposing. The normal flute is the *C*; there are two others in D flat and E flat. The *piccolo* is in the same keys, but the lower octave is not used; it is written an octave lower than it sounds. A *fourth* (or *quart*) flute sounds a fourth higher than the normal flute. 2. An organ-stop. **flute-work.** Vide STOP. **harmonic f. or f. armonique.** An organ-stop. **octave-f.** The piccolo. **pastoral or shepherd's f.** A short beak-flute. **f. à bec** (ä bĕk), *F.*, **Schnabelflöte** (shnä-bĕl), *G.* Beak-flute. **f. allemande** (ăl-mänd), *F.* The cross-flute. **f. conique** (kôn-ēk), *F.* 1. Conical flute. 2. An organ-stop. **f. d'amour** (dä-moor). 1. An obsolete flute in A or in B flat. 2. A 4- or 8-ft. stop. **f. d'Angleterre** (däṅ-glŭ-tăr). The flageolet. **f. du Poitou** (dŭ pwä-too). The bagpipe. **f. douce** (doos). The beak-flute. **f. minor** (mē-nôr). A 2- or 4-foot stop. **f. octaviante** (ôk-tă-vĭ-änt). Octave-flute; an organ-stop. **f. ouverte** (oo-vărt). An open stop. **f. traversière** (trä-vĕr-sĭ-ăr). The cross-flute.

flûte, *F.* *As a direction*—"use harmonics." **flûtée** (tā). Fluty.

fly. The lid covering a key-board.

F-moll (ĕf-môl), *G.* F minor.

fo′co, *I.* Fire, passion. **focosamen′te.** Ardently. **focosis′simo.** Very ardent. **focoso.** Passionate.

foglietto (fōl-yĕt′-to), *I.* A part which contains all the obbligato passages, used often by conductors instead of a score.

foire des enfants (fwär-dā-zäñ-fäñ), *F.* "Children's fair." Toy symphony.

fois (fwä), *F.* Time. **première f.** (prŭm-yăr). The first time. **deuxième f.** (dŭz-yĕm). The second time. **deux f.** (dŭ-fwä). Twice. **dernière f.** The last time.

folia (fō-lē′-ä), *Sp.*, **follia(e) di spagna** (spän-yä), *I.*, **folies d'espagne** (fô-lē-dĕs-spīn), *F.* 1. A slow Spanish solo-dance in 3-4 time. 2. A species of air with variations.

folia′ted. Ornamented.

folk-music. The body of folk-songs, dances, etc.

folk-song. A strongly racial popular song that has become a tradition.

Folk-Song.

By H. E. Krehbiel.

THE bearing which Folk-music (*i.e.*, Folk-song and Folk-dance) has on national schools of composition gives propriety to an attempt at accurate definition of the subject to which this article is devoted. Folk-song is not popular song in the sense in which the word is most frequently used, but the song of the folk; not only the song admired of the people but, in a strict sense, the song created by the people. It is a body of poetry and music which has come into existence without the influence of conscious art, as a spontaneous utterance, filled with characteristic expression of the feelings of a people. Such songs are marked by certain peculiarities of rhythm, form, and melody which are traceable, more or less clearly, to racial (or national) temperament, modes of life, climatic and political conditions, geographical environment and language. Some of these elements, the spiritual, are elusive, but others can be determined and classified. Peoples living in northern climates, for instance, are predisposed to the minor mode, which has melancholy for its most marked characteristic. Here the influence is generally climatic and geographical. But peoples living in cheerful and salubrious climes may also be dominated by gloom if they have long suffered under oppressive political and social conditions. ¶ Both propositions are illustrated in the case of Russian Folk-song, which is overwhelmingly minor in spite of the fact that the Czar's empire extends over nearly thirty degrees of latitude and has a mean temperature varying from thirty-two degrees Fahrenheit at Archangel, to fifty-eight degrees in the Caucasus. It would seem to be a paradox, moreover, that heavy-hearted song should be paired almost universally with singularly boisterous and energetic dances; but the reason of this becomes plain when it is remembered that a measured and decorous mode of popular amusement is the general expression of equable popular life, while wild and desperate gayety is frequently the sign of reaction from suffering. There is a gayety of despair as well as of contentment and happiness. ¶ Intervallic peculiarities are more difficult to explain than rhythmic, and may be said to be survivals of primitive artistic conditions. The modern scale was an evolution, not an inspiration, and the study of savage music discloses many rudimentary forms of it. The most idiomatic music of the Finns is confined to the first five tones of the minor scale, which was the compass of the ancient Finnish harp—the *kantele*. Old Irish and Scotch songs share the pentatonic scale (*i.e.*, the modern diatonic scale omitting the fourth and seventh steps) with the popular music of China, Japan, and Siam. In the songs of the negro slaves of America, I have found the same scale, a major scale with a flat seventh and a minor scale with a raised sixth, to be predominant. César Cui mentions the prevalence in Russia of two major scales, one without the fourth, the other without the third and seventh. Hungarian melodies make frequent use of the interval called the augmented second, which compasses three semitones and is common to Oriental music. There is a hint in this of the origin of the Magyars, who are not Slavs, as is so commonly supposed, but Scythians; they belong to the Finno-Ungrian stock, and are more nearly related to the Turks than to their neighbours, the Poles and Russians. The profusion of ornament which characterises Hungarian music is an importation from the Orient by the Gypsies who, while the national musicians of Hungary, are nevertheless a Hindu people. ¶ These facts, gathered at random from the vast but as yet unexplored storehouse of Folk-music indicate the possibility of using the study as an aid in the determination of many things in ethnology and ethnography; for Folk-song elements have a marvellous tenacity of life. In the study of Folk-music, however, the purpose of the student should be primarily to discover and, if possible, account for the elements which differentiate the creations of one race, people, or tribe from those of another. This done it will be possible to explain and describe the distinguishing characteristics of the national schools of composition based upon Folk-song idioms, such as the Scandinavian, Russian, Polish, Bohemian, and Hungarian.

folk-tone. The folk-song manner or spirit (**cf. Volkston**).

fondamental(e), (fôṅ-dă-mäṅ-tăl) *F.*, **fondamentale** (tä'lĕ), *I.* Fundamental. **son f.** Root. **basse,** or **basso, f.** Vide BASS 6.

fondamen'to, *I.* Fundamental bass.

fonds d'orgue (fôṅ dôrg), *F.* The foundation-stops.

foot. 1. The unit of metre, a distinct rhythmic unit of two or more syllables. 2. Of a pipe, the part below the mouth. 3. Old term for a refrain, or a drone-bass. 4. A unit for the designation of the pitch of pipes and instrs. arrived at as follows. Sound travels 1056 feet per second, the tone $C_{,,}$ has 33 vibrations a second; 1056 ÷ 33 =

32 feet, the length of one sound-wave; a 32-foot pipe will therefore sound $C_{,,}$. The pipe giving C (two octaves below middle C) is about 8 feet long. This is taken as the normal length, and while the pipes that make up a so-called 8-foot stop (q. v.) decrease in length as they ascend the scale, they are considered as belonging to the 8-foot tone and they sound as written or played, i. e., when an 8-foot stop is on and the key of mid. C is depressed, mid. C sounds, etc. If this key is depressed when a 4-foot stop is on, the tone an octave higher sounds; when a 32-foot is on, a tone two octaves lower sounds; the 2-foot and 1-foot stops produce tones respectively two and three octaves higher than the key depressed. A stop then is named from the length of its longest pipe and lowest tone. From this use arises the designation of instruments by *foot-measure*, or *foot-tone*; an instr. sounding *as written* (e. g., the flute) is called an 8-foot instr., one sounding an octave higher (e. g., the piccolo-flute) is called a 4-foot instr. Furthermore, this designation is used of octaves; the letters in the great octave (vide PITCH) are known as 8-foot (as 8-ft. C, D, etc.), those in the small octave, as 4-ft. *c*, *d*, etc.; those in the once-accented as 2-foot, and those in the twice-accented as 1-foot. The word *foot* is sometimes abbreviated by an (′) as 8′, 16′.

The metrical system has been applied with much inaccuracy; 8-feet $= \frac{5}{2}$ metre; 4-feet $= \frac{5}{4}$ m.; 2-feet $= \frac{5}{8}$ m.; 16-ft. = 5 m.; 32-ft. = 10 m.;

Quinte ($10\frac{2}{3}$, $5\frac{1}{3}$, $2\frac{2}{3}$, $1\frac{1}{3}$, and $\frac{2}{3}$ feet) $= \frac{10}{3}, \frac{5}{3}, \frac{5}{6}, \frac{5}{12}$ and $\frac{5}{24}$ metres respectively.

Tierce ($6\frac{2}{5}$, $3\frac{1}{5}$, $1\frac{3}{5}$, and $\frac{4}{5}$ feet) $=$ $\frac{10}{5}$ (or 2), $\frac{5}{5}$ (or 1), $\frac{5}{10}$ (½), and $\frac{5}{20}$ (¼) metres respectively.

foot-key. Pedal-key.

forbidden. Contrary to musical grammar. Vide HARMONY.

foreign. Alien to the given key, or tonality.

forlana (för-lä′-nä), *I.*, **forlane** (fôr-lăn), *F.* A lively Venetian dance in 6-8 or 6-4 time.

Form.

By John F. Runciman.

A DEFINITION of Form would have this disadvantage: that it would convey absolutely nothing save to those who understood perfectly what the meaning is; and, further, it would occupy much more space than is here available. So instead of trying to reach a perfect definition, let us try what is a much better plan from the lay point of view—let us trace the growth of the mass of principles and their methods of application which are included in this one comprehensive term Form. ¶ In the beginning, we may assume, music was without Form, though not always quite void. The savage tootled his melody, caring nothing about repeating phrases, nothing about middle sections, nothing about development. But in the earliest traditional melodies that come down to us we find the germ of all that is now known as Form. ¶ In any collection of popular songs the reader will find examples built on the following plan :—first a strain is delivered ; then another strain, in another key, is delivered ; and finally the first strain is repeated, bringing the whole thing to a satisfactory close. Let us consider for a moment the inwardness of this arrangement. No one wants to sing only one strain and be done with it. To sing a second strain in the same key would prove tiresome, so a feeling of relief, of variety is produced when the thing is lengthened by the addition of a second strain in a new key. But to end in the new key would be quite unsatisfactory : it would be like breaking off in the middle of a sentence. So the first key is re-introduced and the whole song rounded off and made to end with a sense of perfect completeness by a repetition of the first strain in the first key. ¶ From this simple example, then, we may infer the whole object of Form : it is to secure, whether in songs or in instrumental movements or in choruses, a piece of music sufficiently long and combining variety with unity. ¶ Length, variety, and unity—to attain these is, so far as instrumental music, music without words, is concerned, the whole aim and object of Form. When once music is used in association with words, other than the simplest lyrics, other considerations enter. These we will touch upon later ; let us for the present try to get as far as the first instrumental music written in anything approaching regular Form. Naturally this grew out of the polyphonic vocal music, which came before it. If we examine the old music, in a great deal of it we find nothing corresponding to Form as we understand the word to-day. A phrase is delivered by one voice. Let us call that phrase A ; it may be two, four, or six bars, or indeed any length. After the first voice has sung it a second voice takes it up, while the first voice proceeds to a second theme or strain which we will call B—a third voice enters with A, the second takes up B, while the first proceeds to yet another new strain, C. Roughly, this is the way in which whole movements are spun out. The modulations are more or less haphazard and dictated entirely by the composer's desire to achieve expression : there is nothing done in obedience to any rule. The first instrumental pieces are built after this plan. ¶ These pieces may be compared to the harmless amœba, the tiny speck of protoplasm which swims about, sans eyes, ears, mouth or limbs : simply a shapeless bit of life capable of existing, so long as it remains small. But even the older composers were not content to let their musical creations remain small. They wanted to display their skill in weaving a longer web of music ; some of them had something to say, something which demanded length ; most of them had the architectonical instinct which forces man to build out of any material he can lay his hands on. Now a long movement, a too long movement, spun on the old plan necessarily becomes tedious, monotonous and difficult to follow—it is at best like a very long sentence or paragraph with never a comma or a period. Moreover, if the music is all the same, if it is homogeneous, it is obvious that one of the principal methods of getting expression, contrast, is ruled out. Last, no musical architecture is possible with a mere series of musical phrases that can only be compared with a lot of strips of wood more or less carelessly nailed together. So gradually the principle of the popular song already referred to was adopted, probably, nay, certainly, quite unconsciously, and there was evolved a very simple and useful Form, one which has been vastly used by all composers and will doubtless be used constantly in the future, however music may develop. ¶In place of the one strain of the simple song one section consisting of many strains was introduced. Following that, in a new key, for the sake of variety, came a second section, also consisting of many strains. Finally the first section was repeated in the original key, bringing the whole movement to a satisfying conclusion. Of this form there are hundreds of examples in the shorter movements of Haydn, Mozart and Beethoven. When a more modern composer uses it, however, he by no means sticks to a couple of keys. Our sense of tonality has grown, we perceive relations between keys, which our forefathers were totally unable to perceive ; and the first and second sections may both pass through many keys. But the general principle remains the same. Now this very excellent Form is also very primitive. In Haydn's time, and before it, the instinct to build, to crystallise, music was still at work ; more than ever composers wanted to express something ; and more than ever it was necessary to secure contrast. ¶So what is commonly called *sonata form* came to be invented. In the simplest examples of this a first theme—corresponding to the first strain of a popular song, as aforesaid—is announced. Then comes the second theme in a fresh key. But after that, instead of a repetition of the first section, there is what is called a *development* or *working-out section*, in which both first and second themes are treated with all the skill and fancy the composer possesses and shown in a dozen or more unsuspected lights. Only after that does the first theme return, and then the second theme. This is called the *Reprise.* But the second theme, if repeated in the key in which it first appeared, would of course end the work inconclusively: wherefore it is placed, on its last appearance, in the key of the first theme. ¶The ingenious reader will observe that if variety is obtained only by change of key then there would be no more variety from the beginning of what is called the reprise. Nor, for that matter, is the mere change from the original key to that of the dominant enough to produce any great variety. The second theme therefore is made as unlike the first in every respect as possible : if the first is bold and rugged, the second may be gentle and soothing ; if the first moves rapidly, the second may be long drawn out ; if rhythm is strongly marked in the first, the second is in a more subtle and elusive rhythm—in fact contrast is secured by any of the thousand ways open to the composer.

and quite easily understood when heard, though anything but easy to describe. ¶Now if we take a symphonic movement of Mozart we find a first theme of marked character; after its delivery (and perhaps brief expansion) all the orchestra goes to work at a cadence in a hammer-and-tongs fashion and lets you know unmistakably that you have reached the end of a section. Then the second theme is announced, clearly. Then we have "development" in which the old tunes are turned into new ones as unlike the old as possible, yet obviously growing out of them. Finally we have the reprise, and then the *coda*, a few bars in the case of Haydn and Mozart stuck on to make an effective conclusion. ¶This is simple sonata form. There was an enormous lot of waste in it: those thumping conventional series of chords at the end of each section, for example, never mean and never did mean anything. At the time they were written the tendency to formulate music, to get conscious control of the material of music, was at its strongest; one of the most powerful desires of Mozart and Haydn was to make their form as clear and distinct as possible; and to that everything else was, in an emergency, sacrificed. In fact, composers of that time seem to have felt as keen a pleasure in the mere regularity and balance of the various parts of movements as in the poetic and sheer musical quality of the parts, even when the balance was secured by the introduction of conventional padding altogether at war with beauty and expression, quite destructive of both. ¶With Beethoven came a change. His music must at first have been very difficult to understand, for instead of the trumpet and drum passages marking the close of the different sections, one section leads straight into another by means of passages of as high musical and poetic quality as any other portions of his movements. Further, he went in for third themes following the second (the second and third being so proportioned as to balance the first), and he mightily extended the coda. Instead of a few noisy bars to end up each movement he started out and developed his theme in new ways, thus adding a fourth main section to the three existing before his time—the first, in which the themes are announced; the second, in which they are developed; the third, in which they are repeated. This was an inevitable corollary of the enormous increase he made in the size of the forms he used. After such huge themes, such lengthy developments, a few chords were not sufficient to wind up; a tail was needed by the symphonic movement before it could be felt to be satisfactory, just as much as a tail is needed by a kite before it will ascend. ¶Let us pause for a moment to sum up. In the early days music had form as a flower or a blade of grass has form; each piece grew more or less by haphazard into some shape, starting from its one theme. The utmost that could be done in that way was done by Bach in his fugues. But the fugue itself was the result of the tendency to formulate music, to press it into the bonds of strict rule, to get a conscious mastery of the material. That tendency, together with the desire to express more complex emotions and the natural instinct of man to build, resulted in certain clearly defined forms, with hard outlines, so to speak. Beethoven came and softened the outlines, hiding the bones of music, as it were, under a beautiful expressive veil of tone. The form is there just the same, and can easily be grasped by anyone who takes the trouble to listen carefully. The fact that for the sake of expression, he prodigiously varied his themes on their repetition, does not alter the fact that they are repeated in a satisfying way. The reader who can follow the form of say the first movement of the Eroica symphony (a symphony being only an orchestral sonata) understands not only the abstract principles of form but the manner of applying those principles to the concrete. ¶ The results of these applications are various forms—the Rondo, the Minuet and so on: all are based on one of the two plans; in short pieces one theme is used, set forth and finished with; in longer pieces variety and unity are secured by two or three (or even more) themes of different character placed in different keys. The mere setting of themes one after another can always secure variety of a kind; but whether there is at the same time unity depends entirely upon whether the composer is or is not an artist. There is no rule for that: only genius can solve the problem. So much then for pure music. ¶ The application of the principles may be widened in a thousand ways; ten themes may be used instead of two or three or four, the order and relation of the keys used may be altered and added to; but the principles remain the same. ¶ But when music ceases to be pure music, when words are added to it, or it is intended to tell a story, then these principles can no longer be applied—or rather, there is no longer any need to apply them. Instead of following the architectonical faculty, the composer must follow the dictates of the dramatic or lyrical faculty. The number, character, mode of development, etc., of the themes is derived from the thing to be conveyed to the listener; and then we get what is called Programme music. But just as in a fine novel the writer reveals architectonical sense, so in a really fine piece of Programme it is revealed. There is very little difference in form, for example—at any rate no essential difference—between a Bach fugue and the Valkyries' Ride of Wagner; the themes are stated and developed in a certain order, and all one's faculties are satisfied—the emotions, the sense of pure beauty in melody and harmony, the architectonical sense, the intellectual appreciation of right handling of the material. ¶ Whether music is pure music or Programme music, it must satisfy all these. And though, in the future, we may use quarters and eighths of tones, and though we may arrive at complexities unknown to-day and be able to express subtleties of feelings as yet never felt, the principles by which our feelings are expressed in noble and beautiful Form cannot but remain the same.

formare il tuono. Vide MESSA DI VOCE.

formula. A word respectfully submitted by the editor to obviate the loose use of "sonata-form," which is employed both of a movement and a group of movements—both for the part and the whole; by speaking of the dual-theme movement as written in the *sonata formula* and the group of formulæ, largo, rondo, etc., as in the sonata-*form* much ambiguity will be avoided.

fort, *G.* Off (of an organ-stop).

fort (fôr), **forte** (fôrt), *F.* 1. Loud. 2. **Temps f.** Strong beat.

fortbien (fôrb-yăṅ), *F.* A modification of the old fortepiano, by Friederici, 1758.

forte (fôr'-tĕ), *I.* 1. Loud. (Abbr. f.) **f. possibile.** As loud as possible. **più f.** Louder. **poco f.** Rather loud. **f. piano.** (Abbr. fp.) Loud, then immediately soft. **fortamen'te.** Loudly.

fortement (fôrt-mäṅ), *F.* Loudly.

forte-piano. 1. Vide PIANOFORTE. 2. Loud! then soft!

fortezza (fôr'-tĕd'-zä). Force.

fortiss. Abbr. of *fortissimo.*

fortissimo (fôr-tēs'-sĭ-mo), *I.* Very loud. **fortissis'simo.** Double superlative of *forte.* **f. quanto possibile** (kwän'-to pŏs-sē'-bĭ-lĕ). As loud as possible.

Fortrücken (fôrt'-rükĕn), *G.* The advance of the hand (as in ascending figuration) with the same fingering.

Fortschreitung (fôrt'shrī-toongk), *G.* Progression. **F. einer Dissonanz.** Resolution. **fortschreiten.** To progress.

Fortsetzung (fôrt'zĕt-zoongk), *G.* Continuation, development.

forza (fôr'-tsä), *I.* Force, power. **forzan'do, forzato** (fôr-tsä'-tō). Forced, sharply emphasized (marked ˅ ∧ >). **forzare** (fôr-tsä'-rĕ). To strengthen. **f. la voce** (lä vō'chĕ). To force the voice.

foundation-stop. Vide STOP.

fourchette tonique (foor-shĕt tôṅ-ēk), *F.* Tuning-fork.

fourniture (foor-nĭ-tür), *F.* A mixture-stop.

four-part. Written for four parts.

fourth. 1. The fourth tone of a scale, the subdominant. 2. An interval containing four tones, the extremes included, as d-g, the ratio being 3 : 4. Fourths are *perfect* and *imperfect* rather than *major* or *minor.* An *augmented* (*superfluous*, *extreme*, *sharp* or *pluperfect*) *fourth* is one whose upper tone has been raised a half-step, or its lower lowered. A *diminished* (*imperfect*, *false*, *minor* or *defective*) *fourth* one whose upper tone has been lowered half a step or its lower raised (cf. FIFTH). **Chord of the second and fourth, chord of the 3d, 4th, and 6th, chord of the 4th and 6th.** Vide CHORD. **four-three, four-two.** Vide CHORD. **f. flute, f. shift.** Vide FLUTE and SHIFT.

fp. Abbr. Vide FORTE (2).

français (fräṅ-sĕ'), **française** (fräṅ-sĕz), *F.* 1. French. 2. A country-dance in 3-4 time.

francamen'te, *I.* Frankly, boldly.

franchezza (frän-kĕd'-zä), *I.*, **franchise** (fräṅ-shēz), *F.* Boldness, frankness.

franzese (frăn-tsā'zĕ), *I.*, **französisch** (frän-tsā-zĭsh), *G.* "French;" in French style. **Franzton** (fräntstōn), *G.* French pitch.

frappe (frăp), *F.* A manner of beating time with force. **frappé** (frăp-pā). The down-beat.

frapper (frăp-pā), *F.* To strike; to beat time.

frase (frä'-zĕ) (pl. i), *I.* A phrase. **fr. larga.** With broad phrasing. **fraseggiare** (frä-zĕd-jär'rĕ). To phrase.

Frauenstimme (frow'-ĕn-shtĭm'mĕ), *G.* Female voice.

freddo (frĕd'-dō), **freddamen'te,** *I.* Cold(ly). **freddezza** (frĕd-dĕd'zä). Coldness.

fredon (frŭ-dôṅ), *F.* A trill, or other ornament. **fredonnement** (frŭ-dŭn-mäṅ). Humming, trilling. **fredonner** (frŭ-dŭn-nä). To trill, also to hum.

free. Unrestrained, not according to strict rule, as *f. composition*, or *style*. **f. fugue.** Vide FUGUE. **f. reed.** Vide REED. **f. part.** An independent part added to fill up the harmony of canon or fugue. **f. chant.** A form of reciting the Psalms or Canticles using a group of two chords for each hemistich. Vide FRET-FREE.

freemen's songs. Little compositions for three or four voices, in use about 1600.

fregiare (frā-jä'rĕ), *I.* To adorn. **fregiatura** (too' rä). An ornament.

frei (frī), *G.* Free. **Freiheit** (frī-hīt). License. **f. Schreibart** (shrīp'-ärt). Free composition.

French horn. Vide HORN. **French sixth.** Vide ALTERED.

French treble clef. The G on the lowest line of the staff.

fresco (frĕs'-ko), *I.*, **frescamen'te** Fresh(ly).

fret. One of the thin projecting ridges across the neck of stringed instrs. to divide the strings into different lengths, thus producing different pitches, on pressure. **fretted** and **fret-free.** In the early precursors of the piano, there were fewer strings than keys, each string serving for several notes, through the action of tangents acting as frets. These were called *tied* or *fretted* or *gebunden*. Later instruments were given a string to each note, and these were called *bundfrei*, or *ungebunden* or *free* or *fret-free*.

freteau, fretian, frestel, fretel (frŭ-tĕl), **fretèle, fretetel.** A Pan's pipe.

fret'ta, *I.* Haste.

Freude (froi'-dĕ), *G.* Joy, rejoicing. **Freudengesang.** Song of joy. **freudig** (froi'dĭkh). Joyfully. **Freudigkeit** (kīt). Joyfulness.

fricassée (frē-kăs-sā), *F.* A dance with pantomime in the 18th cent. In the 16th cent. a part-song, each part having different words.

Fries (frēs), *G.* Purfling.

frisch (frĭsh), *G.* Fresh, lively.

fris'ka (frĭsh'-kä). The quick movement in the Czardas, and the Hungarian Rhapsody.

frivolo (frē'vō-lo), *I.* Trifling, trashy.

fröhlich (frā-lĭkh), *G.* Joyous, gay. **F.-keit** (kīt). Gayety. **Frohgesang** (frō-khĕ-zăng). Song of joy.

Frohnamt (frōn'ämt), *G.* High Mass.

Frontpfeife (frônt'-pfī-fĕ), *G.* Front pipes of an organ.

Frosch (frôsh), *G.* Nut (of a bow).

frottola (frôt'-tō-lä), *I.* A 16th century ballad.

Frühlingslied (frü'lings-lēt), *G.* Spring-song.

Frühmesse (frü'mĕs-sĕ), **Frühstück** (frü'shtük), *G.* Matins.

F-Schlüssel (ĕf-shlüs'ĕl), *G.* The F-clef.

fuga (foo'-gä), *L.* and *I.* "A flight." Vide FUGUE. **f. ad quintam (octavam).** Fugue (also canon) at the 5th (octave). **f. aequalis motus** (or **recta**). In similar motion, the answer conforming to the ascent and descent of the subject. **f. al contrario** (or **riverso** or **roves'cio**) or **fuga contraria** (or **per motum contrarium**). One whose answer is the subject inverted. **f. authentica.** A fugue with an ascending subject. **f. canonica** (or **inconseguenza** or **perpetua** or **totalis**). A canon. **f. composita** (or **inaequalis**). One whose subject moves by degrees, not by leaps, as does **f. incomposita** **f. del tuono,** *I.* A tonal fugue, opposed to **f. reale,** a real fugue. **f. doppia,** *I.* A double fugue. **f. homopho'na.** One whose answer is at the unison. **f. impro'pria** (or **irregularis** or **sciolta** or **soluta**). An irregular free fugue. **f. in contrario tempo** (or **per ar'sin et the'sin**). One in which the accented notes of the subject are the unaccented of the answer, and vice versa. **f. in nomine.** A fugue "in name only," i. e., a free fugue. **f. inversa.** One in double counterpoint and contrary motion.

f. libera. One with free episodes, opposed to **f. ligata** (or **obbligata**), whose episodes are entirely derived. **f. mixta.** One whose answer is varied by augmentation, etc. **f. partialis** (or **periodica**). One without full and perpetual canonic imitation, the usual fugue. **f. per augmentationem** (or **diminutionem**). One whose answer is by augmentation (diminution). **f. per imitationem interruptam.** One whose answer is broken by rests, etc. **f. plagalis.** One with subjects descending below the key-note. **f. propria** (or **regularis**). One in regular form. **f. reddita** or **redita.** One in which canonic progression occurs at the middle or end. **f. retrograda.** One whose answer is in *retrograde* progression. **f. retrograda per motum contrarium.** One whose answer is in contrary motion as well as retrograde progression. **f. ricercata** (rēt-chĕr-kä′-tä). A fugue of the highest development.

fugara (foo-gä′-rä), *I.* A 4- or 8-ft. organ-stop.

fugato (foo-gä′-to), *I.* 1. Freely in the manner of fugue. 2. A passage in such manner.

Fuge (foo′-khĕ), *G.* Fugue. **F. galante** (gä-län′tĕ), *G.* A free fugue in chamber-music style.

fuggire la cadenza (food-jē-rĕ), *I.* To write a deceptive cadence.

fughetta (foo′gĕt′-tä), *I.* A short fugue.

fugirt (foo-gērt′), *G.* In fugue style; also used of the ranks of a mixture-stop.

fugue (*E.* fūg, in *F.* füg). See below. **counter f.** One whose subjects move in contrary directions. **double f.** A fugue on two subjects. **f. renversée** (räṅ-vĕr-sā), *F.* An inverted fugue. **strict f.** One in which the fugal form and its laws are strictly observed. **perpetual f.** A canon. **f. simple,** *F.* A fugue containing but a single subject. **fugued** (fūgd) or **fuguing.** In fugue form, or loosely in fugue manner. **fuguist.** A composer or performer of fugues. Also *vide* FUGA.

Fugue.

By Homer A. Norris.

A FUGUE is a composition in which a theme, called the *subject*, is announced by one voice and imitated by other voices. The word comes from the Latin *fuga* (a flight), suggesting the thought of one part starting alone after which the others enter in pursuit. A fugue may be written for any number of voices, but we shall here discuss a four-voiced fugue. ¶ The subject is usually short and of such marked character as to fix itself readily on the mind, and is usually so constructed as to admit of overlapping; *i.e.*, so that a second voice may enter without musical friction before the first voice has completed the phrase. This overlapping process is called *stretto.* ¶ The subject may be announced by any voice. At its completion there comes a very short passage called *codetta*, after which a second voice sings the subject-matter in another key. This is called the *answer.* ¶ In the majority of fugues the answer is a transposition of the subject into the key a perfect fifth above the subject, so that subject and answer correspond to the keys of tonic and dominant. Certain subjects instead of being reproduced literally are changed. Subjects which are changed are known as *tonal* subjects; subjects which remain unchanged are known as *real* subjects. ¶ While the second voice is singing the answer, the first voice accompanies it, and usually in one of the forms of double counterpoint. It is then intended for subsequent use. Such an accompanying part is called *counter-subject*. ¶ The answer is followed by another codetta, leading back to the original key, where a third voice sings the subject, but in a different octave than that in which the first voice announced it. The other voices continue with contrapuntal accompaniment. Another codetta follows, leading to a fourth voice which sings the answer in the dominant. The part of the fugue that we have discussed is called the *exposition*. The exposition closes the first of the three big divisions of the fugue. ¶ The exposition is followed by the first *episode*. In the episode the composer has more freedom than in any other portion of the fugue. New material may be presented; brief modulations to related keys introduced, together with free imitation. ¶ After the first episode comes the *middle section*. ¶ Here the four voices again present the subject-matter in somewhat the same order as in the first section but in other keys. The principal keys are altogether avoided or only incidentally touched. In this group often occur variations of the subject; it may be shortened or lengthened; the answer may be presented in contrary motion, etc. ¶ In the third, and (usually) *final* section a return is made to the original keys. Here the subject and answer are generally combined in stretto. ¶ A *strict fugue* is one in which there are either no episodes, or in which the episodic material is drawn entirely from the subject or counter-subject. Nearly all the fugues in Bach's "Das Wohltemperirte Clavier" are strict fugues. ¶ In a *free fugue* the episodes are constructed of new material. ¶ In a *fugato* passage one voice announces a theme, after which other voices enter in free imitation. ¶ A *fughetta* is to a fugue what a sonatina is to a sonata: *i.e.*, it is a little fugue. ¶ An academic fugue is the most elaborate, artificial, and purely intellectual expression of musical art.

Führer (fü-rĕr), *G.* 1. Conductor. 2. Subject of a fugue.

Füll- (fĭl), *G.* Filling. **F.-flöte.** "Filling flute," a 4-ft. stop. **F.-pfeife** (pfī'fĕ). A dummy pipe. **F.-quinte.** A shrill quint-stop useful only in combination. **F.-stelle.** Padding. **F.-stimme.** 1. A part used to fill out harmony. 2. A mutation-stop a 3d or 5th above normal pitch. 3. A part doubling another in the octave or unison.

full. For the voices or instrs. complete. **f. anthem.** Vide ANTHEM. **f. band.** A complete band or orchestra. **f. cadence** or **close.** Vide CADENCE. **f. chord.** A complete chord; in part-music, one in which all the parts join. **f. score.** Vide SCORE. **f. stop** (on the lute). A chord using all the fingers; full chord followed by a pause. **full choir** (or **great** or **swell**). "Draw all the stops of the choir (or great or swell) organ." **full organ.**

“Draw all the stops and couplers.” **f. service.** 1. One for the whole choir. 2. An office using music as far as permissible. **f. orchestra.** One in which all the instrs. are employed.

fundamental. 1. The root of a chord. 2. The generator of a series of partials. **f. position.** Vide POSITION. **f. tone.** 1. A generator of partials. 2. One of the three principal tones, tonic, dominant or subdominant. **f. bass.** Vide BASE.

Fundamentalbass (foon-dä-mĕn-täl′-bäs), *G.* Vide BASE. **F.-ton.** Fundamental tone.

funèbre (fü-nĕbr), *F.*, **funebre** (foo-nā-brĕ), *I.*, **funerale** (foo-nĕ-rä′-lĕ), *I.*, **funereo** (foo-nā′-rĕ-ō), *I.* Funereal; mournful. *marcia f.* Funeral march.

fünf (fĭnf), *G.* Five. **f.-fach.** Five-fold, in five ranks, of pipes. **f.-stimmig.** For five voices. **f.-stufige.** Pentatonic. **Fünfte** (fĭnf′-tĕ). Fifth. **Fünfzehnte** (fĭnf′tsān-tĕ). Fifteenth.

funzioni (foon-tsĭ-ō′nĕ), *I.* (pl.) Masses, and other sacred music in the R. C. Church.

fuoco (fo-ô′kō), *I.* Fire, energy, passion. **fuoco′so.** Fiery.

für (für), *G.*, *preposition.* For.

fureur (fü-rŭr), *F.*, **furia** (foo′-rĭ-ä), *I.* Fury, passion. **Furiant** (foo′rĭ-änt), *G.*, **furie** (foo-rē), *F.* A quick Bohemian dance with irregular rhythm and accent. **furibon′do, furioso,** *I.* Furious, mad. **furieusement** (fŭr-yŭz-mäṅ), *F.*, **furiosamen′te,** *I.* Furiously, madly.

furlando (foor-län′-dō), **furlano** (foor-lä′-nō), *I.* Forlana.

furniture stop. Vide STOP.

furore (foo-rō′-rĕ), *I.* Rage; a great success.

fu′sa, *L.*, **fuse** (füz), *F.*, **Fusel** (foo-zĕl′), *G.* An eighth note.

fusée (fü-zā), *F.* A roulade or rapid passage, a skip or slide.

fusel′la, *L.* A 32d note. **fusel′lala.** A 64th note.

Fuss (foos), pl. **Füsse** (fĭs-se), *G.* Foot (q. v.). **Fussklavier.** The pedals of an organ. **füssig** (füs-sikh), *G.* Foot, as *8-füssig*, 8-foot. **Fusston** (foos-tōn). Foot-tone, as *Achtfusston*, 8-foot tone.

fut (füt), *F.* Barrel (of a drum).

Fütterung (füt′-tĕr-oongk), *G.* Linings.

Future, music of the. Vide ZUKUNFTSMUSIK.

fz. Abbr. of *Forzando.*

G

G Pron. in *G.* gā; in *F.* and *I.* **sol** (sŭl in *F.*, sôl in *I.*). 1. A musical pitch, a perfect fifth above C; all its octaves. 2. The major key having one sharp; the minor key relative to B flat major. **G clef.** The treble clef.

g. Abbr. for *main gauche,* left hand, or *grand orgue,* full, or great-organ.

Gabel (gä′bĕl), *G.* A fork. **G.-ton.** The fork-tone, *a′* used for tuning. **G.-grif′fe.** Cross-fingering. **Stimm-g.** Tuning-fork. **G.-klavier** (gä′-b′l-klä-fer). A key-board instr. with a scale of tuning-forks, and a sympathetic fork an octave higher for each tone; inv. by Fischer & Fritzsch, Leipzig, 1882.

gagliarda (gäl-yär′dä), *I.*, **Gagliarde** (gäl-yär′-dĕ), *G.* A galliard.

gagliardo (gäl-yär′-do), **gagliardamen′te,** *I.* Gayly.

gaillarde (gī-yărd), *F.* 1. Merry. 2. A galliard. **gaillardement** (gī-yărd-mäṅ). Merrily.

gaio (gä′ĭ-ō), *I.* Gay.

gaita (gä-ē-tä′), *Sp.* 1. Bagpipe. 2. A flageolet. **gaitero** (gä-ē-tā′-ro). A player on the street-organ.

gajo (gä′-yō), *I.* Gay. **gajamen′te.** Gayly.

gala (gä′la), *I.* Gala. *di g.* Gayly.

galamment (găl-ä-mäṅ), *F.*, **galantemente** (tĕ-men-tĕ), *I.* Graciously.

galant(e) (gă-läṅ(t)), *F.*, **galante** (gä-län′-tĕ), *I.* Graceful, gallant. **galantemen′te,** *I.* Gallantly. **galantria** (gä-län-trē′-ä), *I.* Gallantry.

galant (gä-länt′), *G.* Free. **G. Stil** of

Schreibart). The free (as opp. to the *gebundener* or strictly contrapuntal) style of harpsichord composition in the 18th century. **Galanterien** (gä-län-tärē′-ĕn). Ornaments in old harpsichord music. **Galanteriestück** (gä-län-tĕ-rē′stük). A piece in the ornamental style.

galliard (găl-yärd), *E.* An old dance similar to the Pavan.

gal′op, *E.* (in *F.* găl-ō), **galopade** (găl-ō-păd), *F.*, **Galopp** (gä-lôp′), *G.*, **galop′po,** *I.* A hopping round-dance in 2-4 time.

galoubé (gä-loo-bā), **galoubet** (gä-loo-bā′), *F.* A small fife with three holes and range of 17 notes, found in Provence.

gamba (gäm′-bä), *I.*, **gambe** (gämb), *F.*, **Gambe** (gäm′-bĕ), *G.* 1. Leg; hence, viol di g. Vide VIOLA. 2. An organ-stop; the whole family of stops named after stringed instrs. **Gambenstimme.** A gamba-stop. **Gambenwerk.** A piano-violin. **Gambabass.** A 16-ft. stop on the pedals. **G. major.** A 16-ft. stop. **Gambette** (gäm-bĕt′-tĕ), *G.* An octave gamba-stop. **Gambist′.** A player on the G. **Gambviole** (gämp-fē-ō′lĕ), *G.* Viol di gamba.

gambeta (gäm-bā′-tä), *Sp.* An ancient dance, a caper.

gam′ma, *Gr.*, **gamme** (găm), *F.* The Greek G. (Γ). 1. The lowest note (G) of the Aretinian scale. 2. The name of that scale. 3. Scale generally. 4. Compass. 5. A clef for the scale of G. **g. chromatique (descendante, montante).** Chromatic (descending, ascending) scale. **gammes** (găm). Scale-exercises.

Gamma ut or **Γ ut.** G, in the old solmisation.

gamut. (From gamma ut.) 1. The scale of any key. 2. The staff. 3. In old English church-music, the key of G. **gamut G.** The G on the first line of the bass staff. **Guido's g.** The scale of two octaves and a sixth introduced by Guido of Arezzo: the tones called by name, ut, re, mi, fa, sol, la, and written in the first octave Γ (gamma) (the lowest tone) A, B to G, in the second g-g; and in the upper sixth gg-dd.

ganascione (gä-nä-shō′nĕ), *I.* A lute.

Gang (gäng), *G.* 1. Rate of movement. 2. A passage.

ganz (gänts), *G.* Whole, all, very. **Ganzinstrumente.** Those brass instrs. of such width that they speak the lowest sound natural to the tube, i. e., they reach the depth of an open organ-pipe of equal length. Narrower instrs. speak only the octave above this natural tone and are called **Halbinstrumente.** **ganz langsam.** Very slowly. **ganze Note** (gän′tsĕ nō′tĕ). A whole note. **ganzer Ton** (gän′-tser-tōn). **Ganzton.** A whole tone. Vide SECOND. **ganzes Werk.** The full organ. **Ganzschluss.** Final cadence. **ganzverhallend** (fĕr-häl′lent). Dying away entirely.

garbo (gär′-bo), *I.* Grace, elegance. **garbato** (bä′-tō), **garbatamen′te.** Graceful(ly).

garibo (gä-rē′-bō), *I.* Dance, ball.

gariglione (gä-rēl-yō′nĕ), *I.* Chime.

garnir (găr-nēr), *F.* To string a violin.

garrire (gär-rē′rĕ), *I.* To chirp, warble.

Gassenhauer (gäs′-sĕn-hower), *G.* Street-song, trash. **Gassenhauerlin** (lēn). Popular songs of the 16th century.

Gastrollen (gäst′rōl-lĕn), *G.* To go "guesting," i. e., "starring."

gathering note. A pause on a final note of recitation to give time for the chorus to gather.

gauche (gōsh), *F.* Left. **main g.** (măñ). The left hand.

gaudente (gä-oo-dĕn′-tĕ), **gaudio′so, gaudentemen′te,** *I.* Joyful(ly).

Gaumenton (gow′-mĕn-tōn), *G.* Guttural tone.

gavot′, *E.*, **gavot′ta,** *I.*, **gavotte** (gă-vôt), *F.* An old French dance (named probably from the people of Gap, called Gavots). It is in 4-4 time, strongly marked; begins on the weak half of a measure and ends on the accented ; no notes smaller than eighth notes occur.

gazel′. A piece with a brief constant refrain.

gazzarra (gäd-zär′-rä), *I.* A fête with music and cannon.

G clef. The treble clef.

G-dur (gā-door), *G.* G major.

Gebläse (gĕ-blā′-zĕ), *G.* Bellows.

gebrochen (gĕ-brô′-khĕn), *G.* Broken.

gebunden (gĕ-boon′dĕn), *G.* 1. Tied. **g. Dissonanz.** A prepared (and tied) dissonance. **g. Spiel.** Legato-playing. **g. Stil.** Strict, connected style. 2. Vide FRETTED.

Geburtslied (gĕ-boorts′lēt), *G.* Birthday-song.

gedackt (gĕ-däkt′), **gedeckt** (ge-dĕkt′), *G.* Stopped, of pipes. **Gedacktstimmen.** Stops with covered pipes. **G.-flöte.** Stopped flute, in an organ.

gedämpft (gĕ-dĕmpft), *G.* Muffled, muted.

gedehnt (ge-dānt′), *G.* Lengthened, slow.

Gefährte (gĕ-fār′-tē), *G.* Answer (in fugue).

Gefallen (gĕ-fäl′lĕn). Pleasure. **nach G.** Ad libitum.

gefällig (gĕ-fäl′lĭkh), *G.* Pleasing(ly), agreeably.

Gefiedel (gĕ-fē′dĕl), *G.* Fiddling.

Gefühl (gĕ-fül′), *G.* Feeling, expression. **mit G.** or **gefühlvoll.** With feeling.

gegen (gā′-khĕn), *G.* Against, contrary, contrasted with. **G.-bewegung** (be-vākh′-oongk). Contrary motion. **G.-fuge.** A fugue whose answer is an inversion of the subject. **G.-gesang.** Antiphony. **G.-hall, G.-schall.** Resonance, echo. **G.-harmonie.** Counter-subject in fugue. **Gegenpunkt** (poonkt). Counterpoint. **G.-satz.** 1. Contrast. 2. A movement. **G.-stimme.** 1. Counter-tenor or alto. 2. Counter-subject. 3. Any contrapuntal part. **g.-stimmig.** Dissonant. **G.-subjekt.** Counter-subject, in a fugue.

gegit′tertes B. B. cancellatum, vide B.

gehend (gā′-ĕnt), *G.* Andante.

Gehörlehre (gĕ-hār′-lā-rĕ), *G.* Acoustics. **gehörspielen.** To play by ear.

Geige (gī′-khĕ) (pl. **en**), *G.* Violin. **geigen** (gī′-khen). To play on the violin. **G.-blatt.** Finger-board of a violin. **G.-bogen** (bō′khn). Bow. **G.-clavicymbel** or **G.-klavier.** Bow-piano. **G.-futter** (foot′-ter). Case for a violin. **G.-hals.** The neck of a violin. **G.-harz** (härts). Resin. **G.-holz** (hôlts), *G.* Wood used in making violins. **G.-macher** (mäkh′-ĕr). A violin-maker. **G.-principal.** A diapason stop. **G.-saite.** Violin-string. **G.-sattel, G.-steg** (stākh). Bridge of a violin. **G.-schule.** A violin method. **G.-strich** (strĭkh). A stroke of the bow. **G.-stück.** A comp. for the violin. **G.-werk.** 1. Piano-violin. 2. A 4-ft. organ-stop. **G.-wirbel** (vēr′-bel). A violin-peg. **G.-zettel** (tsĕt′-tĕl). The violin-maker's label. **G.-zug.** A violin-stop. **Geiger** (gī′khĕr). Violin-player.

Geist (gīst), *Gr.* Spirit, soul, mind, genius. **g.-reich** (rīkh), **g.-voll** (fòl). Spiritual. **Geisterharfe.** Æolian harp. **geistlich.** Ecclesiastical, sacred. **G.-gesänge.** Psalms, hymns.

Geklingel (gĕ-klĭng′-ĕl), *G.* Tinkling.

gekneipt (gĕ-knīpt′), *G.* Pizzicato.

gelassen (gĕ-läs′-sen), *G.* Calm, quietly. **G.-heit** (hīt). Tranquillity.

geläufig (gĕ-lī′fĭkh), *G.* Easy, rapid. **G.-keit** (kīt). Fluency, ease.

Geläut (gĕ-līt), *G.* A peal.

gelinde (gĕ-lĭn′-de), *G.* Soft, gentle. **Gelindigkeit.** Sweetness.

gellen (gĕl′lĕn), *G.* To sound loudly. **G.-flöte,** *G.* Clarinet.

Geltung (gĕl′-toongk), *G.* Value, proportion (of a note).

gemächlich (gĕ-mĕkh′-lĭkh), **gemachsam** (gĕ-mäkh′zäm), *G.* Quiet(ly), calm, slow.

gemählig (gĕ-mā′lĭkh), *G.* Gradually.

gemässigt (gĕ-mĕs-sĭkht), *G.* Moderato. **gemes′sen.** Measured, moderato.

Gemisch (gĕ-mĭsh'), *G.* Mixture (of stops).

Gemshorn (gĕms'-hôrn), *G.* 1. A pipe made of a chamois horn. 2. A stop with tapering pipes, 2, 4, 8-ft. on the manuals, 16-ft. on the pedals. **G.-quinte.** A quint-stop of this class.

Gemüt(h) (gĕ-müt), *G.* Mind, soul. **gemütlich** (lĭkh). Expressive.

genera, plural of **genus** (q. v.).

general (gā-nĕ-räl'), *G.* General. **G.-bass** (gā-nĕ-räl'-bäs). Thorough-bass. **G.-b.-schrift.** Thorough-bass notation. **G.-pause** (pow-ze). A rest or pause for all the instrs. **G.-probe.** A general rehearsal.

gen'erator, *E.*, **générateur** (zhā-nā-ră-tŭr), *F.* Root, fundamental.

genere (jā'-nĕ-rĕ), *I.* 1. A mode or key. 2. A genus.

genero'so (jā-nĕ-rō'sō), *I.* Noble, dignified.

genial'ia, *L.* Cymbals.

génie (zhā-nē), *F.*, **Genie** (gā'-nē), *G.*, **genio** (jā'-nĭ-ō), *I.* Genius, talent, spirit.

genouillère (zhŭn-wĭ-yăr), *F.* Knee-lever.

genre (zhäṅr), *F.* 1. Style. **g. expressif.** The expressive style. 2. Genus, as **g. chromatique, g. diatonique, g. enharmonique.**

gentil(le) (zhäṅ-tē(l)), *F.*, **gentile** (jĕn-tē'-lĕ), *I.* Graceful, elegant. **gentilezza** (lĕd'-zä), *I.* Refinement of style. **gentilmen'te.** Gracefully.

ge'nus, pl. **genera,** *L.* 1. Greek classification of tetrachords. Vide MODES. 2. A scale or mode. 3. Class. **g. inflatile.** Wind instrs. **g. percussibile.** Instrs. of percussion. **g. tensile.** Stringed instruments.

gerade (gĕ-rä'-dĕ), *G.* Straight, regular. **G.-bewegung** (be-va'khoong). Similar motion. **G.-taktart** or **gerader Takt.** Common time.

German. Vide FINGERING, FLUTE. **G. pedals.** Pedal key-board. **G. scale.** A, H, C, D, E, F, G. (Vide H.) **G. sixth.** Vide ALTERED CHORDS. **G. soprano clef.** Vide CLEF.

Ges (gĕs), *G.* The note G flat. **Geses** (gĕs'-ĕs). G double flat.

Gesang (gĕ-zäng'), pl. **Gesänge** (zĕng'ĕ), *G.* Song, melody, air. **G.-buch** (bookh). Song-book. **G.-kunst.** Art of song. **G.-(s)mässig** (mĕs-sĭkh). Adapted for or congenial to the voice. **G.-sgruppe** (groop-pe). Song-group; the second subject of a sonata formula, which should be lyrical in nature. **g.-sweise** (vī-ze). In the style of song. **G.-verein** (fĕr-īn). A choral society.

Geschlecht (gĕ-shlĕkht'), *G.* Genus.

geschleift (gĕ-shlīft'), *G.* Slurred, legato.

Geschmack (gĕ-shmäks), *G.* Taste. **g.-voll.** Tasteful.

geschwänzte Noten (gĕ-shvĕnts'tĕ no'tĕn), *G.* Notes with tails.

geschwind (gĕ-shvĭnt'), *G.* Quick, rapid. **G.-igkeit** (kīt). Rapidity. **Geschwindmarsch.** A quick-step.

Ges-dur (gĕs-door), *G.* Major. **Geses** (gĕs-ĕs), *G.* G double flat.

Gesicht (ge-zĭkht'), *G.* Face, front (of an organ). **G.-spfeifen.** Front pipes.

Gesinge (gĕ-zĭng'ĕ), *G.* Bad singing, sing-song.

gesponnen (gĕ-shpôn'-nĕn), *G.* Spun. **gesponnene saite.** Covered string. **gesponnener Ton.** A tone drawn out to a mere thread.

gesteigert (gĕ-shtī'-khĕrt), *G.* Crescendo.

gestossen (gĕ-shtôs'sĕn), *G.* Separated, detached.

gestrichen (gĕ-strĭkh'ĕn), *G.* 1. Having hooks (as notes). 2. Having lines or accents, as *eing. Oktave*, one-lined octave. Vide PITCH. 3. Crossed, as a numeral, raising the interval a half-tone. Vide CHORD. 4. Cut, as a movement or scene.

get'ern, get'ron. The cittern.

get(h)eilt (gĕ-tīlt'), *G.* Divided. Vide DIVISI. **g. Stimmen.** Partial stops.

Getön (gĕ-tān), *G.* Clamour.

getragen (gĕ-trä'khĕn), *G.* Sustained.

getrost (gĕ-trôst'), *G.* Confident.

gewichtig (ge-vĭkh'-tĭkh), *G.* Heavy.

gewidmet (gĕ-vĕt'-mĕt), *G.* Dedicated.

Gewirbel (gĕ-vĕr′bĕl), *G.* Roll of drums.

gewiss (gĕ-vĭs′), *G.* Firm, sure. **G.-heit** (hīt). Firmness.

geworfener Strich (gĕ-vôrf′-ĕn-ĕr strĭkh), *G.* A springing bow-stroke. Vide BOW.

geziert (gĕ-tsērt′), *G.* Affected, prim.

geyta′rah. Eastern guitar.

ghazel′, *Arab.* A piece with simple recurrent theme.

ghiribizzi (gē-rĭ-bēd′-zĭ), *I.* Unexpected intervals, fantastic passages. **ghiribizzo′so.** Fantastic.

ghironda (gē-rôn′-dä), *I.* Hurdy-gurdy.

ghit′tern. Old name for cittern.

gicheroso (jē-kĕ-rō′-sō), *I.* Merry.

giga (jē′-gä), *I.*, **gigue** (zhēg), *F.*, **Gigue** (jē′gĕ), *G.* 1. Jig. 2. Old form of viol. **gighardo** (jē-gär′-dō), *I.* A jig.

gigelira (jē-gĕ-lĭ′rä), *I.* Xylophone.

ging′larus, ging′ras, or **gingri′na.** A small Phœnician flute.

gioco (jô′-kō), *I.* A joke, merriment. **giocoso, giocosamen′te.** Jocose(ly). **giochevole** (jō-kā′vō-lĕ). Merry. **giocolarmen′te.** Merrily.

giocondo (jō-kôn′-dō), **giocondamen′te,** *I.* Cheerful(ly).

gioja (jō′-yä), *I.* Joy. **giojan′te, giojo′so, giojosamen′te.** Joyful(ly).

gioviale (jō-vĭ-ä′lĕ), *I.* Jovial. **giovialità** (ĭ-tä). Gayety.

giraffe (jĭ-răf′). An upright spinet.

giro (jē′-rō), *I.* A turn.

Gis (gēs), *G.* G sharp. **Gisis** (gēs-ēs). G double sharp. **Gis-moll,** G. sharp minor.

gitana (he-tä′-nä), *Sp.* A gipsy.

gittana (jĭt-tä′-na), *I.* A Spanish dance.

git′tern, git′teron, git′tron. Cittern.

gitteth (jĭt′tĕth), *Heb.* An instr. of the harp kind.

giubilazione (joo-bĭ-lä-tsĭ-ō′nĕ), **giubilio** (joo-bĭ-lē′-ō), **giubilo** (joo′bĭ-lō), *I.* Jubilation. **giubbilo′so.** Jubilant.

giucante (joo-kän′-tĕ), **giuchevole** (joo-kä′-vō-lĕ), *I.* Merry, joyful.

giulivo (joo-lē′vō), **giulivamen′te,** *I.* Joyful(ly).

giuoco (joo-ô′kō), *I.* 1. A joke, sport. 2. A stop. **giuoco′so, giuocan′te.** Playful.

giusto (joos′-to), *I.* Exact, precise, proper. **tempo g.** Strict time. **allegro g.** Rather fast. **giustamen′te.** Strictly.

given bass. A figured bass.

glais (glĕ), *F.* The passing-bell. **g. funèbre.** A knell.

glänzend (glĕn′-tsĕnt), *G.* Brilliant.

glapissant (glă-pĭs-säṅ), *F.* Shrill.

Glas′harmonika, *G.* Vide HARMONICA.

glasses, musical. Goblets tuned by partial filling with water and played by rubbing their edges evenly with a wet finger.

glatt (glät), *G.* Smooth, even. **Glätte** (glĕt′tĕ). Smoothness.

glee. An unaccompanied secular comp for three or more voices ; its mood may be grave or gay, its counterpoint is not usually elaborate.

gleich (glīkh), *G.* Equal, alike consonant. **gleicher Klang.** Consonance, unison. **gleicher Kontrapunkt.** Equal cpt. **gleichschwebende Temperatur** (shvā′-bĕn-dĕ). Equal temperament. **gleiche Stimmen.** Voices of the same sort, as *male.* **gleichstimmig** (shtĭm-mĭkh). Harmonious.

gleiten (glī′tĕn), *G.* To glide the fingers.

gli (lē), *I.* Pl. The.

glicibarifona (glē-chē-bä-rĭ-fō′-nä), *I.* A wind-instr. inv. by Catterini, 1827 ; a small expressive organ.

glide. Portamento ; glissando.

Glied (glēt), *G.* Link.

glissade (glĭs-săd), *F.*, **glissan′do, glissato** (glĭs-sä′tō), **glissican′do, glissicato** (kä′tō), *I.*, **glissement** (glēs-mäṅ), *F.* Gliding, i. e., by sliding the finger quickly along the keys or the strings ; in piano-playing it is done with the finger-nail usually. **glisser** (glĭs-sā), *F.*, **glitschen** (glĭt′-shĕn), *G.* 1. To glide. 2. An embellishment executed by glissando.

glissez la pouce (glĭs-sā lä-poos), *F.* Slide the thumb.

Glocke (glôk'ĕ), *G.* A bell. **Glockengeläute** (glô'kĕn-gĕ-lī-tĕ). The ringing or chiming of bells. **Glock'enist.** Bell-ringer. **G.-klang.** The sound of bells. **G.-spiel.** 1. Chimes. 2. A stop imitating bells, or causing them to tinkle. 3. An orchestral instr. of bells or tuned steel rods struck with a hammer. **Glöckchen** (glĕk'khĕn). A little bell. **glöckeln** (glĕk'-ĕln). To ring little bells. **Glockner** (glôk'ner). Bell-ringer. **Glockleinton** (glôk'-līn-tōn). An organ-stop of very small scale and wide measure.

Glo'ria or **Gloria in excel'sis Deo,** *L.* "Glory to God in the highest," Vide MASS and DOXOLOGY.

Glo'ria Pa'tri, *L.* "Glory to the Father." Vide DOXOLOGY.

glotte (glôt), *F.* The glottis. **coup de g.** (koo dŭ). A short snappy attack sought by some vocal teachers, but generally believed to be pernicious.

glottis (glät'tis). 1. The upper part of the wind-pipe, an aperture in the larynx controlling vocal production. 2. A reed used by ancient flutists.

glühend (glü'ĕnt), *G.* Ardent, glowing.

G-moll (gā-môl). G minor.

gnaccare (näk-kä'-rā), *I.* Castanets.

gnacchera (näk-kā'rä), *I.* A tambourine, kettle-drum.

gnomo (nō'-mō). In neumatic notation, a long bar used to indicate a sustained note.

goathorn. Vide GEMSHORN.

gola (gō'lä), *I.* 1. Throat. 2. A guttural voice.

goll trompo. Trumpet used by Danes, Normans, etc.

Gondellied (gôn'dĕl-lēt), *G.*, **gondoliera** (gôn-dōl-yā'rä), *I.*, **gondolier-song.** Song composed and sung by the Venetian gondoliers; barcarolle. 2. Music in the same style.

gon'dolin. An instr. of the zither-class with four octaves of strings and one octave of piano-keys above them. The pressure of one key submits one tone in all its octaves to the sweep of the plectrum. Chords can thus be played in different positions.

gong. A Chinese instr., a circular plate of metal struck with a padded stick. Also called tam-tam.

goose. A squawk accidentally occurring in the tone of an oboe or other reed instrument.

gorgheggiare (gôr-gĕd-jä'rĕ), *I.* To trill, shake. **gorgheggiamen'to.** Trilling; the art of florid song. **gorgheggio** (gĕd'jō). A trill, a shake. **gorgheggi.** Rapid vocalises.

gos'ba. An Arabian flute.

gospel side. Vide EPISTLE SIDE.

go'to. Japanese dulcimer.

Gottesdienst (gôt'tĕs-dēnst), *G.* Divine service.

goût (goo), *F.* Taste, judgment.

governing key. Principal key.

Grabgesang (gräp'-gĕ-zäng), *G.* **lied** (lēt), *G.* Dirge.

Grace.

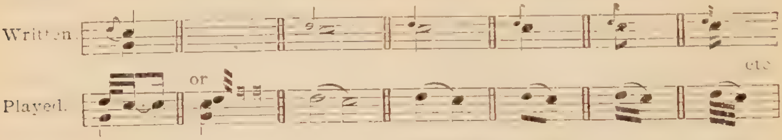
By the Editor.

ONE of the innumerable decorative details of melodic progression. Grace notes are musical parasites borrowing their entire sustenance and duration from the note to which they are tied by a slur. They are consequently vitally affected by the rapidity of the tempo. They are almost invariably written small, and are frequently abbreviated, or indicated by some form of musical shorthand. It is to be noted in playing old music that the appoggiatura was written small merely as a bit of academic hypocrisy

Modern Graces.

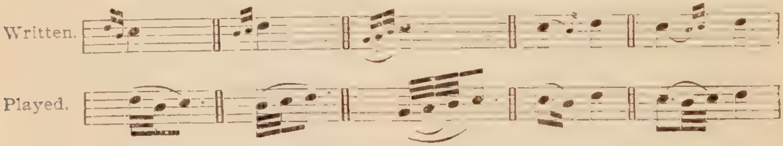
Acciaccatura, or Short Appoggiatura, I. and E. Kurzer Vorschlag or Zusammenschlag G. Pincé étouffé, F. (Sometimes struck simultaneously and instantly released.)

Long Appoggiatura. Langer Vorschlag or Vorhalt (Written small but taking its full value.)

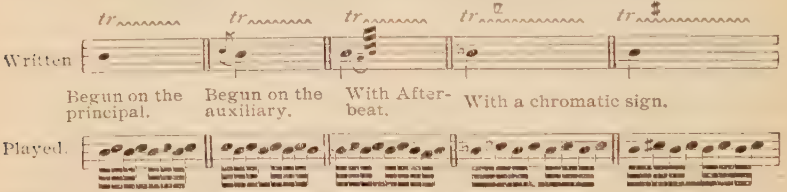


Double Appoggiatura, or Slide, E. Anschlag, or Schleifer, or Schneller. G.

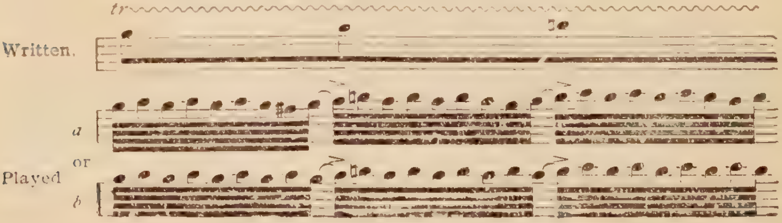
Unaccented Appoggiatura, or After-beat. Nachschlag or Nachschleifer. (Also double N.)



Shake, or Trill, E. Trillo, I. Trille, F. Triller, G. [Old abbreviations, *t*, +, (∿, (∿∿, etc.] (The length of the trill varies with the length of the note and the tempo.)



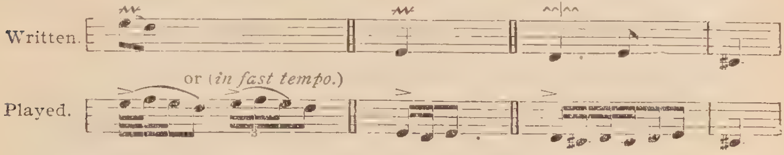
Chain of Trills, E. Catena di trilli, I. Trillerkette, G.. (May be with or without the afterbeat, at discretion.)



The Passing Shake, or **Inverted Mordent.** Praller, Pralltriller, or Schneller, G. Pincé renversé, or mordant, F.

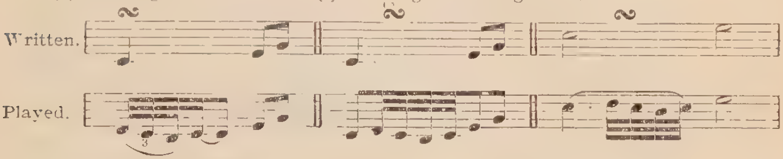
The Mordent, E. Mordent or Beisser, G. Pincé, F. [Old signs, ◆|◆, or ʼ.]

The Double Mordent (doppelte M; pincé doublé). Given here with a chromatic.

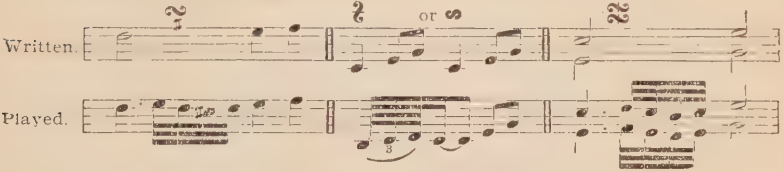


The Turn, E. Doppelschlag, G. Groupe, F. Gruppetto, I. [Sign, ∾ or ~, formerly ∽ or ≀ now used for *back-turn.*

(*a*) With sign *over* the note. (*b*) With sign following a note.



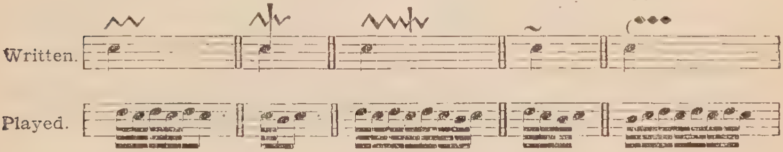
With chromatic sign — Back turn. — Double turn.



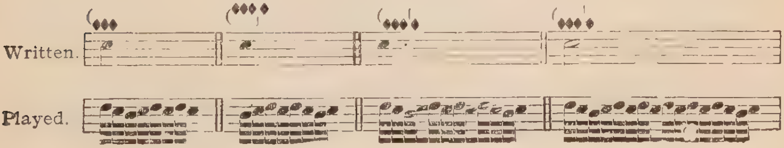
Old Graces.

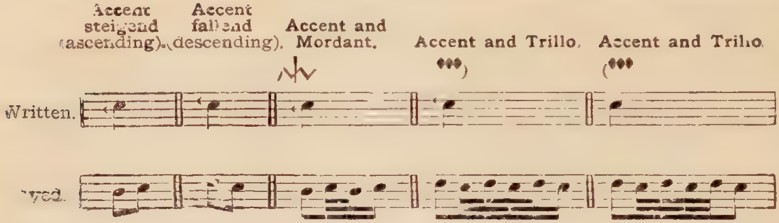
(*Those used in Bach's works from his own explanation.*)

Trillo. — Mordant. — Trillo and Mordant. — Cadence. — Double or Doppelt Cadence.

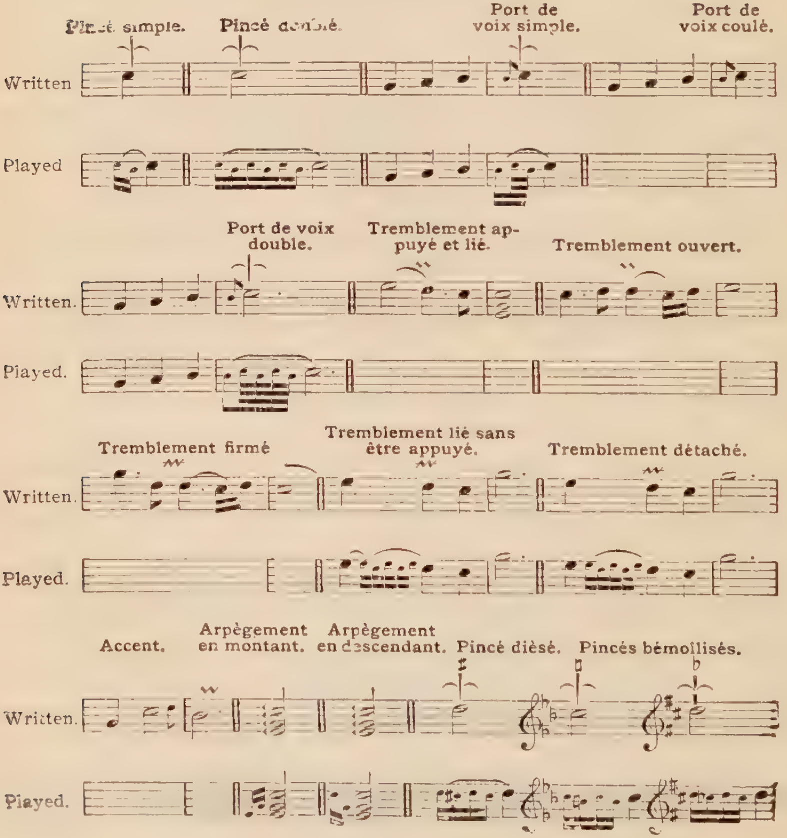


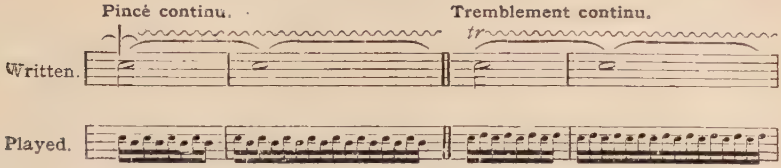
Doppelt Cadence. — Doppelt Cadence and Mordant. — Doppelt Cadence and Mordant. — Doppelt Cadence and Mordant.

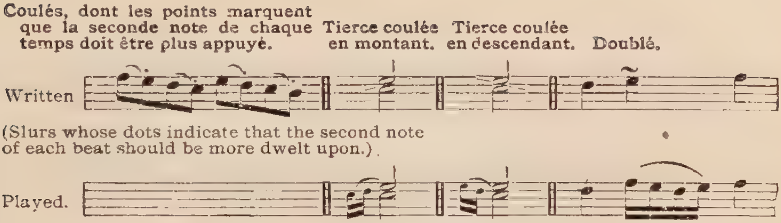


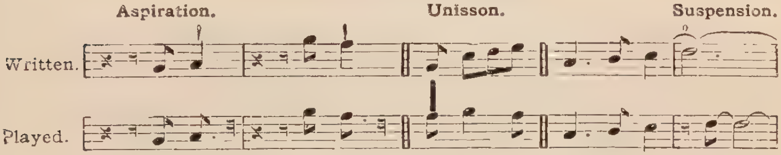


From Couperin's List (1713).

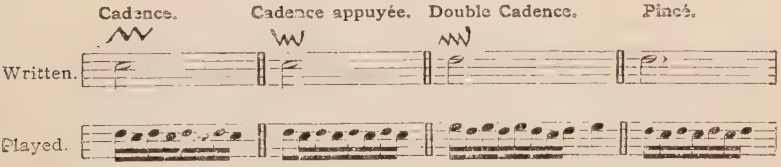


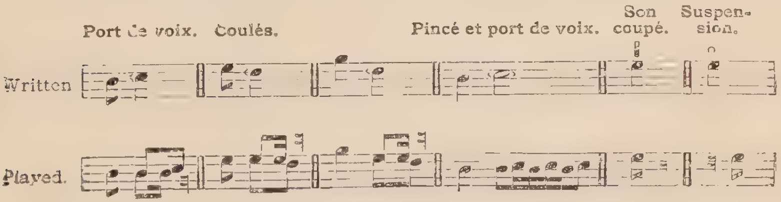



Coulés, dont les points marquent que la seconde note de chaque temps doit être plus appuyé.
Tierce coulée en montant.
Tierce coulée en descendant.
Doublé.
Written
(Slurs whose dots indicate that the second note of each beat should be more dwelt upon.)
Played.

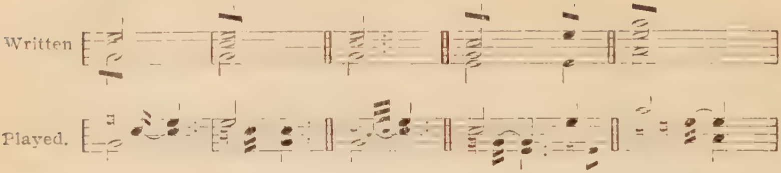


From Rameau's List.

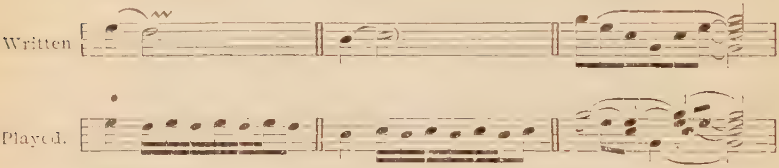




Arpègement simple. **Arpègement figuré.**

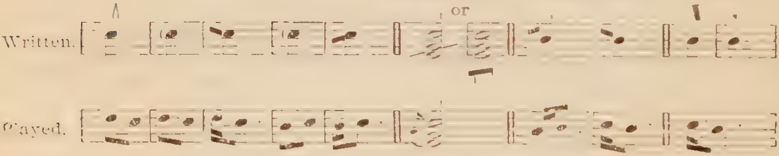


Cadence liée. **Pincé lié.** **Liaison.**

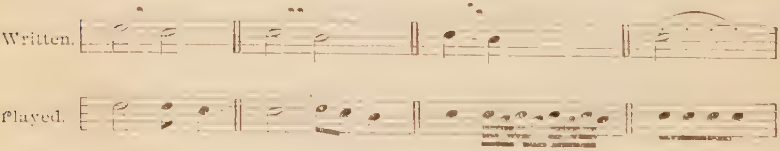


Additional Graces (Obsolete).

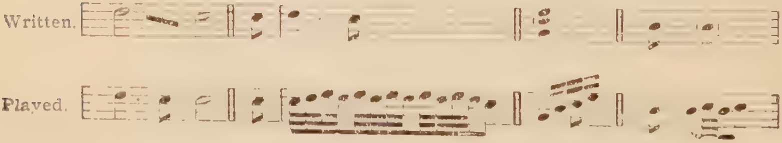
Accents. **Acciaccaturas.** **Appoggiaturas.** **Backfalls.**



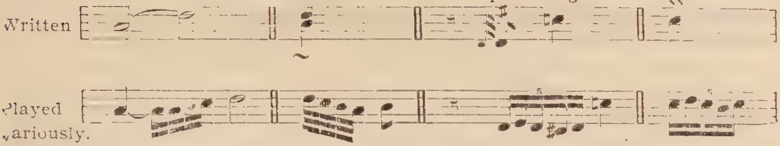
Backfall. **Double Backfall.** **Shaked Backfall.** **Balencement.**



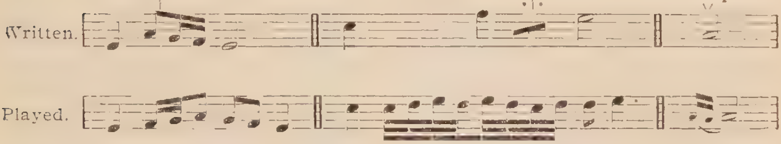
Cadent. **Shaked Cadent.** **Chute.** **Chute et Pincé.**



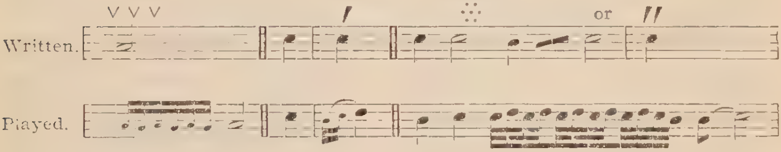
Coulé. Double sur une tierce. Geschnellter Doppel schlag. Prallender D.



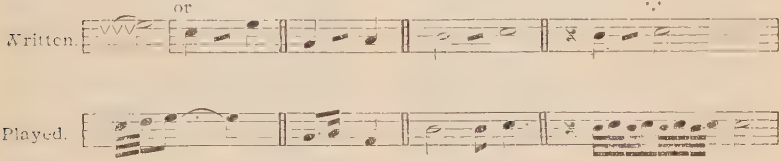
Elevation. Shaked Elevation. Martellement simple.



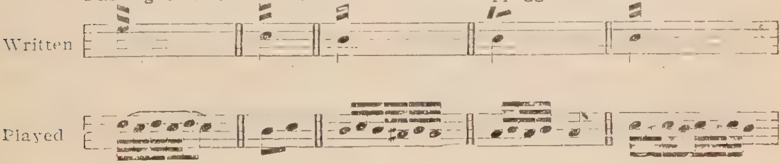
Triple. Single Relish. Double Relish.



Slides. Springer. Plain Beat. Shaked Beat.



Passing Shake. Beat. Trill with Appoggiatura. Trill without After-beat.



to smuggle in thus an unprepared suspension. Though written small it was given one-half (sometimes only a third) the value of the note it was bound to, and two-thirds of the value if the note were dotted. ¶The Chart gives first the modern graces, as written and executed, then a series of old graces made up from Bach's own list, and from those of Couperin and Rameau. ¶Composers who desire to escape the wide diversity of interpretation put on all grace-abbreviations are coming, more and more, to write their ornaments out in full, a procedure for which there is every reason but the one of laziness.

Grad (grăt), *G.* Step, degree.

gradare (dä're), *I.* To descend by degrees.

grada'tion. A series of diatonic chords ascending or descending.

gradation (gră-dăs-yôṅ), *F.*, **gradazione** (grä-dä-tsĭ-ō'nĕ), *I.* A gradual increase or diminution of speed or volume.

gradevole (grä-dā'-vō-lĕ), **gradevolemen'te,** *I.* Graceful(ly). **graditamen'te, graditis'simo.** Very sweetly.

gradire (grä-dē'-rĕ), *I.* To ascend by degrees.

Gradleiter (grāt'-lī-tĕr), *G.* A scale.

grado (grä'-do), *I.* A degree; single step. **g. ascendente** (or **descendente**). Ascending (or descending) degree. **di grado.** Moving by step, opposed to **di salto,** moving by skip.

grad'ual, *E.*, **gradua'le,** *L.* 1. Part of the R. C. service sung between the Epistle and Gospel, anciently sung on the altar-steps. 2. A book containing the gradual and other antiphons. The **Roman G** or **Graduale Romanum.** A celebrated ancient volume of ritual music of the 16th century. 3. **gradual modulation.** That in which the principal modulating chord is reached by others.

gradualmen'te, graduatamen'te, *I.*, **graduellement** (grad-ü-ĕl-mäṅ), *F.* By degrees.

graduare (grä-doo-ä'rĕ), *I.* To divide into degrees. **graduazione,** *I.* Vide GRADAZIONE. **gradweise** (grät-vī-ze), *G.* Gradually, by degrees.

gra'dus ad Parnas'sum, *L.* "The road to Parnassus." Name applied by Fux to his text-book in counterpoint; by Clementi to his book of études; hence, any text-book.

graha (grä'-hä), *Hindu.* The opening tone of a song.

grail (grāl). *Early E.* The Roman gradual.

graillement (grĕ-yŭ-mäṅ), *F.* A hoarse sound.

grammar. Rules of composition.

grammatical accent. Vide ACCENT.

gran (grän), *I.* Great, grand. **g. cassa or tamburo.** The great, or bass-drum. **g. prova.** Final rehearsal.

grand. Abbr. of *Grand piano.* Vide PIANO. **g. action.** The action of a grand piano. **grand opera.** Serious opera in which there is no spoken dialogue. **g. stave.** Vide STAFF. **g. choir.** Union of all the reed-stops. **g. cornet.** 16-ft. reed-stop. **g. sonata.** An extended sonata.

grand(e) (gräṅ(d)), *F.*, **grande** (grän'-dĕ), *I.* Grand, great. **g. barré,** *F.* Vide BARRÉ. **g. bourdon.** A 32-ft. stop on the pedal. **g. chantre** (shäṅtr). Precentor. **g. chœur** (kŭr). Full organ, all the stops. **g. orgue** (gräṅ-dorg). 1. Great organ. 2. Full organ. **g. jeu.** 1. Full organ. 2. A stop bringing all the stops of an harmonium into play. **g. messe.** High Mass. **g. mesure à deux temps** Duple time. **g. orchestre** (graṅ-dôr-kĕstr). Full orchestra.

grandeur (gräṅ-dŭr), *F.* 1. Grandeur. 2. Width (of intervals).

grandezza (grän-děd'-zä), *I.* Grandeur.

grandio'so, *I.* Noble. **grandisonan'te.** Sonorous.

grandsire. Changes on 5 bells. Vide DOUBLE (4).

granulato (grä-noo-lä'-tō), *I.* Slightly staccato.

grappa (gräp'pa), *I.* Brace.

grasseyer (grăs-sŭ-yā), *F.* To pronounce the *r* or *l* thickly; hence, **grasseyement** (grăs-yŭ-mäṅ), such pronunciation.

Gra'tias ag'imus, *L.* "We give thanks to Thee." Vide MASS.

gratioso (grä'-tsi-ō'so), *I.* Gracious.

grave (grä'vě in *I.*; in *F.* grăv). 1. Grave, deep, slow. 2. A slow movement. **grave harmonics.** Combinational tones. **gravement** (grăv-mäṅ), *F.* **gravemente** (grä-vě-měn'tě), *I.* Gravely. **gravezza** (gra-věd'-zä), *I.* Gravity.

gravicembalo (grä-vē-chām'-bä-lō), *I.*, **gravicem'bolo,** *I.*, **gravecem'balum,** *L.* Harpsichord.

gra'vis, *L.* Heavy. Vide ACCENTUS ECCLESIASTICI.

gravisonan'te, *I.* Loud-sounding.

gravità (grä-vĭ-tä'), *I.*, **Gravität** (grä-fē-tāt'), *G.*, **gravité** (gră-vĭ-tā), *F.* 1. Solemnity. 2. Relative depth of a tone.

grayle (grāl). *Early E.* The "Roman gradual."

grazia (gräts'-yä), *I.*, **grazie** (gräts-yā), *G.* Grace, elegance. **graziös** (grä-tsĭ-ās), *G.*, **grazio'so,** *I.* Graceful. **graziosamen'te.** Gracefully.

greater. Major (of a scale, sixth, or third).

great octave. Vide PITCH. **great organ.** Vide ORGAN. **great sixth.** A 6-5 chord with perfect 5th and major 6th.

grec (grěk), *F.* Greek. *Chorus à la G.* A chorus at the end of an act, as in Greek tragedy.

Greek Modes and Music. Vide MODES.

Grego'rian, gregorianisch (grĕ-gō-rĭ-än'-ĭsh), *G.*, **grégori'ano** (grā-gō-rĭ-ä'no), *I.*, **grégorien** (grā-gō-rĭ-äṅ), *F.* Introduced or regulated by Pope Gregory I. in the sixth century (vide his name in the B. D.). Chiefly used as a synonym for plain-chant. Gevaert in his "Les origines du chant lyrique," 1890, has shown how little reason there is for continuing the traditional view of St. Gregory as a great innovator; he may have been a codifier of music. Much credit belonging to St. Ambrose has been given to him; he did not originate the notation by letters (a-g), sometimes called the *Gregorian letters.* The so-called *Gregorian chant* or *song* is diatonic, without definite rhythm (the words dictating the metre) and keeping to the Church modes. Of *Gregorian chant*, *modes*, *tones*, *etc.* Vide PLAIN-CHANT, and MODES.

greifen (grī'-fěn), *G.* To take, to finger, to play; to stop (of violin-playing); to stretch.

grel (grěl), *G.* Shrill. **G.-heit** (hīt). Sharpness.

grelot (grŭ-lō), *F.* A small bell.

Griff (grĭf), *G.* Touch, manipulation, fingering, stretch. **G.-brett.** Finger-board. **G.-loch** (lôkh). Hole (as of a flute). **G.-saite** (zī-te). A stopped, or melody, string as opposed to a sympathetic string.

grillig (grĭl'-lĭkh), *G.* Capricious.

gringotter (grăṅ-gô-tā), *F.* To hum.

grisoller (grē-sô-lā), *F.* To warble.

grob (grôp), *G.* Coarse, deep, broad. As a prefix (of organ-pipes); "of broad scale." **G.-gedackt.** A stopped diapason of full, rough tone.

grop'po, groppet'to. Vide GRUPPO, GRUPPETTO.

gros (grō), *F.* Great. **g. tambour.** Great drum.

gros-fa (grō-fä). The old square notation.

gross (grôs), *G.*, **grosse** (grôs), *F.* Great, major. **grosse caisse** (grôs kěs), *F.* The great drum. **Grossenazard,** *G.* A stop a fifth above the diapasons. **grosse Oktave.** The great octave. Vide PITCH. **grosse**

Quinte, grosses Quintenbass. A stop in the pedals, a fifth or twelfth to the great bass. **grosse Sonate.** Grand sonata. **grosses Principal.** A 32-ft. stop. **grosses Terz.** Major third. **grosse Tierce.** Stop producing the third or tenth above the foundation-stops. **grosse Trommel.** The great drum. **grossgedackt** (gĕ-däkt). Double-stopped 16-ft. diapason.

grosso (grôs′-sō), *I.* Full, great, grand.

Grossvatertanz (grôs′fä-tĕr-tänts), *G.* "Grandfather's dance"; an old-fashioned dance.

grottes′co, *I.* Grotesque.

ground bass. Vide BASE (8).

group. 1. A series of short notes tied, or sung to one syllable. 2. A division or run. 3. A set of instruments, as *the brass.* 4. The arrangement of parts in score.

Grund (groont), *G.* Ground, foundation. **G.-akkord.** An uninverted chord. **G.-bass.** Fundamental bass. **G.-lage.** Fundamental position. **G.-ton.** Root; tonic. Fundamental of a compound tone. **G.-tonart.** The prevailing key. **G.-stimme.** The bass part.

gruppo (groop′pō), *I.* A group, formerly a trill, shake, or turn. **gruppet′to.** 1. A small group. 2. A turn.

G-Schlüssel (gā′-shlüs-sĕl), *G.* The G clef. Vide CLEF.

guaracha (gwa-rä′chä), *Sp.* A Spanish dance, with one part in triple and one in 2-4 time, the dancer often accompanying himself on the guitar.

guaranita (gwä-rä-nē′-tä), *Sp.* A small guitar.

Guarnerius. Vide the B. D.

guddok (goo-d′ôk), *Rus.* A 3-stringed violin.

gue. An obsolete Shetland violin with 2 horsehair strings played 'cello-fashion.

guerriero (goo-ĕr-rĭ-ā′-rō), *I.* Martial.

guet (gĕ), *F.* A trumpet flourish.

guia (gē′-ä), *Sp.* Fugue; conductor; leader.

guida (goo-ē′-dä), *I.* (a) Guide 1, 2, 3. (b) Vide PRESA. (c) Also, a tone through which the voice glides in singing an interval legato.

guide. 1. Subject, of fugue. 2. Antecedent of imitation. 3. A direct.

guide (gēd), *F.* Guide 1, 2. **guide-main** (mäṅ). A chiroplast, inv. by Kalkbrenner.

guidon (gē-dôṅ), *F.* A direct.

Guido′nian. Relating to Guido d'Arezzo. (Vide B. D.) **G. hand.** A diagram on an outstretched left hand of the *Aretenian syllables.* Vide SOLMISATION.

guil′tern (gĭl′-tern). Cither.

guimbard, guimbarde (găṅ-băr(d)), *F.* A jew's harp.

guion (gē′-ōn), *Sp.* A repeat sign.

guitar, *E.*, **guitare** (gĭ-tăr), *F.*, **guitarra** (gē-tär′rä), *Sp.*, **Guitarre** (gĭ-tär′-rĕ), *G.* A modern form of the lute, long-necked with frets; six-stringed; compass E-a″ (plus an octave of harmonics). The accordature is E-A-d-g-b-e′ (or E-B-e-g-b-e′). Its music is written an octave higher than it sounds. **g. d'amour.** Vide ARPEGGIONE. **g. lyre.** A French six-stringed instr. of lyre-shape.

guiterne (gē-tĕrn), *F.* Ancient guitar.

gu′nibry. A 2-stringed guitar.

Gunst (goonst), *G.* Grace, tenderness.

guracho (goo-rä′-chō), *Sp.* Vide GUARACHA.

gusla (goosh′-la). Servian 1-stringed instr. with skin sound-board.

gusli, gussel. A Russian zither.

gusto (goos-to), *I.* Taste, expression. **gran g.** The grand manner. **gustoso** (goos-to′so), **gustosamente.** Tasteful(ly).

G-ut. Vide GAMMA UT.

gut. Strings made of entrails of sheep.

gut (goot), *G.* Good. **gutdünken** (dünk′ĕn). At pleasure. **guter Takteil.** Strong beat.

gutturale (goot-too-rä′lĕ), **gutturalmen′te,** *I.* Gutteral(ly).

gyta′rah. Nubian guitar. **g. barbarych.** The Berber guitar.

H

H (In *G.* pron. hä). German name for *B-natural;* B being reserved for *B flat.* **h.** Abbr. for *horn*, *heel*, *hand.*

Habanera (ä-bä-nä'-rä), *Sp.* A dance popular in Havana; it is in 2-4 time with the first eighth note dotted; syncopation and caprice play a large part. Vide DANCE-RHYTHMS.

Haberrohr (hä'-bĕr-rōr), *G.* Shepherd's flute.

Hackbrett (häk'-brĕt), *G.* Dulcimer.

halb (hälp), *G.* Half, lesser. **halbe Applikatur.** Half-shift. **Halb-bass, -cello,** or **violine.** A small double-bass, 'cello or violin. **H.-violon.** A small double-bass. **halbgedackt** (gĕ-däkt). Half covered (of stops). **H.-instrumente.** Vide GANZINSTRUMENTE. **H.-kadenz** or **-schluss.** Half-cadence. **H.-mond.** Crescent. **H.-note.** Half-note, or **H.-taktnote.** Hand-note; in horn-playing, a stopped note. **H.-orgel,** or **-werk.** An organ with no stops lower than 8-ft. pitch. **H.-prinzipal.** An obsolete 4-ft. stop. **H.-rüdenhorn.** Vide HIEFHORN. **h.-stark.** Mezzoforte. **H.-stimme.** A half or partial stop. **H.-ton,** or **halber Ton.** Semitone. **half-cadence** or **half-close.** Vide CADENCE. **half-note.** A minim. **half-note rest.** A pause equal to a half-note. **half-shift.** Vide SHIFT. **half-step.** The smallest interval used. **half-stop.** Vide STOP.

hal'il. Vide KHALIL.

Hall (häl), *G.* Sound, clang. **hallen** (häl'lĕn). To sound, to clang. **Halldrommete** (drôm-mā-te) or **-trompete.** A powerful trumpet.

hallelujah (häl-lĕ-loo'yä), *Heb.* Alleluia.

hal'ling. Norwegian country-dance.

Halmpfeife (pfī'fĕ), *G.* Shepherd's pipe.

Hals (häls), *G.* 1. Neck (of a violin, etc.). 2. Throat. 3. Stem.

Halt (hält), *G.* A pause, a hold.

Hammer (pron. in *G.* häm'mĕr). 1. That part of the mechanism of a piano which strikes the strings and produces the tone. 2. Mallet for playing the dulcimer. 3. The striker of a bell. **tuning h.** An instr. for tightening the pegs of a piano or harp. **Hammerklavier** (klä-fēr'), *G.* The modern piano.

hanacca (hä-näk'-kä), *I.*, **hanaise** (ă-nĕz), *F.*, **Hanakisch** (hä-nä'-kĭsh), *G.* A rapid polonaise-like Moravian dance in 3-4 time.

Hand, harmonic. Vide GUIDONIAN. **hand-guide.** Chiroplast. **h.-harmonic.** Accordeon. **h.-horn.** One without valves or pistons. **h.-organ.** A portable barrel organ (q. v.). **h.-note.** In horn-playing, a stopped note.

Hand (hänt), pl. **Hände** (hĕnt'-ĕ), *G.* Hand. **H.-bassl.** An obsolete instr. between viola and 'cello. **H.-bildner** (or **-leiter**). A chiroplast. **H.-lage.** Position of the hand. **H.-stücke.** Finger-exercises. **H.-trommel.** Tambourine.

handle-piano. Vide BARREL ORGAN 2

Harfe (här'-fĕ), *G.* A harp. **Harfenbass** (här'fĕn-bâss). A bass of broken chords. **Harfensaite.** Harp-string. **Harfenspieler.** Harpist. **Harfenett.** Vide SPITZHARFE. **Harfeninstrumente.** Instrs. whose strings are plucked. **H.-laute.** Vide DITAL.

Harke (här'-ke), *G.* Fork for ruling staves.

Harmo'nia, *L.* Daughter of Mars and Venus; music in general.

Harmonic. *As an adjective.* Musical, concordant; relating to harmony (i. e., to chords, etc. as opposed to melody) and to the theory of music. **h. chord.** A generator and its harmonics. (Vide below.) **h. curve.** The figure described by a string in vibration. **h. figuration.** Broken chords, often with passing notes. **h. hand.** Vide GUIDONIAN. **h. mark.** A small circle over a note to be played as an harmonic. **h. note, tone,** vide the noun HARMONIC. **h. scale.**

The series of partials (vide ACOUSTICS). **h. stop.** A flute or reed stop having its pipes pierced midway, so that the harmonics predominate over the fundamental tone, hence **h. flute** and **h. reed.** **h. triad.** Major triad. **h. trumpet.** The sackbut.

As a noun (frequently used in the plural). 1. One of the many partial tones that go to make up the compound vibration we call tone, this compound being called by the name of its generator. (Vide ACOUSTICS.) 2. A vibrating string when lightly touched at a nodal point (as that of a half, 3d, 4th, or 5th, etc., of the string's length) will vibrate in divisions (2, 3, 4, or 5, etc.), each division sounding the same tone respectively an octave, a 12th, 15th or 17th, etc., higher than the string. These produce a choir-like unison of exquisite sweetness whose flutiness has given them the name **flageolet-tones.** These harmonics if produced from an open string are called **natural**; from a stopped string, **artificial.** Harmonics are called for by the word *flageolet* or its abbr. *fl.;* or the words *flautando*, *flautato*, or *flûte*, or by a small circle (o) called the **harmonic-mark** over the note to be touched, or by writing a black note indicating the open string, a diamond-headed note above it showing where the string is to be touched, and a small note above to indicate the actual sound. **Grave Harmonics.** Combinational tones. "Properly speaking, the harmonics of any compound tone are other compound tones of which the primes are partials of the original compound tone of which they are said to be harmonics."
—A. J. ELLIS.

Harmon'ica. 1. An arrangement by Benj. Franklin of musical glasses in a scale, on a spindle turned by a treadle. The glasses were moistened in a trough, and as they revolved melodies and chords could be played. F. called his device **armonica.** 2. The **mouth-harmonica** or **harmonicon** is a reed mouth-instr. producing different tones when the breath is inhaled and exhaled. 3. A delicate stop. **Harmonica-ätherisch** (ā'-tĕr-ĭsh), *G.* A delicate mixture-stop. **harmonichord.** Vide PIANO-VIOLIN.

harmonicello (chĕl'-lō). A 'cello-like instr. with 15 strings (5 of them wire) inv. by J. K. Bischoff, Nürnberg, 18th century.

harmonici. Vide CANONICI.

harmon'icon. 1. Vide HARMONICA. 2. A keyed harmonica with flue-stop, inv. by W. C. Müller. 3. An orchestrion.

harmoni-cor, *F.* A wind-instr. with harmonium-like reeds in a clarinet-like tube, inv. by Jaulin, Paris.

harmo'nicum. An improved bandonion; virtually an accordeon worked with treadles, inv. by Brendl and Klosser, Saxony, 1893.

Harmonie (här-mō-nē'), *G.* 1. Harmony. 2. A chord. 3. (a) The wind-instruments collectively, or (b) music for them. **h.-eigen**, Chordal; appropriate or native to the harmony; opposed to **h.-fremd**, foreign. **H.-lehre** (lā-rĕ). Theory of music. **H.-musik.** Vide HARMONIE 3. **H.-trompete.** A trumpet employing stopped tones with success. **H.-verständiger** (fĕr-shtĕn'-dĭkh'-r). A harmonist. **harmoniren** (här-mō-nē'-rĕn). To harmonise. **harmo'nisch.** Harmonious.

harmonist. One versed in the laws of music.

harmonie (ăr-mō-nē), *F.* 1. Harmony. 2. Harmonics. **harmonieux** (ăr-mōn-yŭ'). Harmonious. **harmonieusement** (yŭz-mäṅ). Harmoniously.

Harmo'nika, *G.* 1. Accordeon. 2. Concertina. **H.-töne.** Vide HARMONICS.

Harmo'niker, *G.* Harmonici.

harmon'iphon. An instr. with keyboard, inv. 1837, by Panis, of Paris, to supply the place of oboes in orchestras. The sounds are produced from reeds acted upon by currents of air,

harmonique (ăr-mō-nēk), *F.* Harmonic, applied to pipes of double length.

harmoniquement (ăr-mō-nēk-mäṅ), *F.* Harmonically.

harmo'nium. Vide REED-ORGAN.

har'monise. To combine two or more parts in accordance with the laws of music; to add accompanying chords to a melody.

harmonom'eter. A monochord.

harmony, chromatic (or **diatonic**). That characterised by chromatic (or diatonic) progression. **close h.** That in which the 3 highest parts do not cover more than an octave; opposed to **open, dispersed,** or **extended h. compound h.** That in which some of the tones are doubled; opposed to **simple h. essential h.** (a) The fundamental chords of a key. (b) The harmonic outline stripped of embellishment. **figured h.** That in which the chord progressions are embellished variously; opposed to **plain** or **natural h.,** the common triad. **forbidden h.** A chord whose construction or approach is contrary to the rules of Harmony. **suspended h.** That in which one or more notes is suspended. **pure h.** (as of a string-quintet). Opposed to **tempered h.,** as of a piano. Vide TEMPERAMENT. **strict h.** That which is rigidly obedient to the rules; opposed to **free h. Two-part** (etc.) **h.** That in which two (or more) parts appear.

Modern Harmony in Practice.

By A. J. Goodrich.

[Note.—Many of the terms touched upon here will be found treated in more detail under their names.—*Ed.*]

IN its broader sense Harmony embraces the origin and classification of chords, their rearrangement, inversion, and progression; modulation, resolution, transition, false relation, sequence, suspension, chromatic harmonisation and other topics too numerous to mention here. Yet the fundamental principles of harmony may be easily explained and readily understood. ¶We begin with concords because they are most euphonious and not subject to the somewhat complex theories of resolution. A concord or consonant triad consists of a normal ("perfect") 5th and a major or minor 3d from the root. When the intervals stand in this order the lowest note is the root, or the name-note of the chord. It would thus appear to the eye *all upon lines or all upon spaces:* thus *G b d* form the chord of *G* major. *G, b flat, and d,* would form the chord of *G* minor. ¶Every major key bears six concords, the imperfect triad on the leading note not being a concord. ¶The reader may now sound upon a piano or organ these six concords, each in its first or root position. After sounding the first chord and before proceeding to the next, ascertain the gender,—that is, whether it is masculine (major), or feminine (minor). These distinctions should be determined by the auricular sense, and also by the visual sense. Practice and theory should be thus combined. ¶From the theory of scales and keys and intervals [vide these terms] the reader is supposed to know whether a given chord represents a major or a minor key. The 1st, 3d, and 5th, of every major scale form a major concord : the same numbers in a minor key yield a minor concord. But it is still more important that the ear shall be trained to distinguish between these genders, because music appeals most directly to the auricular faculties.

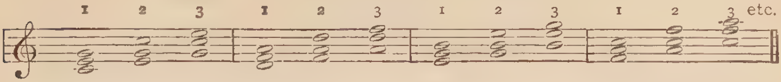
CONCORDS CLASSIFIED.

When all the concords have been sounded and their characteristics recognised, they should be classified. How many major? How many minor? Which degrees of the scale bear major and which minor concords? ¶ Technical terms may be then applied : chord of the tonic, 1 ; chord of the subdominant, 4 ; chord of the dominant, 5 ; chord of the super-dominant (relative minor of the tonic), 6 ; chord of the super-tonic, 2 ; chord of the mediant, 3. In other words we have as elemental material, the chords of the tonic, subdominant, and dominant (always major in a major key) and the relative minors [vide RELATIVE] of these. This process should be repeated in all the major keys.

CONCORDS REARRANGED.

A chord has as many close positions as it has letters. In the first position the root is lowest. In the second position the root is highest, while the third is below. In the third position the root is in the middle, the 5th being below and the 3d above. ¶ At first the different positions are to be effected by rearranging the letters thus : *C*, *e*, *g*, root position of the *C* chord. Place the *C* last (an octave higher), and the second position will result *e*, *g*, *C*. Now place the *e* last (an octave higher), and the third position will appear. —*g*, *C*, *e*. Since no new element has been introduced it is evident that the chord still remains and that *C* is the root. The capital letter serves to indicate to the eye whether the theoretical root is below, in the middle, or at the top. (A distinction is to be made between these simple rearrangements of concords and the actual *inversion* of chords. Inversion comes much later.) Every concord in the key is to be rearranged by means of letters, as indicated, and the different positions are to be numbered in regular order 1, 2, 3. ¶ The six concords are now to be rearranged on the key-board, using the letter schemes as a preliminary guide. After the six chords have thus been played in their three close positions the process should be continued in other keys without the aid of letters or written notes. ¶ Care must be exercised not to add any new element to the tones of a given chord while its rearrangements are being played. For instance, in the second position of the *F* chord pupils sometimes produce the *A* minor triad by playing *a*, *C*, *e*, instead of *a, c, F.* Sound all the concords in their three close positions in every major key. (See Ex. 1.) ¶ Also it is desirable to play the rearrangements in this

Example I.

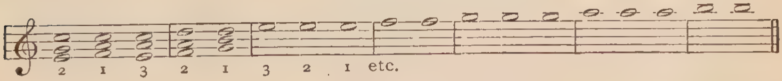


manner descending, as well as ascending. (Interesting examples in this style may be invented.)

Preliminary Harmonisation.

The six rearranged chords in any given key are now selected as a guide. These must appear in notation. Every tone in the major scale of *C* is to be harmonised with as many concords as contain the note to be illustrated. This is to be accomplished at the instrument. 1. Select *c″* (an octave above middle *c*). This is a stationary tone representing, for instance, a soprano part. 2. How many of the six concords in this key contain *c?* (Examine the chart of rearranged chords in *C*, always beginning with the first chord, and ascertain how many contain *c*,—whether above or below is immaterial.) 3. What is the first chord that contains a *c?* What position has *c* at the top? 4. Play this. 5. What is the next chord containing *c?* 6. What position has *c* uppermost? 7. Play this, keeping the same finger (5) upon 3d space *c″*. 8. What is the third chord containing *c?* In what position is *c* uppermost? 9. Play this, the *c* being still in the soprano part, highest. If this much has been correctly executed the following results will appear: The *C* chord will be in its second position, the *F* chord in its first position, and the *A* minor chord in its third position, *e, A, c.* Each chord is to be sounded simultaneously, the letters which represent notes are read from below, upward, therefore *e, g, C,* indicate that the chord of *C* is to be struck, *C* being uppermost. Repeat the process at the piano: *C* chord, 2. *F* chord, 1. *A* minor chord, 3. The fingering should be $\begin{smallmatrix}5&5&5\\2&3&3\\1&1&1\end{smallmatrix}$. (See Ex. 2.) ¶ The

Example II.

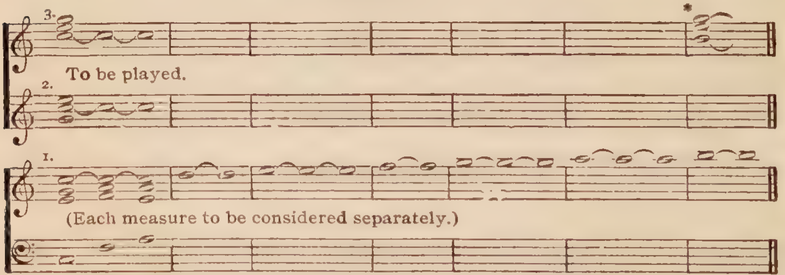


second chord of the scale is now selected, and this is to be harmonically illustrated in the same manner. 1. How many concords in the key of *C* contain *d?* (Do not use the imperfect triad in any of these elementary exercises.) 2. What is the first chord containing *d?* 3. What position has *d* at the top? 4. Play this. 5. What is the other chord having a *d?* (Mention the letter-name of the chord and say whether it be masculine or feminine.) 6. What position of the *G* chord has *d* at the top? 7. Play it, then repeat. In this manner every tone in the key of *C* should be harmonically illustrated. Only the six concords in this key are to be used, though each one may be played in any of its three close positions, according to circumstances. Transpose to other major keys.

SIMPLE THEORY OF STRICT CHORD PROGRESSION.

Any tone which occurs in any two different chords is called a *connecting tone.* Every connecting tone is played by the same finger in both chords or sung by the same voice. When there are two notes in common between two chords in progression, the connecting tones are retained, or remain stationary —tied or played by the same finger. (The previous elementary progressions agree with this theory.) ¶ Now arrange a score of four staves, the bass staff below and three treble staves above. On the first treble staff write the progression *C, F, A* minor, keeping the connecting notes stationary. On the second treble staff write the *C* chord in its next position above, *g, C, e.* Then write the *F* chord (with *c* in the middle) and the *A* minor chord with *a* and *c* tied from the preceding. On the third or highest treble staff write the *C* chord in its first position and proceed to make the same progression, *i. e., C* to *F,* and *F* to *A.* It is to be understood that the progressions on the two upper staves are similar to those on the lowest treble staff, 2 and 3 being rearrangements of 1. In each instance the same principles are to be applied.

EXAMPLE III.



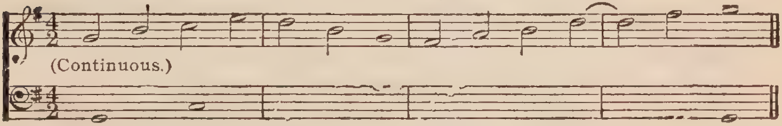
* *Write an octave lower when the parts run too high.*

For instance in progressing from the *C* to the *F* the connecting note (*c*) will appear alternately in the soprano, mezzo-soprano, and contralto parts. When the first measure is completed in the three treble parts, vertically, add the roots in the bass staff immediately beneath the treble chords. The bass part moves fundamentally, from root to root, while the treble parts progress melodically, that is without skipping. Do not skip the bass part up or down *more than a 5th.* ¶ Proceed to harmonise *d* with the two concords which accompany it: then write two rearrangements above. Observe strictly the connecting-note principle. When the second measure is completed in the treble parts add the roots in the bass as before. Every tone in the scale is to be treated similarly—2, 4 and 7 having but two chords each as accompanying harmonies. (See Ex. 3.) ¶ After this scheme has been worked out on paper, choose another key and proceed to make a similar example at the key-board, without the aid of notes except perhaps the rearranged chords, which may be used as a chart. Continue this process in several other major keys, until the progressions can be played readily and correctly.

MELODIC SKIPS OF A 3D.

When the melody skips up or down a 3d the accompanying harmony remains the same. In other words the melody skip may be accompanied by any chord in the key which contains both notes of the melodic interval. This has been partially illustrated in the rearrangement of concords. Therefore *c* and *e* may be accompanied by the *C* chord or the *A* minor chord, but *not by both chords.* When the melody skips, the bass remains stationary as a connecting note. Consequently there is always a connecting note either above or below in the present examples. A skipping theme is given and this should be harmonised at the piano and on paper. (See Ex. 4.)

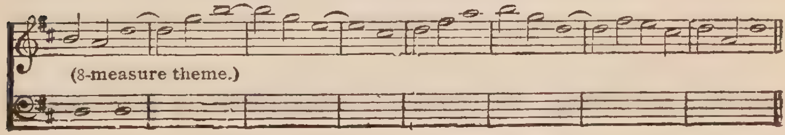
EXAMPLE IV.



SKIPS OF A 4TH.

These are harmonised by the same principle, though a skip of a fourth admits but one chord as accompaniment: that chord which contains both notes of the skip furnishes the solution. During the skip the bass remains, and acts as a connecting note. Example 5 is to be harmonised practically and theoretically, as explained.

EXAMPLE V.



Harmonic Warnings for Composers.

By A. J. Goodrich.

1. Don't use any intervals in parallel movement *except* these:

(*a*) Unisons, and octaves when the latter are above or below, with no harmony between the octaves.

(*b*) Major or minor thirds, ascending or descending diatonically.

(*c*) Minor thirds ascending or descending chromatically.

(*d*) Major thirds ascending or descending chromatically. (These were formerly forbidden, but modern composers use them freely for certain purposes. They are, however, rather harsh and incisive.)

(*e*) Major or minor sixths ascending or descending diatonically—like the thirds.

(*f*) Major sixths up or down chromatically.

(*g*) Minor sixths up or down chromatically. (These are inversions of the major thirds, and therefore the same remarks apply.)

(*h*) Augmented fourths may ascend or descend chromatically where they form parts of diminished chords in succession. (The exigencies of notation will require that the imperfect fifth—which is an harmonic equivalent of the augmented fourth—shall appear occasionally in place of the latter. Thus, *c* and *f* sharp may be followed by *b* and *f* natural. Practically the two intervals are identical and interchangeable.)

(*i*) Descending augmented fourths may occur in a series of dominant seventh chords proceeding according to the dominant relation—up a fourth or down a fifth.

2. Don't use *any* of these intervals in parallel movement:

(*a*) Major or minor seconds, ascending or descending.

(*b*) Normal or "perfect" fifths, especially between bass and soprano, or contralto and soprano. The imperfect may follow the perfect fifth. But the reverse of this is rather rough and generally ineffective.

(*c*) [Normal fourths, when they are accompanied by diatonic thirds, above or below, have been frequently employed. A succession of triads in their second or third close positions necessarily involves parallel fourths, as in the Finale to Beethoven's op. 2, *II.*] Parallel fourths ought to be excluded from strict two-part counterpoint, as they are too much inclined to vacuousness.

(*d*) Major or minor sevenths are not to be used in parallel succession. Diminished sevenths sound like major sixths. Therefore these two intervals may succeed each other alternately.

(*e*) Parallel octaves have always been forbidden, and usually their effect is awkward or confusing. Yet hundreds of instances might be quoted from the masters. A simple illustration is the little Romance from Schumann usually coupled with his "Träumerei"—the theme above is doubled by a solo bass part below.

(*f*) Cross relation or false relation is another pitfall into which the young composer is likely to stumble. The effect is sometimes very unpleasant and at other times perfectly satisfactory. ¶ The student should avoid at all times all interdicted or suspicious progressions, even though the "evil" be more fancied than real. If he becomes a creative artist he must eventually act on his own responsibility, free and independent of all prescription and formula.

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harp, *E.*, **harpe** (ärp), *F.* A stringed triangular instr. of great antiquity and variety. The gut-strings which are plucked with both hands are necessarily diatonic. In the old single-action harp (key of E flat, compass F′-d′′′′) the notes could be raised a half-tone by the use of pedals. Thanks to the ingenuity of Sebastian Erard, who in 1820 perfected the "double-action harp," all keys are obtainable on the modern harp in fairly quick succession, by the manipulation of seven pedals each raising a string and all its octaves a half or a whole tone. Thus by sharpening or flattening the proper tones, any key may be obtained. The natural scale is C♭, and the more sharps in the key the less the sonority; double flats and sharps are impossible, and remote modulation difficult. There are 46 (or 47) strings, compass C′ flat–f′′′′ (or g′′′′ flat). **double h.** One with 2 rows of differently tuned strings. **triple h.** (such as the Welsh). One with 3 rows. **Æolian h., h. éolienne.** Vide ÆOLIAN. **couched h.** The spinet. **pointed h.** Vide SPITZHARFE. **chromatic h.** Inv. by Pfranger; it has, however, too many strings. **jew's harp.** A small instr. with metal tongue, played upon by placing it between the teeth, and striking with the tongue and the finger; the breath determines the tone; known in the trade as "Irish harp." **h. instruments.** Those whose strings are not bowed.

harpechorde (ärp-kôrd), *F.*, **harpicordo** (är-pĭ-kôr′-dō), *I.* The harpsichord.

harpeggiren (här-pĕd-jē′rĕn), *G.* Vide ARPEGGIATE.

harpe-lute. Vide DITAL. **harp-pedal.** The soft pedal of a piano.

harpo-lyre. A 3-necked, 21-stringed guitar, inv. by Salomon, 1829.

harp′secol. Vide HARPSICHORD.

harp′sichord. A precursor of the modern piano, whose strings were set in vibration by jacks carrying quills or bits of hard leather (instead of tangents, as in the clavichord). Sometimes it had more than one key-board as in the **vis-à-vis** (vē-zä-vē), which had a key-board at each end. The **double h.** had 2 unison strings and an octave for each tone; and stops for varying the use of these. The **harmonica h.** is an harmonica with key-board.

harp-style. Arpeggio style.

harp-way tuning. Early English accordatures of the viol da gamba facilitating arpeggios.

harsur or **hasur** (hä′-zoor), *Heb.* A Hebrew instr. of 10 strings.

hart, *G.* Major; hard; unprepared. **h. verminderter Dreiklang.** A triad with major 3d and diminished 5th. **hartklingend.** Harsh-sounding.

hâte (ät), *F.* Haste, speed.

haubois (ō-bwä), *F.* An oboe.

Haupt (howpt), *G.* Head, principal. **H.-accent.** Principal accent. **H.-akkord.** Fundamental triad. **H.-gesang, H.-melodie.** Principal melody. **H.-kadenz.** Full cadence. **H.-kirche.** Cathedral. **H.-manual.** The great manual; the great organ. **H.-note.** 1. The principal note in a shake, turn or trill. 2. The chord-note. 3. Accented note. 4. Melody-note. **H.-periode.** Principal period. **H.-probe.** The final rehearsal. **H.-satz.** Principal theme, subject or idea. **H.-schluss.** Final cadence. **H.-septime.** Dominant 7th. **H.-stimme.** Principal part. **H.-thema.** Principal theme. **H.-ton.** 1. Fundamental or principal tone. 2. The tonic. 3. The 5th in a minor triad. **H.-tonart.** The principal key. **H.-werk.** Great organ.

hausse (ōs), *F.* Nut of a bow.

hausser (ōs-sā), *F.* To raise the pitch.

haut (ō), **haute** (ōte), *F.* Acute, shrill, **high.** **haute-contre** (ōt-kôṅtr). High tenor. **haute-dessus** (ōt-dĕs-sü). High treble, soprano. **hautement** (ōt-mäṅ). Haughtily. **haute-taille** (ōt-tä-ē). High tenor.

hautb. Abbr. of *Hautboy.*

hautbois (ō-bwä), *F.*, **hautboy** (ho′-boy), *E.* 1. The oboe. 2. An 8-ft. reed-stop. **h.-d'amour.** An organ-stop. Vide OBOE. **hautboy-clarion.** Vide OCTAVE HAUTBOY.

H.-bes (hä-bĕs), *G.* B double flat. **H.-dur** (hä-door). B major.

head. 1. The part of the note which marks its position on the staff. 2. Point of a bow. 3. Membrane of a drum. 4. The part above the neck of violins, etc., containing the pegs. **head voice.** The upper or highest register of the voice.

heel. The wooden brace fastening the neck of violins, etc., to the body.

Heerhorn (hār′-hôrn), *G.* A military trumpet. **Heerpauke** (hār′pow-ke), *G.* Old kettle-drum, tymbal. **Heerpauker.** Kettle-drummer.

heftig (hĕf′-tĭkh), *G.* Boisterous, passionate. **Heftigkeit** (kīt). Vehemence.

heimlich (hīm′-lĭkh), *G.* Secret, stealthy, mysterious.

heiss (hīs), *G.* Hot, ardent.

heiter (hī′tĕr), *G.* Serene, glad.

Heldenlied (hĕl′dĕn-lēt), *G.* Hero-song. **heldenmüthig** (mü-tĭkh). Heroic. **Heldentenor.** Dramatic tenor.

hel′icon, *E.*, **Hel′ikon,** *G.* 1. A military bass brass wind-instr., carried over the shoulder; scales, F, E flat, C and B flat (the lowest tone of the bass of which is $B_{,,}$). 2. Ancient 9-stringed device showing the theory of intervals.

hell (hĕl), *G.* Clear, bright.

helper. An octave-pipe set beside one of 8-ft. pitch to add to its brilliance.

hem′i, *G.* Half. **hemidemisemiquaver (-rest).** A 64th note (or rest). **hemidiapen′te.** Diminished fifth. **hemidit′onos,** *Gr.* Minor third.

hemio′la, hemio′lia, *Gr.* 1. The ratio 3:2. 2. Quintuple time. 3. Interval of a 5th. 4. A triplet. 5. Vide NOTATION (COLOUR).

hemiope, *Gr.* An ancient three-holed flute.

hemiphrase. One bar of a phrase.

hemito′nium, *Gr.* A semitone in Greek music (ratio 256 : 243).

heptachord. 1. Interval of a seventh. 2. A 7-stringed instr. 3. A Greek series of 7 tones with half-tone step between the 3d and 4th.

heptade (hĕp′-tăd), **hep′tadechord,** *E.* Vide ELLIS.

heptam′eris, *Gr.* A seventh part of a meris.

Herabstrich (hār′-äp′strĭkh), *G.* Down-bow. **Heraufstrich** (hār′-owf-strĭkh). Up-bow.

heraufgehen (hār-owf′gāĕn), *G.* To ascend.

hero′ic, *E.*, **heroisch** (hār′-ō-ĭsh), *G.*, **héroïque** (ā-rō-ēk), *F.* Bold, brave. Vide EROICA.

Herstrich (hār-strĭkh), *G.* Down-bow (on 'cello and double-bass). **Herunterstrich,** *G.* Down-bow (on the violin, etc.).

hervorgehoben (hār-fôr′ghĕ-hō′ben), **hervorhebend** (hā′bĕnt), **hervortretend** (trā-tĕnt), *G.* With emphasis.

Herz (hĕrts), *G.* "Heart." Vide TASSEAU.

herzig (hĕrts-ikh), **herzlich** (lĭkh), *G.* Tender.

Hes (hĕs), *G.* B flat when directly derived from B natural (or H). **Heses,** B double flat.

heulen (hoi′-lĕn), *G.* To cipher.

hexachord, *Gr.*, **hexachorde** (ĕx-ä-kôrd), *F.* 1. A scale, or system, of six sounds. 2. A sixth. 3. A six-stringed lyre.

hexam′eron, *Gr.* Group of six pieces.

hex′aphonic. Composed of six voices.

hey de guise (ĕ-dŭ-gēze), *F.* A country-dance.

hia′tus. A gap.

hidden. 1. Obscured, covered, yet implied; thus in the skip, say, from *e* to *g*, the tone *f* is implied though not struck or dwelt on; it could be called **hidden.** But the term is used rather of intervals similarly implied, thus in the progression, say from e–c to g–d, the tone *f* is passed over, and as *f* makes with *c* the same interval as *g* with *d*, that is, a perfect fifth, the progression becomes a **hidden** or **implied fifth,** and is put under the same ban by stricter theorists, though sanctioned by free practice. Similarly a progression, as of g–b′ to c–c′ contains **hidden octaves.** 2. **h. canon.** Close canon.

Hief (hēf), **Hiefstoss** (shtôss), *G.* Sound of the hunting-horn. **Hiefhorn, Hifthorn** (hĭft), **Hüfthorn** (hĭft). A wooden hunt-horn with 2 or 3 notes, and in 3 pitches: **H.-zinke** (tsĭnk-kĕ). High. **Rüdenhorn** (rüd′-n). Low. **Halb-rüdenhorn.** Medium.

hierophon (hēr′-ō-fōn), *Gr.* Singer of hymns.

higgai′on se′lah, *Heb.* A term, perhaps calling for stringed instr. and trumpets.

high. 1. Acute in pitch. 2. Upper, or first, as **h.** *soprano.* **high bass.** A baritone. **higher rhythm.** A rhythm composed of smaller ones. **High mass.** Vide MASS. **h. tenor.** Counter-tenor. **h. treble clef.** The G clef on the first line.

hilfs-. Same as **hülfs-.**

Hinaufstrich (hĭn-owf′strĭkh), *G.* Up-bow on the violin, etc. **Hinstrich** (hĭn′-strĭkh), *G.* Up-bow on ’cello and double-bass.

Hintersatz, *G.* An old mixture-stop, re-enforcing the open diapason.

Hirtenflöte (hĭrt′-ĕn-flā′-tĕ), *G.* Shepherd's flute. **Hirtengedicht** (gĕ-dĭkht). Pastoral poem. **H.-lied** (lēt). Pastoral song. **H.-pfeife** (pfī-fe). Pastoral pipe. **hirtlich** (hĭrt′-lĭkh). Pastoral, rural.

His (hĭs), *G.* B♯. **hisis** (hĭs′ĭs), *G.* B double sharp.

H.-moll (hä′môl), *G.* B minor.

Hoboe (hō-bō′-ĕ), **Hoboy** (hō-bōē), *G.* Oboe. **Hobo′ist,** *G.* Oboist.

hoch (hôkh), *G.* High, sharp, very. **Hochamt** (hôkh ämt). High Mass. **h. feierlich** (fī′-ĕr-likh). Very solemn. **H.-gesang, H.-lied** (lēt). Ode, hymn. **H.-horn.** Oboe. **H.-muth** (moot). Elevation, pride. **Hochzeitsgedicht** (tsīts), **Hochzeitslied.** Wedding-song. **Hochzeitsmarsch.** Wedding-march. **höchsten** (hĕkh′-shtĕn), *G.* Highest.

hock′et, hocqu′etus. 1. An abrupt rest. 2. Old English part-music full of rests and abruptness.

Hof (hôf), *G.* Court; hence, **H.-kapelle (Konzert).** Court orchestra (concert). **H.-musikant** (moo-zi-kant). Court musician. **H.-organist.** Court organist.

höflich (hĕf′lĭkh), *G.* Graceful. **Hoflichkeit** (kīt). Grace.

Höhe (hā′ĕ), *G.* Height, acuteness; upper register of; as *Oboen-höhe.*

hoheit (hō′hīt), *G.* Dignity, loftiness.

Hohlflöte (hōl′flā-tē), *G.* "Hollow-toned flute." Open flue-stop of various pitches; in the smaller called **Hohlpfeifen.** The mutation-stop in the fifth is called **Hohlquinte.**

hok′et, hock′et. A quint-stop.

hold (hōlt), *G.* Pleasing, sweet.

hold. The fermate. **holding-note.**

A note sustained while others are in motion.

hold′ing. *Old F.* Burden.

Holzbläser (hôlts′blā-zĕr), *G.* Player(s) on **Holz′blasinstrumente,** or wood-wind instruments.

hölzernes Gelächter (hĕlts′-ĕr-nĕs gĕ-lĕkh′-tĕr), *G.* Xylophone.

Holzflöte (hôlts′flā-tĕ), *G.* "Wood-flute"; a stop.

Holz′harmonika, *G.* Xylophone.

hom′ophone. A letter or character denoting the same sound as another; thus a♯ and b♭ are homophones. **homophon′ic, homoph′onous.** 1. Noncontrapuntal, lyric, marked by one melody in predominance. Vide POLYPHONIC. 2. In unison. Vide ANTIPHONIC. **homoph′ony,** *E.*, **homophonie** (ôm-ôf-ôn-ē), *F.* Music that is homophonic 1 or 2.

hook. The stroke added to the stem of notes smaller than ¼ notes.

hop′per. In piano action, the escapement-lever.

Hop′ser, Hops-tanz (tänts), *G.* Country-dance. **Hopswalzer** (hôps′ väl-tsĕr), *G.* Quick waltzes.

hoq′uetus. Hocket.

hora (pl. **horae**), *L.* Hour(s). **horae canonicae.** Canonic hours, those at which services are held: **lauds.** Sunrise. **prime.** First hour (6 a.m.). **tierce** (or **terce**). 3d (9 a.m.). **Sext.** 6th (noon). **nones.** 9th (3 p.m.). **vespers.** Evening. **compline.** Final. Services during the night are called **nocturns**; the word **matins** includes both nocturns and lauds. **horae regulares.** Chant sung at regular hours.

horn (*G.* pl. **Hörner**) (hĕrn′ĕr), *E.* & *G.* General name for all metal wind-instruments. Specifically, the **French horn,** a brass conical tube variously curved, with a flaring bell at one end, and a cupped mouthpiece at the other; the shape of this mouthpiece, and the ratio of the width to the length of the tube determining the quality of the instr. The old ***natural horn*** was diatonic, producing only the tones of its natural scale, some intermediate tones being obtained by putting the hand in the bell, or "stopping" the tone. The key of the horn was changed by taking out one section of its tube (a ***crook***), and inserting a section longer or shorter, thus lowering or raising the key. The tone series was thus incomplete, and the *stopped tones* were inaccurate. The natural tones depend on the amount of wind-pressure (or in F, **embouchure,** lipping) which must vary with each note according to the natural scale (see ACOUSTICS).

The horn of this century has gradually displaced the natural horn. It is provided with valves (or auxiliary tubes), which practically lengthen or shorten the tube instantaneously. The tone is produced by **embouchure** combined with valve-manipulation until a complete chromatic scale is obtainable. *Stopped tones* are now not necessary, though available for special effects; they are called for by the sign +, by the word "stopped," or by **"son bouché"** (sôn boo-shā), and are weirdly tragic or romantic.

The range of the horn depends upon its key, the scale of each consisting of a fundamental tone, and the natural series of partials (vide ACOUSTICS), the intermediate tones between the 3d and the 16th partial being obtained by valves or stopping. The horn in C thus sounds *C*, *c*, *g*–*c″*, from *g* to *c″* being nearly complete chromatically, the upper notes being risky. The other horns are lower by the interval between their key and C; they are B flat, A, A flat, G, F, E, E flat, D, C *basso*, B flat *basso*. The keys F♯ (G flat), C♯ (D flat), B and A *basso* are obtained not by changing crooks, but by drawing out a special slide which lowers the key a semitone. In valve-horns the F horn is by far most common. Music for horns is now always written in the G clef, the F clef being used for the low notes, which are always written an octave lower than they sound. For convenience of embouchure, the notes are written as if the horn were always in C, and the player so plays it; but the crook used governs the tone, and a C on the staff sounds as the F below on an **F horn,** as A flat on the A flat horn, etc. **Alpine h.** A wooden horn 8 ft. long. **basset h.** Vide BASSET. **hunting-h.** The primitive *natural* or *French horn.* **horn-band.** A band of trumpeters. A *Russian H-B.* is one in which each hunting-horn plays but one note. **horning.** Vide SHIVAREE. **Hornmusik',** *G.* Music for the brass. **Hornquinten,** *G.* The hidden fifths prevalent in music for two horns. **Hornsordin',** *G.* A conical or pear-shaped mute inserted in the bell.

hornpipe. A old E. shawm with a bell of horn; hence, an old E. dance of great vivacity, in 3-4 or 4-4 time.

Hosan'na, Hosian'na, *Heb.* "Save, I pray," an interjection in prayer, hence part of the Sanctus. Vide MASS.

Hose (hō'-zĕ), *G.* Boot of a pipe.

houl (howl). A Persian military drum.

hours. Vide HORÆ.

hreol (wrā'ōl). A Danish peasant-dance.

H. S. Abbr. for *Hauptsatz.*

huehuetl, huehuitl (wā-wāt'-'l). An Aztec drum 3 feet high with a membrane that could be tightened at will, changing the pitch and furnishing an harmonic bass.

Hüfthorn (hĭft-hôrn), *G.* Bugle-horn.

hug'gab, *Heb.* 1. An organ. 2. Pan's pipes.

huitpied (wēt-pĭ-ā), *F.* Eight feet (of stops). **huitpieds.** An organ with no stops larger than 8 ft.

Huldigungsmarsch (hool-dĭ-goongks-märsh), *G.* A solemn march for reviews.

Hülfs- (hĭlfs), *G.* Auxiliary. **Hülfslinien** (lē'-nĭ-ĕn). Ledger-lines. **H.-note, H.-ton.** Auxiliary, accessory note. **H.-stimme** (shtĭm'mĕ). A mutation-stop.

Hummel (hoom'mel), **Hümmelchen** (hĭm'mĕl-khĕn), *G.* 1. A bagpipe. 2. In organs the thorough-bass drone. 3. The Balalaika, because it had a sympathetic or drone-string. 4. The drones in a hurdy-gurdy.

hummen (hoom'mĕn), *G.* To hum.

Humor (hoo'-mor), *G.* Humour, whim. **Humoreske** (hoo'mo-rĕs'ke), *G.*, **humoresque** (ü-môr-ĕsk), *F.* A humorous or whimsical composition.

hunting-horn. A bugle or French horn. **hunting-song.** Song in praise of the chase. **hunt's-up.** A boisterous morning-song.

hurdy-gurdy. An old instr. with four strings, acted on by a wheel rubbed in resin. Two of the strings are stopped by certain keys, the others act as a drone-bass; compass *g–g''*.

hurry. Premonitory roll of drum or tremolo of strings in stage-music.

hurtig (hoor'tĭkh), *G.* Quick, allegro. **H.-keit** (kīt). Agility.

hydraul'icon, hydraulic organ. An instr. older than the wind-organ, inv. 180 B.C., by Ktesibios of Alexandria, the wind-pressure being regulated by water.

hymn, *F.*, **hymne** (ēmn), *F.*, **Hymne** (hēm'nĕ), *G.* A sacred or patriotic song. **h. vesper.** A hymn sung in the R. C. Vesper service. **hymnal, hymn-book.** A collection of hymns. **hymnology, hymnologie** (ēm-nŏl-ō-zhē). Vide next page.

hymnus, *L.* A hymn. **h. Ambrosianus.** The Ambrosian chant.

Hymnology.

By H. E. Krehbiel.

HYMNS, in the sense in which we apply the term, as an adjunct of Christian worship, appear to have been used from the earliest days of the Church. The early Christians naturally borrowed their music from their forefathers in Judea, Greece, and Rome, and the Church thus was quite lacking in any uniformity in this element of worship. Not till the various branches of the Church in the Roman Empire were united under a Christian Emperor, Constantine, is there evidence of attempts to form a system. The first result of this was the Ambrosian chant, and later, the Gregorian, at first congregational, later confined exclusively to the priest. Famous Latin hymns, like the "Te Deum," "Magnificat," "Benedictus," etc., were in use from very early days of the Church, being sung to plain-chant melodies. In the period of the great Church composers—Josquin des Prés, Palestrina, Orlando di Lasso, and others, these hymn-tunes were often used as *canti fermi* for masses and motets ; and Palestrina also used them as the basis for a set of "Hymns for the Entire Year," one of the most important of his works. ¶In the meantime a more popular development of hymnal music had been going on in the Mysteries and Miracle-plays, outside the immediate supervision of the Church, that were so conspicuous a feature of popular life and worship in the Middle Ages. In the Church itself the music had been entirely in the hands of the priests and the regular choirs. At the time of the Reformation, however, Luther introduced a great change in this respect, for which the ground was already prepared by the popular development of hymn-singing just mentioned. The chief note of the Reformation was individuality in worship, the transfer of its chief features from the priest to the congregation ; and in line with this principle Luther laid great stress on the reintroduction of congregational singing, which had been abandoned since the early days of the Church. Luther produced a great number of hymns, the words of which he fitted to popular melodies of the day. The first Lutheran hymn-book was published in 1524 ; it was in the vernacular and its popularity in Germany soon became enormous, leading to the speedy issue of innumerable other works of the same kind. Luther not only used the melodies of folk-songs for these hymns, but caused new tunes to be written, and some of them—notably the most famous, "Ein' feste Burg ist unser Gott,"—he is said to have composed himself. It ought to be said, however, that his authorship of the music of this "Battle Hymn of the Reformation" has been disputed. They were all broad choral tunes simply harmonised, such as remain to-day in constant use in Germany, and formed the model for the hymns of the whole Protestant Church. In France the metrical psalms of Marot and Beza were as enthusiastically received by the Protestants as Luther's hymns in Germany; they were originally sung to popular tunes of the day as contained in a psalter published in 1542, by Calvin, in Geneva. Thereafter numerous other collections were published, notably one by Claude Goudimel, in 1565. ¶ In England the general cultivation of part-singing in the madrigals made the acceptance of popular hymnody as a part of the new religious movement facile and speedy. Here, as in France, the first hymns were metrical versions of the Psalms in English, and numerous collections of them were published in the last half of the sixteenth century, at first for one part only. "The Whole Psalmes in foure parts," harmonised in the simplest manner possible, published in 1563, was the first harmonised collection of English hymn-tunes. Numerous collections of such tunes were issued thereafter, the most notable being Ravenscroft's, in 1621, and Playford's, in 1671. ¶ With the composition of hymns by Wesley and his followers in the eighteenth century came a new poetic material of which musicians were not slow to avail themselves, and which resulted in new hymn-tunes of greater warmth of feeling, differing entirely from the older school of hymns in both melody and harmony. These have had a great, if not always beneficial, influence on the modern development of hymnal music. ¶ Hymnology has held a notable place in the history of American music. The stern piety of the Puritan immigrants in New England developed a great activity in this branch of musical art, after it had been freed from the shackles that at first confined it, and the number of early American hymn-tune composers was large. Among these were William Billings (who in 1770 published "The American Psalm Singer: or American Chorister," containing hymns of his own composition), Samuel Holyoke, Andrew Law, Jacob Kimball, Oliver Holden, and others. In the earlier years of the nineteenth century Thomas Hastings, Lowell Mason—whose influence in a secular way on the development of music and musical taste in America was marked—and Nathaniel Gould were the most prominent.

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hy'pate, *Gr.* The uppermost lyre-string but the lowest in tone. **hypaton.** Lowest tetrachord. Vide MODES.

hypatho'ides. The lower tones in the Greek scale.

hyper (hī'-per), *Gr.* Over, above, of intervals, "super," or "upper" (as **hyperdiapa'son,** the octave above; **h.-diapen'te,** the 5th above; **h.-dito'nos,** the 3d above, etc.); of the Greek transposition scales and ecclesiastical octave species, "a fourth higher"; the Greek octave species "a fifth higher," or "a fourth lower." Vide MODES for such words as **hyper-æolian,** etc.

hypo, *Gr.* Below, under; of intervals, "sub," or "lower." **hypodiapa'son.** The lower octave. **h-diapen'te.** The fifth below. **h-dito'nos.** The third below. For the names of the Greek transposition scales and ecclesiastical modes, as **hypoæo'lian,** etc., vide MODES.

Hzbl. Abbr. of **Holzbläser** (q. v.).

I

I (ē) *I.*, pl. "The." Also the letter is used by Kirnberger, to indicate a major seventh, as b♮ in place of b♭ in the 7th chord on c. Tartini used *u*.

Ias'tian, *Gr.* The Ionian mode.

ic'tus, *Gr.* Stress, accent, emphasis.

idea. A theme, subject, figure, or motive.

idée fixe (ē-dā fēx), *F.* Berlioz's name for a recurring theme or motive.

idyl, idillio (ē-dēl'lĭ-ō), *I.*, **idylle** (ē-dē-yŭ in *F.*, in *G.* ē-dĭl'lĕ). A pastoral.

il (ēl), *I.* The. **il più** (ēl pē-oo'). The most, e. g., *il più forte possibile.* As loud as possible.

ilarità (ē-lä-rĭ-tä'), *I.* Hilarity.

imboccatura (ĭm-bôk-kä-too'rä), *I.* 1. Mouthpiece. 2. Embouchure.

imbroglio (ĭm-brōl'yō), *I.* "Confusion," a passage of complicated rhythms.

imitando (ĭm-ĭ-tän'dō), *I.* Imitating. **i. la voce** (vō'-chĕ). Imitating the voice.

imitation (pron. in *F.* ĭm-ĭ-tăs-yôṅ). **imitatio** (ēm-ĭ-tä'tsĭ-ō), *I.* The repetition by a second voice (the consequent or answer) of a figure, subject or theme first announced by another (the antecedent or subject). If this repetition be exact, interval for interval, note-value for note-value, the **imitation** is *strict* or *canonic*, vide CANON; otherwise *free*. **i. at the 5th, octave, etc.** That in which the answer follows the subject at the interval of a 5th, octave, etc. **i. augmented** or **i. by augmentation.** That in which the answer is in notes of greater value than those of the subject. **diminished i.** or **i. by diminution.** A style of imitation in which the answer is given in notes of less value than those of the subject. **freely inverted i.** That in which the order of successive notes is not strictly retained. **i. in contrary motion.** That in which the rising intervals of the subject descend in the answer and vice versa. **i. in different divisions.** That in which the subject is answered in a different division of a measure; for instance, beginning on the accented is answered on the unaccented. **i. in similar motion.** That in which the answer retains the order of notes of the subject. **retrograde i.** (or **i. per recte e retro**), **cancrizans,** or **cancrizante.** That in which the subject is taken backwards in the answer. **reversed retrograde i.** That in which the subject is taken backwards and also in contrary motion in the answer. **strictly inverted i.** That in which note-values are precisely answered in contrary motion. **tonal i.** That which does not alter the key.

imitation pipes and draw-knobs are dummies of more beauty than use.

imitative music. That aiming to mimic the operations of nature, as water-falls, thunder, etc.

imitato (ĭm-ĭ-tä'tō), *I.* Imitated. **imitazione** (tä-tsĭ-ō'nĕ). Imitation.

immer (ĭm'mĕr), *G.* Always, ever constantly.

immutab'ilis, *L.* Vide ACCENTUS ECCLESIASTICI.

imparfait (ăṅ-păr-fĕ'), *F.* Imperfect.

impaziente (ĭm-pät-sĭ-ĕn'-tĕ), *I.* Impatient. **impazientemen'te.** Hurriedly.

imperfect. Not perfect or complete. Vide CADENCE and INTERVAL. **i. concords, consonances.** Thirds and sixths, so called because they change from major to minor, still remaining consonant. **i. measure.** Old term for two-fold measure. **i. time.** Old term for common time. **i. triad.** The chord of the third, fifth and eighth, on the seventh degree; it consists of two minor thirds.

imperfection. 1. Vide LIGATURE. 2. Vide NOTATION.

imperfet'to, *I.* Imperfect.

imperioso (ĭm-pā-rĭ-o'-so), *I.* Pompous. **imperiosamen'te.** Imperiously.

imperturbabile (ĭm-pĕr-toor-bä′bĭ-lĕ), *I.* Quiet.

impeto (im′-pĕ-tō). **impetuosità** (im-pā-too-ō-zĭ-tä′), *I.* Impetuosity, vehemence. **impetuo′so, impetuosamen′te.** Impetuous(ly).

imponente (nĕn′tĕ), *I.* Imposingly.

implied discord. A concord contained in a dissonant chord as a major third in an augmented 5th (as f-a-c♯).

implied interval. One not specifically indicated by its numeral but implied by another numeral. Vide HIDDEN.

impresario (ĭm-prĕ-sä′-rĭ-ō), *I.* Manager of opera, concerts, etc.

impromp′tu (in *F.* ăṅ-prôṅ-tü). An extemporaneous comp., or one having a spirit of informality and caprice.

imprope′ria, *L.* "Reproaches." In R. C. ritual, a series of antiphons and responses for Good Friday morning. In Rome sung to old *Faux bourdons* arranged by Palestrina; elsewhere to plain-song from the Graduale Romanum.

impropri′etas. Vide LIGATURE.

im provise, impro(v)visare (zä′rĕ), *I.*, **improviser** (ăṅ-prô-vē-zā), *F.* To sing or play without premeditation.

improvisateur (ăṅ-prô-vē-ză-tŭr′), **improvisatrice** (trēs), *F.*, **Improvisator** (ĭm-prō-fī-zä′-tôr), *G.*, **Improvvisato′re,** *I.* An improviser.

im′provisation. Extemporaneous performance. **Improvisier maschine** (ĭm-prō-fĭ-zēr′ mä-shē′-nĕ), *G.* A melograph. **improvvisata** (zä′tä), *I.* An extempore composition. **improvviso** (ĭm-prôv-vē′-zō), **improvvisamen′te,** *I.* Extemporaneous(ly).

in (ēn), *I.*, *G.* and *L.* In, into, in the.

inacutire (in-ä-koo-tē′-rĕ), *I.* To sharpen.

in′betont, *G.* With medial emphasis.

Inbrunst (ĭn′broonst), *G.* Fervour. **inbrünstig** (ĭn-brĭn′-shtĭkh). Ardent.

incalzando (ĭn-käl-tsän′dō), *I.* Hastening.

Incarna′tus, *L.* "Was born" (of the Virgin Mary). Part of the Credo. Vide MASS.

inch (of wind). In an organ, wind-pressure is gauged by a graduated *U* tube in which water rises, the mean pressure being 3 inches.

inchoa′tio, *L.* Vide CHANT.

incisore (ĭn-chĭ-sō′-rĕ), *I.* Engraver of music.

inconsola′to (lä′-tō), *I.* Mournful.

incordare (dä′-rĕ), *I.* To string.

incrociamen′to (krō-chä), *I.* Crossing.

indeciso (ĭn-dĕ-chē′-zō), *I.* Undecided (implying slight changes of time, a somewhat capricious tempo).

indegnato (ĭn-dān-yä′-tō), **indegnatamen′te,** *I.* Wrathful(ly).

independent. Used of non-dissonant harmony requiring no resolution.

index. 1. A direct. 2. Forefinger.

indifferen′te (rĕn′-tĕ), **indifferentemen′te,** *I.* Indifferent(ly). **indifferenza** (rĕn′-tsä), *I.* Indifference.

infantile (ĭn-fän-tē′lĕ), *I.* Child-like (of the quality of upper notes of some voices).

infe′rior, *L.* Lower.

infernale (ĭn-fĕr-nä′lē), *I.* Infernal.

infervorato (rä′-tō), *I.* Fervent.

infiammatamen′te, *I.* Ardently.

in′finite, *E.*, **infinito** (ĭn-fĭ-nē′-tō), *I.* Used of canon which can be continued indefinitely unless given a special cadence.

inflatil′ia, *L.* Instrs. of inflation; wind-instruments.

inflection. 1. Modification in the pitch of the voice. 2. In chanting a change from the monotone.

in′fra, *L.* Beneath. **Infrabass,** *G.* Sub-bass.

infuriante (ĭn-foo-rĭ-än′tĕ), **infuriato** (ä′-tō), *I.* Furious.

inganno (ĭn-gän′-nō), *I.* "Deception"; applied to a deceptive cadence; also to unexpected resolutions or modulations. **d'inganno.** Unexpected.

in′gemination. Old term for repetition of words.

ingressa. Vide INTROIT.

Inhalt (ĭn′hält), *G.* Contents; idea.

inharmonic relation. Vide FALSE RELATION.

inner. 1. Used of the alto or tenor part as distinguished from the bass and soprano. 2. Used of a pedal-point on an inner part.

innig, **inniglich** (ĭn′-nĭkh-lĭkh), *G.* Sincere, tender, heartfelt. **Innigkeit** (kīt). Deep feeling.

inno (ĭn′-nō), *I.* A hymn, canticle, ode.

innocente (ĭn-no-chĕn′tĕ), **innocentemen′te,** *I.* Innocent(ly), artless(ly). **innocenza** (ĭn-nō-chĕn′-tsä). Innocence.

inquieto (ĭn-kwĭ-ā′-tō), *I.* Restless.

insensibile (ĭn-sĕn-sē′bĭ-lĕ), **insensibilmen′te,** *I.* Imperceptibly, by small degrees.

insisten′do, *I.* Urgent. **insistenza** (tĕn′-tsä). Insistence.

inständig (ĭn-shtĕn′dĭkh), *G.* Urgent, pressing.

instante (ĭn-stän′tĕ), **instantemen′te,** *I.* Vehement(ly), urgent(ly).

in′strument (in *F.* ăn-strü-mäṅ). A sonorous body constructed for the production of musical sounds. **i. à cordes** (ä-kôrd). A stringed instr. **i. à l'archet** (ä-lăr-shā). Instr. played with a bow. **i. à percussion** (ä păr-küs-yôṅ). Instr. of percussion. **i. à vent** (ä väṅ). Wind-instrument.

instrumental, *E.*, **instrumentale** (ĭn-stroo-mĕn-tä′lĕ), *I.* Of music for instrs. as opposed to vocal music.

instrumentare (tä′rĕ), *I.* To compose instrumental music.

in′strumenta′tion (in *F.* ăṅ-strü-mäṅ-tăs′yôṅ), **instrumentazione** (tä-tsĭ-ō′nĕ), *I.*, **Instrumenti(e)rung** (ĭn-stroo-mĕn-tē′-roongk), *G.* The art or act of writing or arranging a composition for instrs., particularly the orchestra (vide article on THE ORCHESTRA AND ORCHESTRATION); sometimes used of piano-playing that produces the effect of other instrs. **Instrumentenmacher** (mäkh′ĕr), *G.* An instr.-maker.

instrumen′to, *I.*, An instrument. **i. d'arco** (or **a corda**) (där′-kō). A stringed instrument. **i. da campanel′la.** Glockenspiel. **i. da fiato** (fĭ-ä′-tō). Wind-instr. **i. da quil′la.** A spinet.

intavolare (ĭn-tä-vō-lä′-rĕ), *I.* To write out or copy music. **intavolatura** (lä-too′-rä). 1. Notation. 2. Figured bass. 3. Tablature.

integer valor (**notarum**), *L.* "The integral value" (of notes), i. e., their average duration at a moderate movement. Michael Pretorius set the **i. v.** of the brevis at about $\frac{1}{10}$ of a minute (i. e., 80 to 7½ minutes).

intendant (ăṅ-täṅ-däṅ), *F.*, **intenden′te.** *I.* Director, conductor.

intenzionato (ĭn-tĕn-tsĭ-ō-nä′-tō). Emphatic.

in′terlude. 1. A piece, usually short, played between acts, movements, stanzas, or portions of service. 2. A short operetta.

interlu′dium, *L.*, **intermède** (ăṅ-tĕr-mĕd), *F.*, **intermedio** (ĭn-tĕr-mā′dĭ-ō), **intermezzo** (ĭn-tĕr-mĕd′-zō), *I.* An interlude.

interme′diate. 1. Accidental. 2. Transitional.

intermedietto (ĭn-tĕr-mā′dĭ-ĕt-tō), *I.* A short interlude.

interrogati′vus. Vide ACCENTUS ECCL.

interrotto (rôt′-tō), *I.* Interrupted.

interrupted. Vide CADENCE.

interruzione (root-sĭ-ō′nĕ), *I.* Interruption.

interval, Intervall (ĭn-tĕr-fäl′), *G.*, **intervale** (ăṅ-tĕr-văl), *F.*, **intervallo** (väl′lō), *I.*, **interval′lum,** *L.* The distance, or difference in pitch, between tones, reckoned upwards (unless specially stated). The intervals are, the *first* or *prime* (which is identity, *C* for instance being its own prime); the *second* (as c–d); the *third* or *tierce* (as c–e); the *fourth* or *quart* (as c–f); the *fifth* or *quint* (as c–g); the *sixth* or *sext* (as c–a); the *seventh* or *sept* (as c–b); the *eighth* or *octave* (as c–c′); the *ninth* (as c–d′), etc. Those within the octave are called *simple;* those over the octave, *compound*, since a *tenth* is an octave plus a third, etc. Intervals are qualified also by their mode; those in the major key of their lower tone (as a–c♯) being called *major*, those a semitone greater than major are *augmented* or *extreme*, *superfluous*, *redundant* or *sharp*; those a semitone less than major are *minor* (as a–c); those a semitone less than minor are *diminished* or *flat* (as a–c♭). The first, fourth, fifth and octave are called *perfect* instead of major, because they do not change their quality as do the others on inversion (q. v.). Other names for intervals are *chromatic*, containing a note foreign to the key, opposed to *diatonic*, *dissonant*, needing resolution; opposed to *consonant*, *enharmonic* (q. v.); *harmonic* when struck simultaneously instead of separately, hence opposed to *melodic*. *Forbidden*. Contrary to the rules of Harmony (q. v.). *Consecutive* (q. v.). A *natural* interval is that between two tones of a major scale.

The ratios of the vibrations of diatonic intervals are prime, 1 : 1; second, 8 : 9; third, 4 : 5; fourth, 3 : 4; fifth, 2 : 3; sixth, 3 : 5; seventh, 8 : 15; octave, 1 : 2.

intervening. Intermediate (of a fugue subject).

intimo (ĭn′-tĭ-mō), *I.* Intimate, expressive. **intimis′simo.** Most expressive.

intonare (ĭn-tō-nä′rĕ), *I.* To intone.

intona′tion. 1. The production of sound by voice or instr., as regards quality and pitch. **false i.** That which is untrue to the key or pitch. 2. The initial phrase of the antiphon. 3. Method of singing plain-chant. 4. Vide CHANT. **fixed i.** Vide FIXED TONE.

intonato (ĭn-tō-nä′-tō), *I.* Tuned, set to music.

in′tonator. Monochord.

intonatura (ĭn-tō-nä-too′rä), **intonazione** (ĭn-tō-nä-tsĭ-ō′nĕ), *I.* Intonation.

intoni(e)ren (ĭn-tō-nē′rĕn), *G.* 1. To intone. 2. To voice, as pipes. 3. The voicing.

Intonireisen (nēr′-ī-zĕn), *G.* A knife used in trimming and tuning pipes.

Intrade (ĭn-trä′-dĕ), *G.* A prelude or entrance-music.

intreccio (ĭn-trĕt′-chō), *I.* "Intrigue." A short dramatic work.

intrepidezza (ĭn-trā-pĭ-dĕd′-zä), *I.* Intrepidity. **intrepido** (ĭn-trā′-pĕ-dō), **intrepidamen′te.** Bold(ly).

introduc′tion, *E.*, **introducimen′to** (doo-chĭ), **introduzione** (doo-tsĭ-ō′-nĕ), *I.* The preliminary measures, or movement preparatory for the main subject.

intro′it (in *F.* ăṅ-trwä), **introito** (ĭn-trō-ē′-tō), *I.*, **intro′itus,** *L.* "Entrance"; a hymn or antiphon sung in R. C. service while the priest goes to the altar; in the Anglican Church Communion, when the minister goes to the table. In the Ambrosian ritual called *Ingressa.*

intuonare (in-too-ō-nä′-rĕ), *I.* To intone.

inven′tion (in *F.* ăṅ-väṅs-yôṅ), **invenzione** (ĭn-vĕn-tsĭ-ō′-nĕ), *I.* A short informal contrapuntal study with one theme.

Inventions (horn) (ĭn-vĕn′tsĭ-ōns), *F.* A Waldhorn fitted with crooks by Werner, 1760.

inver′sio, *L.*, **inver′sion,** *E.* The transposition of the elements of (a), chords, (b) intervals, (c) themes, (d) parts. (a) The triad is "inverted" from its fundamental position with the root in the bass, to the *first inversion* with the 3d in the bass, and the *second i.* when the fifth is in the bass (a 6–4 chord), etc., vide CHORD. (b) The inversion of intervals is the lowering of the upper tone an octave, thus bringing the lower note above, and the upper below; for example, to invert a major 6th, *e′*♭–*c′*, we lower *c′* an octave, securing *c*–*e′*♭, a minor 3d. The new product of an inversion is always the difference between the first interval and the number 9, e. g., a 6th inverted becomes a 3d, a 5th inverted becomes a 4th, etc. The result of inversion is to change major intervals to minor, and vice versa; and augmented to diminish, and vice versa; but perfect remain perfect. (c) A theme is inverted by being repeated backwards, hence, **retrograde inversion,** or **inversio cancrizans,** "crab-like." (d) Two parts are inverted when the lower is raised by an octave (**inversio in octavam acutam**), or by a fifth, tenth, twelfth, etc., or when the higher is lowered by an octave (**inversio in octavam gravem,** or **inferiorem**), a fifth, tenth, twelfth, etc. (vide COUNTER-POINT).

invert, inverted. Vide INVERSION. A *pedal-point* in any part other than the lowest is called *inverted.* A *turn* commencing with the lowest note is *inverted.*

invi'tatory, *E.*, **invitato'rio,** *Sp.*, **invitato'rium,** *L.* 1. An antiphon in the R. C. Matins. 2. In the Anglican Church, the versicle "Praise ye the Lord," and the response sung at matins. 3. In the Greek Church the "O come let us worship" sung thrice before the psalms at the canonical hours.

invocazione (kä-tsĭ-ō'-nĕ), *I.* Invocation.

Io'nian, Ion'ic. Vide MODES.

ira (ē'-rä), *I.* Anger, wrath. **irato** (ē-rä'-tō), **iratamen'te.** Passionate(ly).

Irish harp. 1. An ancient instr. having more strings than the lyre. 2. Trade name for "Jew's harp."

irlandais (ēr-läñ-dĕ'), *F.*, **irländisch** (ēr'-lĕnt-ĭsh), *G.* An air or dance in the Irish style.

iron harp. A semicircular arrangement of tuned iron rods which vibrate sympathetically when a violin is played.

ironico (ē-rō'-nĭ-kō), *I.*, **ironicamen'te.** Ironical(ly).

irregular, *E.*, **irregolare** (ēr-rā-gō-lä'rĕ), *I.* Not according to strict rule or practice. Vide CADENCE.

irresoluto (ēr-rā-zō-loo'-tō), *I.* Irresolute.

isdegno (ēs-dān'-yō), *I.* Indignation.

i'sochronal, *Gr.*, **isoch'ronous.** Uniform in time.

i'son. In Greek Church chant, the movable tonic.

isoton'ic. Used of a system of intervals in which all concords are tempered alike, and contain twelve equal semitones.

istes'so, *I.* The same. **i. tempo.** The same time (as before).

istrepito (ēs-trā-pē'-tō), *I.* Noise, bluster.

istrionica (ēs-trĭ-ō'nĭ-kä), *I.* Histrionic.

istrumentale (ēs-troo-mĕn-tä'lĕ), *I.* Instrumental. **istrumentazione** (tä-tsĭ-ō'nĕ). Instrumentation. **istrumen'to.** An instrument.

Italian mordent. Shake or trill of a tone with the next above. **Italian sixth.** Vide ALTERED CHORDS. **Italian strings.** Catgut strings largely made in Rome.

italiano (ē-tä-lĭ-ä'-nō), *I.*, **italienisch** (ē-tä-lĭ-ā'-nĭsh), *G.*, **italien(ne)** (ē-täl-yäñ [or-yĕn]), *F.* Italian.

i'te, mis'sa est (ecclesia), *L.* "Depart, the congregation is dismissed." Vide MASS; from the word *missa* the word mass is derived.

J

JACK, *I.* 1. An upright slip of wood on the back end of a key-lever, carrying a crow-quill or piece of hard leather which projected at right angles (in the harpsichord), or a metal tangent (in the clavichord), and which struck and set in motion a string. The quill or the leather served as a plectrum. 2. The "hopper."

Jagd (yäkht), *G.* Hunt, hunting. **Jagdhorn, Jagdzink** (tsĭnk). Hunting-horn, bugle-horn. **Jagdruf** (roof). Sound of the horn. **J-lied** (lēt). Hunting-song. **J-sinfonie** (sĭn-fō-nē'). A symphony of the hunt. **J-stück.** A hunting-piece.

Jägerchor (jā′-khĕr-kôr), *G.* Chorus of hunters. **Jägerhorn.** Hunting-horn.

jailtage (yāl′-tāj). The sole musical instr. of Tartary, a slender box of fir, about 4 ft. long, over which six wire strings are stretched. It is played with both hands.

jaleo (hä-lā′-ō), *Sp.* A Spanish dance in 3-8 time, moderato, for one person.

Jalousieschweller (yäl-oo-zē′-shvĕl-lĕr), *G.* "Venetian-blind" swell.

Janitscharenmusik (yä-nĭt-shä′rĕn-moo-zēk′), *G.*, **jan′izary music.** Military music for cymbals, triangles, etc.

Jankó. Vide KEY-BOARD.

jeu (zhŭ) pl. **jeux** (zhŭ), *F.* 1. Play; style of playing on an instr. 2. A stop on the organ, harmonium, etc. 3. The organ-power, as **grand j.** (grän̍), or **plain j.** (plăn̍). Full organ. **demi-j.** Half-power. **j. à bouche** (ä boosh). Flue-stop. **j. céleste** (sā-lĕst). Vide CELESTE. **j. d'anche** (dän̍sh). Reed-stop. **j. d'anges** (dän̍zh). Vox angelica. **j. d'échos** (dā′-kō). Echo-stop. **j. de flûtes** (flüt). Flute-stop. **j. de mutation** (mü-tăs-yôn̍). Mutation, or a mixture-stop. **j. de timbres** (tăn̍br). Glockenspiel. **j. de violes** (vē-ôl). Consort of viols. **j. de voix humaine** (vwä ü-mĕn). Vox humana. **j. d'orgues** (dôrg). Register, or row of pipes. **jeux forts** (fôr). Loud stops.

Jew's harp or **jewstrump.** Vide HARP.

jig. A light, brisk dance in 6-8 or 12-8 time. Vide SUITE.

jingles. The disks of metal on a tambourine.

jobel (yō′-bĕl), *Heb.* Trumpets or horns.

joc′ulator. A jongleur.

Jodler (yōt′-lĕr), *G.* A style of singing affected by the Tyrolese, falsetto alternating rapidly with chest-register. **jodeln** (yō′dĕln). To sing in such style.

jongleur (zhôn̍-glŭr), *F.* A hired or strolling musician. Vide TROUBADOUR.

jota (hō′-tä), *Sp.* A Spanish dance in rapid 3-8 time.

jouer de (zhoo-ā-dŭ), *F.* To play upon (as an instr.).

jour (zhoor), *F.* "Day." **corde à j.** Open string.

ju′ba. Part of the breakdown dance of the American negro.

Jubal (yoo′-bäl), *G.* A 2 or 4 ft. stop.

Jubelflöte (yoo-bĕl-flā′-tĕ), *G.* A stop. **Jubelgesang, Jubellied** (lēt). Song of jubilee. **Jubelhorn.** Key-bugle.

jubelnd (yoo′-bĕlnt), *G.* Rejoicing.

Jubila′te, *L.* "Be joyful." The name for the 10th Psalm in the Anglican Church.

jubila′tio, *L.* The cadence on the last syllable of "Alleluia" in R. C. music.

jubiloso (yoo-bĭ-lō′-sō), *I.* Jubilant.

ju′bilus, *L.* 1. An elaborate passage sung to one vowel. 2. Jubilatio.

Judenharfe (yoo′-dĕn), *G.* Jew's harp.

Jula (yoo′-la), *G.* An old 5 ⅓-ft. stop.

jump. 1. A progression by a skip. 2. Vide DUMP.

Jungfernregal (yoonk-fărn-rā′-gäl) or **J-stimme,** *G.* Vox angelica.

Jupiter symphony. Mozart's 49th, in C major.

just. Used of consonant intervals, voices, strings, pipes, etc., that speak or sound with exactness.

juste (zhüst), *F.* Accurate, perfect (of intervals). **justesse** (zhüs-tĕs′). Exactness of intonation.

K

[*NOTE.—Many German words are spelt either with "C" or "K," preferably the latter.*]

KABARO (kä-bä′-rō). A small Egyptian drum.

Kadenz (kä-dents′), *G.* 1. Cadence (q. v.). 2. Cadenza.

kalamaika (kăl-ä-mā′-kä). A lively Hungarian dance in 2-4 time.

Kalkant (käl-känt'), *G.* Bellows-treader. **K.-glocker.** Signal-bell to the blower.

Kammer (käm'-mĕr), *G.* Chamber (q. v.). **K.-kantate** (kän-tä'-tĕ). Chamber-cantata. **K. komponist.** Court-composer. **K. konzert.** Chamber-concert, or concerto. **K. duet.** C. duet. **K. musik, K. spiel** (shpēl). Chamber-music. **K. musikus** (moo'-zĭ-koos). Member of a prince's private band. **K. sänger** (zĕng-ĕr). Court-singer. **K. stil** (shtēl). Style of chamber-music. **K. suiten.** Chamber-suites. Vide SUITE. **K. ton.** International pitch. **K. virtuose.** Court-virtuoso.

kampoul (käm-pool'). A Malay gong.

kandele (kän-dā'-lĕ). 1. Ancient Finnish harp. 2. A dulcimer.

Kanon (kä'-nōn), *G.* "A rule." 1. A canon. 2. A monochord with movable bridge; sometimes it had a second string in unison. **kanonik** (kä-nō'-nēk). Canonic.

kanoon', kanun'. Turkish instr. of the dulcimer variety; the canun.

Kantate (kän-tä'-tĕ), *G.* Cantata.

Kan'tor, *G.* Cantor.

Kanzelle (kän-tsĕl'-lĕ), *G.* Groove in a wind-chest.

Kanzellied (lēt), *G.* Hymn before the sermon.

Kanzone (kän-tsō'-nĕ). *G.* Canzone.

Kapelle (kä-pĕl'-lĕ), *G.* A chapel. 1 A musical establishment, a choir o a band connected with a church or court. 2. Any orchestra. **Kapellknabe(n)** (knä'-bĕ(n). Choir-boy(s). **Kapellmeister** (kä-pĕl'-mīsh-ter), *G.* 1. Conductor. 2. Chapel-master. **Kapellmeister-musik.** Music full of such strains as must sound reminiscent to the conductor. **K. stil** (kä-pĕl'-shtēl), *G.* Same as *A cappella,* i. e., unaccompanied.

Kapodas'ter, *G.* Capotasto.

Karfreitag (kär-frī'-täkh), *G.* Good Friday.

Kassation (käs-sä'-tsĭ-ōn), *G.* Cassation.

Kastagnetten (käs-tän-yĕt'-tĕn), *G.* Castanets.

Kat'zenmusik (moo-zēk'), *G.* "Cat-music." Charivari.

Kavatine (käv-ä-tē'-nĕ), *G.* Cavatina.

kazoo'. A tube with a vibrating string which gives the voice an amusing quality when spoken or sung through.

keck (kĕk), *G.* Fresh, bold. **Keckheit** (kĕk'-hīt). Boldness, vigor.

keen'ers. Irish paid mourners.

Kehle (kā'-lĕ), *G.* The voice, the throat. **K.-fertigkeit** (fĕr-tĭkh-kīt). Vocal agility. **K.-kopf.** Larynx. **K.-schlag** (shläkh). Coup de glotte. **K.-laut** (lowt). A guttural sound.

Kehrab (kār'-äp), **Kehraus** (ows), *G.* Colloquial term, for the final dance of a ball.

kemangeh (kĕ-män-gāh'). A Turkish stringed instrument.

kenet (kĕn'-ĕt). Abyssinian trumpet.

Ken'ner, *G.* A connoisseur, "one who knows."

Kent bugle (*G.*, **Kenthorn**). Vide BUGLE. So named in honor of the Duke of Kent.

kerana (kĕ-rä'-nä). A Persian horn sounded at sunset and midnight.

ker'anim. Vide KEREN.

ke'ras, *Gr.* A horn.

Keraulophon (kĕ-row'-lô-fōn), *G.* An 8-ft. stop, a small round hole bored in the pipe near the top promoting the overtones; inv. by Gray and Davidson.

keren (kĕr'-ĕn), pl. **keranim,** *Heb.* A horn. **keren-Jebel** (ya-bel). Jubilee horn.

Kern (kărn), *G.* The languid (q. v.). **K. stimmen.** The fundamental stops.

kerrena (kĕr-rā'-nä). The kerana.

Kes'sel, *G.* Cup (of a mouthpiece). **Kesselpauke** (pow-kĕ). Kettle-drum.

ketch. Old name for catch.

Ket'tentriller, *G.* Chain of trills.

ket'tledrum. A brass or copper kettle over the top of which is stretched a head of vellum, tightened by a ring and tuned by screws, or by cords and braces. **Kettledrums** are usually played in pairs with sticks having flexible handles and soft knobs. Each has a compass of a fifth; the lower may be tuned to any note from F to c, and the higher B flat to f.

key. 1. A family of chords and a chain of tones (i. e., a scale) finding their centre and point of rest in a certain tone (the tonic) from which the key takes its name. All keys conform to the standard for major keys, or to that for minor keys. The signature in which the number of sharps or flats of a major key is written serves as the signature for its *related minor* key, the tonic of which is a minor third below. The key of C has neither sharps nor flats, the key a fifth above (G) has one sharp, the key a fifth below (F) has one flat, and so the progression continues, forming (in a tempered instrument. Vide TEMPERAMENT) what is called the *circle of fifths*, as F♯ and G♭ are enharmonic keys traversing the same tones. The following ingenious chart from Riemann's Dictionary tabulates the keys and their signatures concisely, the flats and sharps appearing in the same order on the signatures as here:

Major Keys.																		
	Flats.								Sharps.									
	7	6	5	4	3	2	1	0	1	2	3	4	5	6	7			
	C♭	G♭	D♭	A♭	E♭	B♭	F	C	G	D	A	E	B	F♯	C♯	G♯	D♯	A♯
				7	6	5	4	3	2	1	0	1	2	3	4	5	6	7
				Flats.								Sharps.						
Minor Keys.																		

attendant, or related k. Vide RELATED. **chromatic k.** One with sharps or flats, opposed to **natural k.** **extreme k.** A remote, unrelated k. **parallel k.** a. Related. b. Used of a major and a minor key with the same tonic but different signatures. 2. Old name for clef. 3. A mechanical lever for controlling tone, whether digital or foot-key. 4. One of such keys as those on the outside of a flute covering certain holes. 5. A tuning-hammer. 6. A lever controlling organ-pallets.

key-action. The entire mechanism of a keyed instr.

key-board. The series of digitals or pedals of a piano, organ or such instr. The idea of having a key-board so arranged that each digital can be struck in 3 different places seems to have occurred first to Paul von Jankó, who in 1882 inv. the **Jankó key-board,** which has the look of six contiguous key-boards on a rising plane. The advantages are that all scales are fingered alike and that the reach of the hand is greatly increased, so that a good hand can cover 14 digitals. The consequent simplification and enrichment of piano-resources are inestimably valuable. It may be applied to any key-board and is sometimes called a **chromatic key-board.**

key-bugle. Vide BUGLE.

key-chord. The triad on the tonic.

keyed. Furnished with keys, as a flute, or piano. **keyed violin.** Piano-violin.

key-stop violin. One having a finger-board fitted with thirty-three keys acting as stops perpendicularly upon the strings.

key-harp. An adjustment of tuning-forks over cavities of sonorous metal, with piano-key action, inv. by Dietz and Second, 1819.

key-note, key-tone. The tonic. **key-ship.** Tonality.

key-trumpet. One with keys or valves.

khal'il. Hebrew flute or oboe.

khasan (khä'zän), *Heb.* Chief singer in a synagogue.

Kicks, *G.* Vide GOOSE.

Kielflügel (kēl'-flü-khĕl), *G.* Wing-shaped harpsichord.

kin chi (kĭn chē). A Chinese dulcimer with 5 to 25 silk strings.

Kinderscenen (kĭnt'-ĕr-zā-nĕn), *G.* Childhood scenes. **Kinderstück** (shtük). An easy piece.

king chi (kĭng chē). A Chinese instr. with sixteen pendent stones graduated and struck with a hammer.

kinnor (kĭn'-nôr), *Heb.* A small harp, or lyre.

kin'tal. Small Indian cymbals.

Kirche (kēr'-khĕ), *G.* (in compounds **Kirchen**). Church. **K. kantate** (kän-tä'-tĕ). A cantata for church service. **K. komponist'.** Composer of church music. **K. dienst** (dēnst). Church service. **K. fest** (fĕsht). Church festival. **K. gesang** (gĕ-zäng), **K. lied** (lēt). Canticle, psalm, or hymn. **K. musik** (moo-zēk'). Church music. **K. schluss** (shloos). Plagal cadence. **K. stil** (shtēl). "Church style"; in an ecclesiastical mode. **K. töne** (tān'-ĕ). The church modes.

kis'sar. 5-stringed Nubian lyre.

kit. A small pocket violin, with 3 strings, *c'-g'-d''*.

kitra (kĭ-trä'). A guitar-like instr. of the Arabs.

kitha'ra, *Gr.* Greek lyre.

Klage (klä'-khĕ), *G.* Lamentation. **K.-gedicht** (gĕ-dĭkht), **K.-lied** (lēt). Elegy. **K.-ton** (tōn). Plaintive tune, or melody. **klagend** (klä'-khĕnt). Plaintive.

Klang (kläng), pl. **Klänge** (klĕng'-ĕ), *G.* 1. Sound, ringing. 2. Vide CLANG. **K.-boden.** Sound-board. **K.-far'-be.** Sound-color, clang-tint. **K.-geschlecht** (gĕ-shlĕkht). A genus, or mode. **K.-lehre** (lā-rĕ). Acoustics. **K.-folge** (fôl-khĕ). A chord-progression in point of tonality. **K.-figuren** (fĭ-goo'-rĕn). Nodal figures. **K.-leiter** (lī-tĕr). A scale. **K.-saal** (zäl). Concert-room. **K.-schlüssel, K.-vertretung.** Vide KLANG-KEY. **klanglos** (kläng'lōs), *G.* Soundless.

Klappe (kläp'pĕ), *G.* Valve (of a wind-inst.). **Klappenflügelhorn** (flü'gĕl), *G.* Keyed bugle. **Klappenhorn.** Keyed horn. **Klapptrompete.** A keyed trumpet.

klar (klär), *G.* Clear, bright. **Klarheit** (klär'-hīt). Clearness, plainness. **klärlich** (klĕr-lĭkh), *G.* Clearly, distinctly.

Klarinette (klä-rĭ-nĕt'-tĕ), *G.* Clarinet.

klassisch (kläs'sĭsh), *G.* Classical.

Klausel (klow'-zĕl), *G.* A cadence. **Bassklausel.** The progression of the bass in a final cadence from dominant to tonic.

Klaviatur (klä-fĭ-ä-toor'), *G.* Keyboard. **K. harfe** (or **Klavier-harfe**). A harp inv. by Lutz, Vienna, 1893, in which the strings are plucked by plectra manipulated by a key-board. The same man in the same year inv. the **K.-zither,** a small piano with single strings, plucked by means of a key-board.

Klavier (klä-fēr'). 1. Key-board. 2. Key-board instr., especially the clavichord (formerly the piano). **Klavierauszug** (ows-tzookh). Arrangement for piano. **K.-harfe.** Vide KLAVIATUR-HARFE. **K.-harmonium.** An harmonium shaped like a grand piano, inv. by Woroniecki, 1893. **K.-hoboe.** The harmoniphon. **K.-mässig** (mĕs-sĭkh). Suitable for, in the style of the piano. **K.-satz.** Piano-music, or manner. **K.-sonate** (klä-fēr'-sō-nä-tĕ). Piano-sonata. **K.-spieler** (shpē'-lĕr), *G.* Piano-player. **K.-violoncello.** A 'cello in a frame with a key-board arrangement for the left hand, of special advantages; inv. by de Vlaminck, Brussels, 1893. **K.-viola.** A viola with key-board attachment.

klein (klīn), *G.* Small, minor. **K.-bass** (klīn-bäs), **K.-bassgeige** (gī'-khĕ), *G.* Violoncello. **Kleinegedacht.** A flute-stop. **kleinlaut** (lowt), *G.* Small or low in tone or voice.

klingbar (klĭng′-bär), *G.* Resonant. **Klingel** (klĭng′-ēl). A bell. **klingeln** (klĭng′-ĕln). To jingle. **klingend** (klĭng-ĕnt). Ringing. **klingende Stimme.** Speaking (as opposed to dummy) pipes. **Klingklang** (klĭng-klăng). Tinkling, bad music.

Klutter (kloot′-tĕr), *G.* A bird-call.

Knabenstimme (knä′-bĕn-shtĭm-mĕ), *G.* "Boy's voice," counter-tenor.

knee-stop. A lever worked by the knee, and (a) controlling the wind, (b) opening the swell-box, (c) drawing all the stops.

knell. The tolling of a bell.

Knie (knē, not nē). Knee. **K.-guitarre.** Guitarre d'amour. **K.-zug** (tsookh). Knee-stop. **K.-geige** (knē-gī′-khĕ), *G.* Viol da gamba. **K.-rohre** (rō-rĕ), *G.* A mitred pipe.

Knopfregal (knôpf-rā′-gäl), *G.* An obs. reed-stop.

Knote (knō′-tĕ), *G.* Node. **K.-punkt.** Nodal point.

kobsa (kôb′-shä), *Rus.* A crude lute-like instrument.

Kollectivzug (kôl-lĕk-tēf′-tsookh), or **Kombinationspedale** (kôm-bĭ-nä-tsĭ-ōns-pĕ-dä′-lĕ), *G.* Combination pedal.

kollo (kôl′-lō), *Jap.* A Japanese harp.

kol′lern, *G.* To sing in a thin reedy voice.

Kolophon′. Resin.

Kombinationstöne (kôm-bĭ-nä-tsĭ-ōns′-tā-nĕ). Resultant tones. Vide also KOLLEKTIVZUG.

Komiker (kō′-mĭ-kĕr), *G.* A writer of burlettas ; comic performer.

komisch (kō′-mĭsh), *G.* Comical.

Komma (kôm′-mä), *G.* Comma.

komponi(e)ren (kôm-pō-nē′-rĕn), *G.* To compose. **komponi(e)rt.** Composed. **Komponist′.** A composer.

Komposition (kôm-pō-zē′-tsĭ-ōn), *G.* A composition. **Kompositionslehre** (lā-rĕ). The art of composition.

Konservatorium (tō′-rĭ-oom), *G.* A conservatory.

kon′tra, *G.* Contra. **Kontrabass.** Double-bass. **K.-fagott.** Double-bassoon. **K.-oktave.** Contra-octave. **K.-punkt.** Counterpoint. **K.-subjekt.** Counter-subject. **K.-töne** (tā-nĕ). The deepest tones of a bass voice.

Konzert (kôn-tsărt′). Concert ; concerto. **K.-meister** (mī-shtĕr). First violin ; leader. **K.-oper.** Concert opera. **K.-stück** (shtük). A free concerto in one movement, or any short concert-solo.

koous. A Persian brass drum.

Kopfstimme (kôpf′-shtĭm-mĕ), *G.* Falsetto.

Koppel (kôp′-pel), *G.* Coupler, coupling-stop. **K. ab** (or **an**). "Coupler off (or on)."

Kornett (kôr-nĕt′), *G.* Cornet.

koryphæ′us, *Gr.* Chief, or leader of the dances.

kos (kōz), *Hun.* A Hungarian dance.

Kosake (kō-sä′-kĕ). A national dance of the Cossacks in 2-4 time.

ko′to. Japanese zither with 13 silk strings, compass 2 octaves.

Kraft (kräft), *G.* Power, energy. **kräftig** (krĕf′-tĭkh). Powerful, vigorous.

Kragen (krä′-khĕn), *G.* Lute peg-box.

Kräusel (krī′-zĕl), *G.* Mordent.

Krakoviak (krä-kō′-vĭ-äk), **Krakovienne** (krä-kō-vĭ-ĕn), *F.* The cracovienne.

krebsgängig (krāps′-gĕng-ĭkh), *G.* "Crab-going" ; retrograde imitation. **Krebskanon.** Canon cancrizans.

kreischend (krī′-shĕnt), *G.* Shrieking.

Kreisfuge (krīs′-foo-khĕ), *G.* A canon.

Kreisleriana (krīs′-lā-rĭ-ä′-nä), *G.* A series of piano pieces by Schumann, named after an eccentric conductor called Kreisler, in one of Hoffman's novels.

Kreistanz (krīs′-tänts), *G.* Dance in a circle.

kreol (krā′-ôl). A Danish reel.

Kreuz (kroits), *G.* A sharp. **doppelt K.** A double sharp. **K.-saitig** (zī-tĭkh). Overstrung. **K.-tonart.** Sharp key.

Kriegsgesang (krēkhs′-gĕ-zäng), **Kriegslied** (lēt), *G.* A war-song. **K.-spieler** (shpē′-ler). A military musician.

kriegerisch (krē′-khĕr-ĭsh). Martial.

Krome (krō′-mĕ), *G.* Vide CHROMA.

kro′talon, *Gr.* Crotalum.

krumm (kroom), *G.* Crooked, curved, bent. **K.-bogen** (bō′-khĕn). A crook. **K.-horn.** Crooked horn. 1. An obs. wind-instr. resembling a small cornet; it had a range of nine notes, and was made in several sizes; its plaintive tone has led to its imitation in (2) an organ-stop of 4 and 8 ft. pitch (and in the **Krummhorn-bass,** of 16 ft.). Same as **cromhorn.**

krustische Instrumente (kroos′-tĭsh-ĕ), *G.* Instr. of percussion.

kuhn (koon), *G.* Bold, decided.

Kuhhorn (koo-hôrn), *G.* Swiss "cow-horn."

Kuh-kuk (koo′-kook), *G.* The cuckoo used in toy symphonies.

Kuhreigen (koo′-rī-khĕn), *G.* "Cow-round-up." Vide RANZ DES VACHES.

kuit′-ra. Kitra.

Kunst (koonst), *G.* Art, skill. **K.-fuge** (foo-khe), *fuga ricercata.* Vide FUGUE. **Künstler** (kĭnst′-lr). Artist. **K.-lied** (lēt). An art (as opp. to a folk) song. **K.-pfeifer** (pfī′-fĕr). Street musician. **Kunstwerk der Zukunft** (koonst′-vărk dĕr tsoo′-koonft). "Art work of the future." A term given by Richard Wagner to his theory of music.

ku′rum. Curved trumpet of the Western Nile.

kurz (koorts), *G.* Short, detached, staccato. **kürzen.** To abridge. **kurzer Mordent.** Short mordent. **kurze Oktave.** Short-octave. **kurzer Singesatz.** Cavatina. **Kürzung** (kür′-tsoongk). Abbreviation. **Kürzungszeichen** (tsī′-khen). Sign of abbreviation.

kussir (küs-sēr), *F.* Turkish instrument.

Kyrie eleison (kē′-rĭ-ā ā-lā′-ĕ-sōn), *Gr.* "Lord, have mercy (upon us)." Vide MASS.

kyrielle (kē-rĕ-ĕl), *F.* Litany.

kyr′riole. Old E. for Carol.

L

L Abbr. for *Left* (*G.*, Links). **l. h.,** *left hand.* **l',** abbr. for *le* or *la,* "the."

la. 1. Vide SOLMISATION. 2. The note A (*F.* and *I.*). **la bemol,** or **bemolle,** a♭; **la dièse** (lä dĭ-ĕz), *F.*, a♯.

la (lä). *I.* and *F.* The.

labecedisa′tion. Vide SOLMISATION.

la′bial. Lipped (of flue-pipes). **Labialstimme** (lä-bĭ-äl′-shtĭm-mĕ), or **pfeife** (pfī′-fĕ), *G.* Flue-stops.

labisa′tion. Vide SOLMISATION.

Labien (lä′-bĭ-ĕn), pl., *G.* Pipes.

Labium (la′-bĭ-oom), *L.* and *G.* The lip of a pipe.

lacrimando (lä-krĭ-män′-do), **lacrimo′so,** *I.* Mournful.

Lacrimosa (lä-krĭ-mō′-sä), *L.* "Weeping." An occasional part of the Requiem.

Lade (lä′-dĕ), *G.* Wind-chest of an organ.

Lage (lä′-khĕ), *G.* Position. 1. Of a chord. 2. Of the hand in violin shifts. **eng′e L.** Close harmony, opposed to **weite** (vī′-tĕ), open.

Lagenwechsel (vĕkhs-ĕl), *G.* Shifting.

lagnoso (län-yō′-sō), *I.* Plaintive, doleful.

lagrimando (lä-grĭ-män′-dō), **lagrimo′so,** *I.* Weeping.

lah. Vide TONIC SOL-FA.

lai (lĕ), *F.* Lay, ditty.

lament′. Old name for harp music or songs of pathos.

lamentabile (lä-mĕn-tä′-bĭ-lĕ), **lamentabilmen′te,** *I.* Mournful(ly). **lamentan′do, lamentevole** (lä-mĕn-tä′-vō-lĕ), **lamento′so.** Plaintive.

Lamenta′tions. Words from Jeremiah sung at Vespers in Passion week.

lampon (läṅ-pôṅ), *F.* Drinking-song.

lan′cers, *E.*, **lanciers** (läṅs-yā), *F.* A set of quadrilles.

Länderer (lĕn′-dĕ-rĕr), **Ländler** (lĕnt′-lĕr), *G.* Slow German or Austrian waltz in 3-4 or 3-8 time, the last notes of each measure a dotted 8th and a 16th note.

ländferisch (lĕn'-dĕr-ĭsh), *G.* In the Ländler style.

ländlich (lĕnt'-lĭkh), *G.* Rural.

Landlied (länt'-lēt), *G.* Rustic-song.

landu (län'-doo), *Port.* A Portuguese dance in duple time.

landums (län'-dooms), *Port.* Portuguese music of sentimental tone.

lang (läng), *G.* Long.

langsam (läng'-zäm), *G.* Slow(ly), largo. **langsamer** (läng'-zäm-ĕr). Slower.

language, languid. In a flue-pipe a horizontal strip of metal or wood just inside the mouth.

languendo (län-gwĕn'-dō), **languen'te, languido** (län-gwē'-dō), *I.* Languishing. **languemen'te.** Languishingly.

languette (län-gĕt), *F.* 1. The tongue of reed-pipes. 2. Pallet. 3. Key on a wind-instr. 4. Tongue carrying the quill of a jack.

lan'guid. Vide LANGUAGE.

lan'tum. A large hurdygurdy with rotary bellows and reeds played by buttons.

lapid'eon. A scale of flint-stones played with hammers; inv. by Baudry.

largamente (lär-gä-mĕn'-tĕ). Broadly, nobly. Vide LARGO.

largando (lär-gän'-dō), *I.* Broadening, becoming largo (q. v.).

large. The longest note in ancient music equal to four breves (eight of our whole notes). Vide NOTATION.

large (lărzh), *F.* Broad, large. **largement** (lărzh-män). Broadly.

larghetto (lär-gĕt'-tō), *I.* Not quite so slow as largo.

larghezza (lär-gĕd'-zä), *I.* Breadth, slowness. **larghissimo** (lär-gĭs'-sĭ-mō). Very slow.

largo (lär'-gō), *I.* Slow, noble, broad, usually taken as slower than **lento. l. assai** (äs-sä'-ē), **l. di molto** (dē-mōl'-to). Very slow. **l. ma non troppo.** Slow, but not too slow. **l. un poco** (oon pō'-kō). Rather slow.

larigot (lăr-ĭ-gō), *F.* 1. Shepherd's pipe. 2. A very shrill 1⅓-ft. stop.

laringe (lä-rēn'-jĕ), *I.* Larynx.

larmoyant (lărm-wä-yän), *F.* Weeping.

lar'ynx. Upper part of the trachea or wind-pipe; a human reed-pipe varying at will the tones of the voice.

laud (lä-oodh), *Sp.* Lute.

laud, lauda (lä'-oo-dä), *I.* and *L.*, *I.* pl. *laude*, L. pl. *laudes.* 1. Hymn(s) of praise. 2. Vide HORA.

Lau'da Si'on, Salvato'rem. "Zion, praise the Saviour"; a sequence sung at the High Mass of Corpus Christi.

laudis'ti, *L.* Psalm-singers.

Lauda'mus Te, *L.* "We praise Thee." Part of the Gloria. Vide MASS.

Lauf (lowf), *G.* 1. Peg-box. 2. A run, a trill. **Lauftanz** (lowf'-tänts). A running dance, corante. **Läufe** (lī'-fĕ). Rapid divisions. **Läufer** (lī'-fĕr). A run, trill, or shake.

Launenstück (low'-nĕn-shtük), *G.* A voluntary.

launig (low'-nĭkh). Humorous.

lauréate (lō-rā-ăt), *F.* A winner of the Grand Prix de Rome (q. v.).

laut (lowt), *G.* 1. Loud. 2. A sound. **lautlos** (lowt-lōs). Soundless, mute.

Laute (lowt'-ĕ), *G.* The lute. **Lautenist', Lautenschläger** (shlā'-khĕr), or **spieler** (shpē-lĕr), *G.* Lutenist.

Lautenfutter (foot-ter), **lautenkasten.** Lute-case. **Lauteninstrumente.** Instrs. whose strings are plucked. **L.-geige.** Viol. **L.-zug.** Lute compass. **L.-macher** (mä'-khĕr). Lutemaker.

läuten (lī'-tĕn). To toll, to sound.

lavol'ta. Old Italian waltz.

lay. Song.

le (lŭ), *F.*, **le** (lā), *I.*, pl. The.

lead (lēd). 1. The announcement by one part of a theme to reappear in others. 2. A sign giving the cue for the entry of the various parts of a canon, etc.

leader. 1. Conductor, director. In older times the first violinist was the actual conductor and is still called "leader" though he has lost his function as conductor. 2. The first cornet (in bands). 3. The first soprano (in chorus).

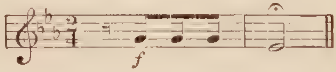
leading. 1. *As a noun.* A melodic progression or tendency. 2. *As an adjective.* Guiding, compelling, characteristic, predominant. **l.-chord.** The dominant. **l.-tone,** or **note.** The 7th degree of a scale (because it leads in and demands the tonic). **l.-melody.** The chief melody.

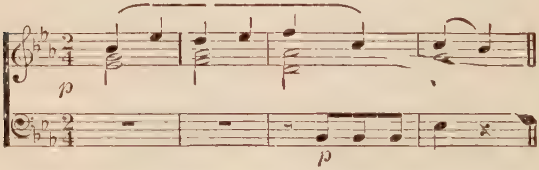
leading-motive. A musical phrase or figure (as those in Wagner's operas), used as a sort of autograph or trade-mark of a certain character, mood or sentiment, and recurring whenever that character or mood is to appear or is remembered.

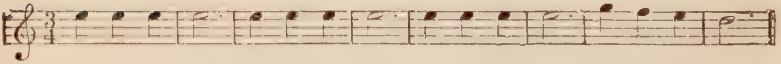
Leading-Motives.

By Gustave Kobbé.

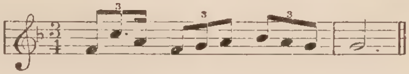
OTHER composers before Wagner have used typical phrases to express some personal characteristic or idea, and have repeated them in a manner which suggests what is now termed a leading-motive. Such is the "*Idée fixe*" in Berlioz's "Fantastique" symphony; or the phrase in Weber's "Euryanthe" which occasionally even is spoken of as the "Tomb Motive." I, however, have always considered that Beethoven in the use he made of the opening theme of his Fifth Symphony more nearly approached the leading-motive than any of Wagner's predecessors. The theme recurs with great variety of effect throughout the symphony, the second movement excepted. It is found as a mysterious threatening figure accompanying the second theme of the first movement, while in the Allegro, the scherzo of the symphony, it partakes of a joyous character, to reappear as a disturbing element in the finale. It has the plasticity of a leading-motive, but it may be questioned whether Beethoven intended to use it for any other than a purely musical effect. In fact any suggestions Wagner may

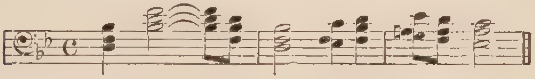


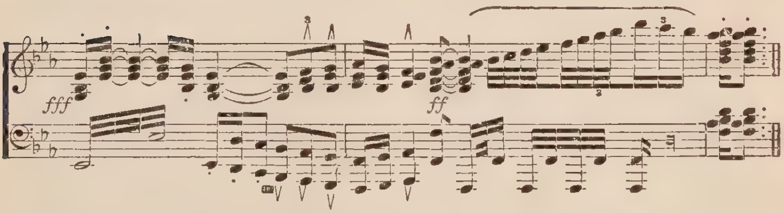




have received from other composers were so slight that the leading-motive in the modern sense may unhesitatingly be said to be his invention. ¶It is easier to say what a leading-motive is not, than to give it a fixed definition. The first idea to disabuse one's self of is that a leading-motive is anything like a label. The "Walhalla" motive in the "Ring of the Nibelung" is not a guide-post which reads "Walhalla to the right—3 miles"—nor does it even represent Walhalla as a pile of masonry. It expresses, in its simple yet lofty measures, the rulership of *Wotan*, the hegemonia of the gods. A leading-motive is a musical searchlight or X-ray which illuminates and enables us to look deep into every character, thought, mood, purpose, idea, and impulse in the drama. Even conscience itself does not escape Wagner. Witness how he lays it bare with his scalpel of leading-motives in the first meeting of *Siegfried* and *Hagen* in "Goetterdaemmerung" with the Curse Motive, which hints at *Hagen's* fell purpose, darkening the noble Siegfried Motive. The use of the Curse in this episode clearly foreshadows the death of the Volsung hero at *Hagen's* hand and lays the gloom of impending tragedy heavily upon the hearer's soul. ¶How plastic a leading-motive may be, how closely welded to the ever-changing phases of the drama and how clearly it expresses them, the wonderful







variants of the motive of Siegfried the Fearless—the call *Siegfried* sounds on his silver horn—will show. Joyous and buoyant in its simplest form, it becomes when he takes leave of *Brünhilde* to sally forth in quest of adventure, heroically grand, and in the Death Music, that strain of triumphant mourning which thrills every hearer and stamps the episode as the greatest climax ever achieved in a musical work for the stage. Indeed, the whole scene is a triumph for the leading-motive idea, since here, as *Siegfried's* lifeless body is borne up on the mountain crest, the orchestra gives a musical epitome of his career by voicing successively the motives most intimately relating to him which have been heard in the cycle of music-dramas. ¶ But Wagner's use of leading-motives singly and in complex combinations according to the trend of the drama however interesting analytically would wholly have failed were not the motives themselves musically valuable. They are enunciated chiefly by the orchestra (which thus forms a constant commentary upon the proceedings of the stage) and they are considered by those who are in the van of musical opinion to have resulted in the most eloquent and sublime—if at times the most tedious—scores ever penned. To appreciate what a genius Wagner really was, it is only necessary to listen to the works of some of his imitators.

Liszt in his Symphonic Poems has adapted the leading-motive to instrumental music, in which respect Richard Strauss may be regarded as following him.

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lean'ing note. Appoggiatura.

leap. 1. Skip. 2. In piano-playing a long jump for the hand. 3. A distance composed of several intermediate intervals.

Leben (lā'-bĕn), *G.* Life, vivacity. **lebendig** (lā'-bĕn-dĭkh), **lebhaft** (lāp'-häft). Lively. **Lebhaftigkeit** (kīt). Vivacity.

leçon (lŭ-sôṅ), *F.* Lesson, exercise.

ledger line, leger line. A short additional line above or below the staff, for notes too high or too low to be written on the staff. **l. l.** are counted away from the staff, the nearest being the first. **ledger space.** The space between two **l. l.**

leere Saiten (lā-rĕ zī'-ten), *G.* Open strings.

legabile (lĕ-gä'-bĭ-lĕ), **legan'do,** *I.* Legato.

legare (le-ga-re). To bind, or tie.

legato (lĕ-gä'-tō), *I.* "Bound." In a smooth, connected manner, opposed to staccato, and indicated by a slur, or **legato-mark** (*G.*, **legato-bogen**) thus, ⌒. **L. touch.** A touch prolonging the tone, till it exactly connects with the next. **legatis'simo.** Exceedingly legato.

legatura (lā-gä-too'-rä), *I.* 1. A slur. 2. Syncopation. **l. di voce.** Vide LIGATURE (2).

legend, légende (lā-zhäṅd), *F.*, **Legende** (lā-gĕn'-dĕ), *G.* A composition in romantic or narrative style. **im Le'gendenton,** *G.* In the romance manner.

leger. Vide LEDGER.

leger (lā-zhā), **legère** (lā-zhăr), *F.* Light, nimble. **legèrement** (mäṅ). Lightly. **legèreté** (lā-zhăr-tā). Agility.

leggenda (lĕd-jĕn'-dä), *I.* A legend.

leggeramente (lĕd-jĕr-ä-mĕn'-te), **leggermen'te,** *I.* Lightly. **leggeranza** (lĕd-jĕr-än'-tsä). **leggerezza** (lĕd-jĕr-ĕd'-zä). Lightness.

leggiadro (lĕd-jä'-drō), **leggiadramen'te,** *I.* Graceful(ly).

leggiere (lĕd-jā'-rĕ), **leggiero, leggieramen'te, leggiermen'te,** *I.* Light(ly). **leggierezza** (lĕd-jĕ-rĕd'-zä). Delicacy.

leggieruco'lo. Rather light.

legno (lān'-yō), *I.* Wood. **col. l.** To be played with the back or wood of the bow.

Lehrer (lā'-rĕr), feminine **Lehrerin,** *G.* Teacher, master.

Leich (līkh), *G.* A lay.
Leichenmusik (lī′-khĕn-moo-zēk′), *G.* Funeral-music. **Leichenton** (tōn). A lugubrious sound.
leicht (līkht), *G.* Light, easy, facile. **L. bewegt** (bĕ-vākht), (a) delicately swift. (b) agitatedly. **Leichtheit** (hīt), **Leichtigkeit** (lĭkh′-tĭkh-kīt). Lightness, facility. **leichtfertig** (fĕr-tĭkh). Light(ly), careless(ly).
Leidenschaft (lī′-dĕn-shäft), *G.* Passion. **leidenschaftlich** (lĭkh). Passionate.
Leier (lī′-er), *G.* A lyre. **L.-kasten** (käst′en). A hurdygurdy. **Leiermädchen** (māt′-khĕn). A girl who plays on a hurdygurdy. **Leiermann** (män). A male player of a hurdygurdy. **Leierorgel** (lī′-ĕr-ôrkh-ĕl). Hand-organ. **Leierspieler** (shpēlĕr). One who plays on a lyre.
Leine (lī′-nĕ), *G.* A line on the staff.
leise (lī′-zĕ), *G.* Low, soft, gentle. **l. wie für sich** (vē für zĭkh). Softly, as if to one's self.
Leitakkord (līt′-äk-kôrd), *G.* A harmony progressing naturally to another, as the dominant. **Leitmotiv** (līt′-mō-tēf). Leading-motive (q. v.). **Leitton** (līt′-tōn). The leading note.
Leiter (lī′-tĕr), *G.* 1. Leader. 2. "Ladder," the scale of any key.
leitereigen (lī-tĕr-īkh′-n). Proper and peculiar to a key, opposed to foreign notes which are **l.-fremd** (frĕmt).
lene. Old term for a note sustained, while other parts move.
leno (lā′-no), *I.* Weak, feeble, faint. **lenezza** (lā-nĕd′-zä). Gentleness.
lent (läṅ), *F.* Slow. **lentement** (läṅt-mäṅ), *F.* Slowly. **lenteur** (läṅ-tŭr′). Slowness, delay.
lentando (lĕn-tän′-dō), *I.* Retarding.
lento (lĕn′-tō), *I.* Slow; usually considered between andante and largo. **l. assai, l. di molto** (dē mōl′-tō), **l. lento.** Very slow. **lentis′simo.** Extremely slow. **lentamen′te, lentemen′te.** Slowly. **lentezza** (lĕn-tĕd′-zä). Slowness.
lesser. Minor, as the **l. third. l. appoggiatura.** Vide APPOGG. **l. barbiton.** The kit. **l. comma.** The diaschisma.
lesson. A piece of two or three movements for the harpsichord or pianoforte, often combined into a suite.
lesto (lĕs′-tō), *I.* Lively. **lestissimo.** Very quick. **lestezza** (lĕs-tĕd′-zä), *I.* Agility.
letterale (lĕt-tĕ-rä′-lĕ), **letteralmen′te,** *I.* Literal(ly). Exactly as written.
letter-name. A letter designating a tone, key, etc., as a, b, c. Letter-notation is old as the Greeks.
leuto (lä-oo′-tō), *I.* Lute.
leva (lä′-vä), *I.* Lift, release, *si leva il sordino,* "lift the mute"; *si levano i sordini,* "release the dampers."
levé (lŭ-vā′), *F.* Up-beat.
levet. A blast of a trumpet; reveille.
levezza (lĕ-vĕd′-zä), *I.* Lightness.
levier pneumatique (lĕv-ĭ-ā′-nŭ-mă-tēk′), *F.* The pneumatic lever.
leziosamen′te (lā-tsĭ-ō), *I.* Affectedly.
lezzioni (lĕd-zĭ-ō′-nē), *I.*, pl. Lessons.
Leyer (lī′-ĕr), *G.* Lyre.
L. H. Abbr. for "left hand."
liaison (lē-ĕz′-ôṅ), *F.* 1. A bind or tie. 2. Vide LIGATURE, 2. 3. **l. d'harmonie** (dăr-mô-nē). Syncopation. **l. de chant** (dŭ-shäṅ). Sostenuto singing.
libero (lē′-bĕ-rō), **liberamen′te,** *I.* Free(ly), unrestrained(ly).
libitum, *L.* Pleasure, will. **ad libitum.** At the pleasure of the performer, who may decide tempo, expression, etc., or even omit the section so marked.
librement (lēbr-mäṅ), *F.* Freely.
libret′to. The text of an opera, oratorio, etc. **libret′tist.** A writer of such texts.
li′cence (in *F.* lē-säṅs), **licenza** (lē-chĕn′-tsä), *I.* A deviation from the rules. **con′ alcuna** (äl-koo′-nä) **licenza.** With some freedom.
liceo (lē-chā′-ō), *I.* Lyceum; academy.
-lich- (lĭkh), *G.* Suffix, equivalent to "-like," or "-ly."

lich′anos, *Gr.* Vide LYRE.

lié (lē-ā′), *F.* Smooth(ly), legato. **lié coulant** (koo-laṅ). Slurred but flowing.

Liebeslied (lē′-bĕs-lēt). Love-song. **Liebesflöte.** A flute-stop. **Liebhaber** (lēp′-hä-bĕr). Amateur. **lieblich** (lēp′-lĭkh). Lovely, charming. **Lieb′lichgedacht** (gĕ-däkht). A stopped-diapason organ register.

Lied (lēt), pl. **Lieder** (lē′-dĕr), *G.* Loosely, any song; technically, a song (as opposed to the ballad or **Strophenlied),** in which the text predominates over merely melodic rights, and the music interprets, rather than disregards, the words. Such a song in which each stanza has special music is often called **durchkomponi(e)rtes** (doorkh-kôm-pō-nēr′-tĕs), or one "composed all through." LIED (or LIEDER) **ohne Worte** (ō′-nĕ vôr′-tĕ), *G.* Song (or songs) without words. **Lied form** (fôrm). The form, or theme of a song. **Liedchen** (lēt′-khĕn). A short song. **Liederbuch** (bookh). A song or hymn-book. **L.-bund** (boont). A society of singers. **L.-cyclus** (tsē′-kloos). A cycle of songs. **L.-dichter** (dĭkh′-tĕr). A song-writer. **L.-kranz** (kränts). Glee-club. **L.-kreis** (krīs). A "wreath" of songs. **L.-sammlung** (zäm′-loongk). Collection of songs. **L.-sänger** (zĕng′-ĕr). A ballad-singer. **L.-spiel** (shpēl). An operetta. **L.-sprache** (sprä′-khĕ). Words adapted to songs. **L.-tafel** (tä′-fĕl). "Song-table"; a glee-club of male voices. **L.-täfler** (tĕf′-lĕr). Glee-singers. **L.-tanz** (tänts). A dance with songs.

lier (lēr), *Dutch.* A lyre.

ligare (lĭ-gä′-rĕ), **ligato** (lē-gä′-tō). Vide LEGARE, LEGATO.

Ligatur (lē-gä-toor′), *G.*, **ligatura** (lē-gä-too′-rä), *I.*, **lig′ature,** *E.* (pron. in *F.* lē-gä-tür′). 1. A succession of notes sung to one syllable or in one breath, or played with one stroke of the bow. 2. A tie. 3. A syncopation. 4. In old music a succession of notes sung to one syllable. Vide NOTATION.

ligne (lēn′-yu), *F.* A line. **l. additionnelle** (ăd-dēs-yŭ-nĕl), or **ajouté** (ä-zhoo-tā′), or **postiche** (pôs-tēsh), or **supplémentaire** (süp-plā-mäṅ-tăr′). A ledger line.

lig′neum psalte′rium, *L.* Xylophone.

limite (lē′-mĭ-tĕ), *I.* Limit.

lim′ma, *Gr.* An interval in Greek music, less by a comma than a major semitone.

linea (lē′-nĕ-ä), *I.* A line of the staff.

line. One of the five lines making up the staff (q. v.). **added,** or **ledger line.** Vide LEDGER.

lingua (lĭn′-gwä), *I.* 1. The tongue in a reed. 2. The reed itself.

Lingualpfeife (lēn-goo-äl′-pfī-fĕ), *G.* A reed-pipe.

lin′gula, *L.* Glottis.

Linie (le′-nē), pl. **Linien,** *G.* Line(s). **Liniensystem** (lē′-nĭ-ĕn-zēs-tām). The staff.

lining-out. The old practice of reading out one or two lines of a hymn before singing them.

li′nings. The supporting strips glued to the ribs of violins, etc.

link (lĭnk), **links** (lĭnks), *G.* Left. **linke Hand** (hänt). The left hand.

li′nos, *Gr.* 1. A rustic air. 2. A dirge.

lip, *E.*, **Lippe** (lĭp′-pĕ), *G.* 1. The flat surface above or below the mouth of a flue-pipe. 2. Vide EMBOUCHURE. **Lippenpfeife.** A flue-pipe.

lira (lē′-rä), *I.* 1. The Greek lyre. 2. In 16th–18th cent. a viol, hence, **l. barberi′na.** A small viol inv. by Doni in 17th century. **l. da braccio** (dä brät′-shō). Obsolete instr. like the tenor viol, with seven strings. **l. da gam′ba.** An instr. held between the knees and having 12 to 16 strings. **l. dop′pia.** Double lyre. **l. grande** (grän′-dĕ). A viol with six strings, formerly used in Germany. **l. pagana** (pä-gä′-nä), **l. rustica** (roos′-tĭ-kä), **l. tedesca** (tā-dĕs′-kä). A hurdygurdy.

lire (lēr), *F.* To read.

liressa (lē-rĕs'-sä). A bad lyre

lirico (lē'-rĭ-kō), *I.* Lyric.

lirone (lē-rō'-nĕ), *I.* The large bass viol with 24 strings.

liscio (lē'-shō), *I.* Smooth.

lispelnd (lĭs'-pĕlnt), *G.* Lisping.

l'istesso (lēs-tĕs'-sō), *I.* The same.

litanei'a, *Gr.*, **litania** (lē-tä-nē'-ä), *L.* and *I.*, **litanie** (lĭ-tă-nē'), *F.*, **Litanei** (lē-tä-nī'), *G.*, **lit'any,** *E.* A solemn form of supplication, the minister offering prayers, to which the congregation add "Lord have mercy." *kyrie eleison* is the **lesser l.**

lit'terae significa'tivae, *L.* Letters of doubtful meaning, used in neumatic notation.

lit'uus, *L.* A kind of trumpet.

liuto (lē-oo'-tō), *I.* A lute.

livre (lēvr), *F.* A book; **à l' ouvert** (oo-văr). At first sight.

livret (lē'-vrā), *F.* A libretto.

lo (lō), *I.* The.

Lobgesang (lōp'-gĕ-zäng), **Loblied** (lōp'-lēt), *G.* A hymn of praise.

Loch in der Stimme, *G.* (lôkh) "Hole in the voice," used of that part of a register where certain tones are weak or wanting.

loco (lō'-kō), *I.* "Place." 1. A word nullifying *8va* or *all ottava*, and meaning that the notes are to be played as written, not an octave higher or lower as before. 2. A sign for a violinist to return to his original position, form or shift.

Locrian (lo'-krĭ-än), **lokrisch** (lō'-krĭsch), *G.* Vide MODES.

lo'geum, *L.* 1. A stage. 2. A motet.

Logier'ian system. The system of instruction of John Bernard Logier, including class-work, harmony, etc., and use of the chiroplast.

lombar'do. A dance of Lombardy.

long, longa, *L.* An obsolete note half the length of the *large*, or equal to four of our whole notes. **long double.** An old character equal to four breves. *As adjective*, **long appoggiatura.** An accented app. of a single note forming part of the theme, and borrowing half the length of the next note. **l. drum.** The bass-drum of military bands. **l. mordent.** A mordent of four notes. **l. roll.** A drumbeat to arms. **l. spiel.** An ancient long and narrow Icelandic bow instrument.

longue pause (lông'-pōz), *F.* A long pause.

lontano (lôn-tä'-nō), *I.* Distant, remote. **da l.** At a distance. **lontananza** (lôn-tä-nän'-tsá). Distance.

loop. 1. The vibrating part between 2 nodes. 2. The chord binding the tail-pieces of violins, etc., to the button.

Lösung, fortschreitende (fôrt-shrī-tĕn-dĕ-lā'-zoongk), *G.* Resolution.

loud pedal. Vide DAMPER.

lourde (loord), *F.* Heavy. **lourdement** (mäṅ). Heavily.

loure (loor), *F.* 1. An old F. bagpipe, thence; 2. A slow dance in 6-4 time, strongly accented.

louré (loo-rā'), *F.* Smooth(ly), legato.

louvre (loovr), *F.* Applied to an air, called "L' Amiable Vainqueur," a favourite of Louis XIV.; thence a dance.

lu'dus, *L.* Play. **ludi moderator.** Organist. **ludi spirituali.** Miracle-plays.

lugubre (loo-goo'-brĕ), *I.* Lugubrious, sad.

luinig. A plaintive song of the Hebrides sung by the women at work.

lul'laby. A cradle-song.

lu-lu. The Chinese official laws of music.

lundu (loon'-doo), *Port.* A Portuguese dance in duple time.

lunga (loon'-gä), pl. **lunghe** (loon-ge). *I.* Long, prolonged.

luogo (loo-ô'-gō), *I.* Same as LOCO.

lur (loor), *Dan.* 1. A birch-bark instr. similar to the alp-horn. 2. A pre-historic curved and conical bronze instr. 5 to 7 feet long, with cupped mouthpiece, and, instead of a bell, a circular flat plate, ornamented with bosses and bronze tassels.

lusing. An abbr. of **lusingato.**

lusingando (loo-sēn-gän'-dō), **lusingan'te, lusingato** (gä'-to), **lusin-**

ghevole (gā'-vō-lĕ), *I.*, **lusinghiere** or **o** (gĭ-ā'-rĕ). Coaxing **lusinghevolmen'te.** Insinuatingly, persuasively.

lustig (loos'-tĭkh), *G.* Merry, cheerful.

Lustlied (loost'-lēt), *G.* A gay song.

lute (lūt, not loot), *E.*, **lut** or **luth** (lüt), *F.* A very ancient string instr. now obsolete except in the small form of the mandolin and the modified form of the guitar. It was pear-shaped, and had a neck with fretted finger-board. The stringing was various; the largest form having paired strings tuned in unisons, and, besides, a series of strings that did not cross the finger-board but were played upon as a bass. This form required a double neck and was called a **theorbo, arch-lute,** or **chitarrone.** The strings, sometimes as many as 13 pairs, were played as in the guitar. Lute-music was written in tablature. Lute-players were called **lutists, luters, lutanists, lutenists,** or **lutinists.** A lute-maker was a **luthier** (lüt-yā), a name also given then, and now, to violin-makers. The trade and its product are called **lutherie** (lüt-rē'). **lutina.** A small lute, or mandolin.

luttuoso (loot-too-ō'-sō), **luttuosamen'te,** *I.* Mournful(ly).

Lyd'ian, *E.*, **lydisch** (lēt'-ĭsh), *G.* Vide MODES. **Lydian chant.** A chant of a sorrowful, melancholy style.

Lyon catlins. Thick bass-strings.

lyre (līr in *E.*; in *F.* lēr), **lyra** (lē'-rä), *L.*, *I.*, and *G.* 1. A most ancient instr. consisting of a sound-box or board with 2 long curved arms carrying a cross-bar from which descended, across a bridge, the 3 to 10 strings, struck with a plectrum. On the 8-stringed lyre, the strings were thus named, beginning nearest the body: **hy'pate** (hī'-pä-tĕ) (the lowest in tone), **parhy'pate, lich'anos, me'se, par'amese, trite** (trē'-tĕ), **paranete, nete** (nā'-tĕ). The largest lyre was the **cithara,** the treble was the **chelys.** A large 20-stringed instr. on which octaves were played was the **magadis.** 2. The modern **lyra** is a rebec, and various bow-instrs. have been called lyres, or **lyre-viols,** since the 14th cent.; some have a double neck or bijuga like the theorbo (Vide LUTE), including the **lyra di braccio** (brät'-chō) or arm-viol and **archeviole di l.,** or **l. doppia.** The **l. di gamba** is a leg-viol. **l. barbarina.** An old instr. resembling the guitar, but played with the bow. **l. hex'achordis,** *Gr* A six-stringed lyre. **l. mendico'rum,** *L.* "Beggar's lyre," a hurdygurdy. **Lyra-sänger** (zĕng'-ĕr), or **-spieler** (shpē'-lĕr), *G.* Performer on the lyre. 3. The modern Stahlspiel.

lyr'ic, lyr'ical, lyrisch (lĭr'-ĭsh), *G.* "Fitted to be sung to the lyre," hence used of subjective moods, usually brief and enthusiastic as opposed to narrative, dramatic, or epic. **lyric drama** is opera. **lyric tragedy.** A tragic opera. **l. comedy.** Comic opera. **l. opera.** A ballad opera.

M

M Abbr. of *Mezzo, Metronome, Mano, Main*; m. f., for *Mezzo-forte*; m. p., *Mezzo-piano*; m. v., *Mezzo-voce*.

M. M. Abbr. for Maelzel's Metronome (q. v.).

ma (mä), *I.* But; as *allegro ma non troppo*, quick, but not too much so.

machalath (mä'-kä-läth), *Heb.* A term employed in the Psalms, supposed by some to mean a flute, but by others to indicate familiar tunes.

machête (mä-shĕ'-tĕ). *Port.* A small guitar with 4 strings, tuned *d'-g'-b'-e''*.

mach-icotage (măsh-ĭ-kô-täzh), *F.*, **macicota'ticum,** *L.* Embellishment added to the *cantus firmus* of plain-chant, customary in France in the 18th cent. The clergy alone sang the embellished or **machicotée** (măsh-ĭ-kō-tā) plain-song, and were called **machicots** (măsh-ĭ-kō) or **macicico'nici.** The choir sang the *cantus firmus* without embellishment (**si'ne macicota'tico**).

machine-head. A rack and pinion appliance to be used in place of ordinary tuning-pegs.

machol (mä'-kōl), *Heb.* Instr. supposed to be either string or pulsatile.

Madre, alla (äl'-lä mäd'-rĕ). "To the Mother." Used of hymns to the Virgin.

madriale (mä-drĭ-ä'-lĕ), *I.* Madrigal. **madrialet'to.** A short madrigal.

madrigal (in *F.* măd-rĭ-găl; in *G.* mä-drĭ-häl'), **madrigale** (mäd-rĭ-gäl'-ĕ), *I.* 1. Loosely, a short amorous or pastoral lyric. 2. Strictly an unaccompanied chorus in from 2 to 8 parts, based on a *cantus firmus*, and written with elaborate counterpoint. Beginning in Italy in the 15th cent. it spread all over Europe. **madrigales'co**, *I.* Pertaining to the madrigal.

maësta (mä-äs'-tä), **maëstade** (mä-äs-tä'-dĕ), **maëstate** (tä'-tĕ), *I.* Majesty, grandeur. **maëstevole** (tā'-vō-lĕ), **maëstevolmen'te**, **maësto'so**, **maëstosamen'te.** Majestic(ally), noble (nobly).

maestria (mä-äs-trē'-ä), *I.* Mastery, skill.

maestro (mä-äs'-trō), fem., **maestra** (mä-äs'-trä), *I.* Master. **m. al cembale.** A conductor, since he formerly sat at the harpsichord. **m. al piano.** Pianist of an orchestra. **m. del coro.** Master of the choir. **m. di camera.** Conductor of chamber-music. **m. di canto.** A singing-master. **m. di cappella** (dē käp-pĕl'-lä). 1. Chapel-master. 2. Conductor.

mag'adis, *Gr.* 1. Vide LYRE. 2. 16th cent. name for monochord.

mag'adizing. A vocal performance in octaves.

mag'as, *Gr.* 1. Bridge. 2. Fret. 3. Vide MAGADIS, 2.

Magazinbalg (mäkh-ä-tsēn'-bälkh), *G.* Reservoir-bellows.

maggiolata (mäd-jō-lä'-tä), *I.* A song in praise of May.

maggiore (mäd-jō'-re), *I.* "Greater," major.

maggot. An impromptu fantasy.

magistrale (mä-jĭs-trä'-lĕ), *I.* Vide MAESTRALE.

Magnif'icat, *L.* A part of the Vespers from "Magnificat anima mea Dominum," My soul magnifies the Lord.

main (mäṅ), *F.* The hand. **m. droite** (drwät). Right hand. **m. gauche** (gōsh). Left hand. **m. harmonique** (mă-năr-mŭn-ēk). Harmonic hand.

maître (mĕtr), *F.* A master, a director. **m. de chappelle** (shă-pĕl). Chapel-master; conductor; director of a choir. **m. de musique** (dŭ mü-zēk'). Musical director, or teacher.

maîtrise (mĕt-rēz), *F.* A music-school connected with a cathedral.

majestà (mä-yās-tä'), *I.*, **majesté** (mă-zhĕs-tā), *F.* Majesty. **majestueux** (mă-zhĕst-yŭ'). Majestic. **majestätisch** (mä-yĕs-tā'-tĭsh), *G.* Majestic.

ma'jor, *E.*, **majeur** (mă-zhŭr), *F.* "Greater," as opp. to minor ("less"), and used of intervals greater by a semitone than the minor (though less by a semitone than the augmented); hence, those major chords and major scales and keys in which major intervals predominate. **m. triad.** One with a major 3d and perfect 5th. **m. cadence.** One ending on a **m. triad.**

Mal (mäl), *G.* Time, as **zum ersten M.**, for the first time.

malagueña (mă-lă-gwān'-yä), *Sp.* A fandango.

malanconia (mä-län-kō-nē'-ä), **malinconi'a**, *I.* Melancholy. **malenco'nico**, **malincol'ico**, **malinco'nico**, **malinconio'so**, **malincono'so**, **malinconicamen'te**, *I.* In a melancholy style.

mama (mä'-mä), *I.* In drum-music the right hand.

manca (män'-kä), *I.* The left.

mancando (män-kän'-dō), *I.* Decreasing and retarding.

manche (mäṅsh), *F.* Neck (of a violin, etc.).

mandolin(e) (măn′-dō-lĭn), *E.*, **mandolino** (män-dō-lē′-nō), *I.* A small lute with fretted neck, and paired strings played with a plectrum. The compass g–g.‴ The **Neapolitan** (*mandolino napolita′no*) has 4 pairs tuned g–d′–a′–e″; the **Milanese** (*m. lombardo*) has five or six pairs tuned g–c′–a′–d″–e″, or g–b–e′–a′–d″–e″. **mandolinata** (ä′-tä). To be played with mandolin-like effect. **mando′la, mando′ra, mando′re.** A large mandolin.

mangeot (mäñ-zhō), *F.* A piano *à claviers renversé.*

manico (mä′nĭ-kō), *I.* Neck (of violin, etc.).

man′ichord, *E.*, **manichord′ium,** *L.*, **manichord′on,** *Gr.* An old term for various string instrs. **Manichordiendraht** (drät), *G.* Wire for the manichord.

maniera (mä-nĭ-ā′-rä), *I.*, **manière** (măn-yăr), *F.* Manner, style. **m. affettata** (äf-fĕt-tä′-tä), *I.* Affected delivery. **m. languida** (län′gwĭ-dä), *I.* A languid style.

Manier (mä-nēr′), pl. **Manieren** (mä-nē′-rĕn), *G.* Grace(s), embellishment(s).

man′ifold fugue. One with two or more subjects.

Männerchor (mĕn-nĕr-kōr), *G.* Male chorus. **Männergesangverein** (gĕ-zäng′-fĕr-īn). A male choral society. **Män′nerstimmen.** Male voices.

mano (mä′-nō), *I.* The hand. **m. destra** (dās′-trä), **m. diritta** (dĭ-rĭt′-tä), or **dritta** (drĭt′-tä). The right hand. **m. sinistra** (sĭ-nēs′-trä). The left hand.

man′ual, *E.*, **Manual** (mä-noo-äl′), *G.*, **manuale** (mä-noo-ä′-lĕ), *I.* and *L.* 1. Key-board of an organ. 2. A digital, especially **man′ual-key. manual′-iter.** Without pedals, "on the manuals alone." **M.-koppel,** *G.* A coupler connecting one manual with another. **m.-mente** (mä-noo-äl-mĕn′-tĕ), *I.* Manually. **M.-untersatz** (oon-tĕr-zäts), *G.* A 32-ft. stop.

manubrio (mä-noo′-brĭ-ō), *I.*, **Manubrien** (mä-noo′-brĭ-ĕn), pl., *G.* The handle(s) by which a stop is drawn. **M. koppel.** A draw-stop collar.

marcan′do, marcato (mär-kä′-tō), *I.* Marked, accented. **marcatis′simo.** Very strongly marked.

march. A composition to accompany marching. There are two kinds, the *quick m.* or *quickstep*, and the solemn processional, *funeral* or *dead m.* Usually in 4-4 time, the m. may be in 2-4, 3-4 or 6-8 time. The march usually includes a second part, or trio, and a repetition of the first subject. The second part is often lyrical rather than rhythmic. The cadence for the quick step in the American army is 120 to the minute.

marche (mărsh), *F.* 1. A march. 2. A progression, as **m. harmonique** (ăr-mŭn-ēk).

marcia (mär′-chä), *I.* A march. **m. funèbre** (foo-nā′-brĕ). Funeral-march. **marcia′le,** or **marziale** (mär-tsĭ-ä′-lĕ), or **alla m.** In march-style. **marciata** (mär-chä′-tä). A march.

marked. Accented.

mark. A sign. **cadence-m.** Vide CHANT. **harmonic-m.** Vide HARMONIC. **metronomic-m.** Vide METRONOME. **expression-m.** Vide EXPRESSION. **tempo-m.** Vide TEMPO.

markiren (mär-kē′-ren), *G.*, **marquer** (măr-kā), *F.* To mark, emphasize. **markirt** (mär-kērt′), *G.*, **marqué** (mărkā′), *F.* Well marked. **marquez un peu la mélodie** (măr-kā′ ŭñ pŭ lä mā′-lô-dē′), *F.* "Emphasize the melody slightly."

Marsch (märsh), pl. **märsche** (mār′-shĕ), *G.* March(es). **märschartig** (mārsh′-är-tĭkh). In the style of a march.

Marseillaise, la (lä măr-sĕ-yĕz), *F.* The French national anthem, written and composed by Capt. Rouget de Lisle, April 24, 1792, and called by him "Chant de guerre de l'armée du Rhin," but first popularized by, and always named after, the soldiers from Marseilles.

marteau (măr-tō), *F.* 1. Hammer, in piano-action. 2. Tuning-key.

martelé (măr-tŭ-lā′), *F.*, **martellato** (mär-těl-lä′-tō), **martellan′do,** *I.* Strongly marking the notes, as if hammering.

martellement (măr-těl-mäṅ), *F.* 1. Played with the acciacatura. 2. In old music a mordent.

marziale (mär-tsĭ-ä′-lě), *I.* Vide MARCIA.

mascherata (mä-skě-rä′-tä). Masquerade.

maschera (mä′-skā-rä), *I.* A mask.

Maschinen (mä-shē′-něn), *G.* Pistons. Vide VALVE. **M.-pauken.** Kettledrums with a mechanical adjuster of pitch.

mask, *E.*, **masque** (măsk), *F.*, **Maskenspiel** (mäs′-kěn-shpēl), *G.* A spectacular entertainment usually allegorical and dramatic, with music. Very elaborately done in Elizabethan times.

mass. In the R. C. service, that portion accompanying the consecration of the Host. Before this service, those not permitted to take part are dismissed with the words, "Ite missa est" (vide ITE)—hence, by corruption, the name "mass." The service up to the dismissal was called "Mass of the catechumens," that after it, "Mass of the faithful" (*Missa fidelum*). A mass without music is **low m.**; with music **high m.** The musical service is as follows: 1. The **kyrie,** (a) Kyrie Eleison, (b) Christe Eleison, (c) Kyrie Eleison. 2. The **gloria,** or **doxology,** (a) Gratias agimus, (b) Qui tollis, (c) Quoniam, (d) Cum sancto spiritu. 3. The **credo,** (a) Et incarnatus, (b) Crucifixus, (c) Et resurrexit. 4. The **sanctus.** Benedictus and Hosanna. 5. The **agnus dei,** and Dona Nobis. These divisions are named from the first words of their text (which will be found translated under the separate heads).

The **short m.** is that of the Protestant Church, which uses only the **kyrie** or the **gloria.** Masses have been written in all elaborations from simple unison to fullest counterpoint and to choral works in from 8 to 32 parts with orchestral accompaniment. (Vide PALESTRINA in the B. D.)

Mass (mäs), *G.* Measure, time.

mässig (měs′-sĭkh), *G.* 1. Moderato, moderate(ly). 2. As a suffix, "appropriate to," as *klaviermässig*, etc.

massima (mäs′-sĭ-mä), *I.* The "greatest." 1. A whole note. 2. Augmented intervals. 3. A maxim. Vide NOTATION.

master chord. The dominant. **m. fugue.** An elaborate **fuga ricercata. m. note.** The leading-tone. **m.-singer.** Vide MEISTERSINGER.

Masure (mä-zoo′-rě), *G.*, **Masure(c)k** (mä-zoo′-rěk), *Pol.*, **Masurka** (mä-zoor′-kä), *G.* Vide MAZURKA.

matachin (mă-tă-chēn′), *Sp.* A grotesque Merry Andrew dance.

mat′alan. A small Indian flute.

matassins (mă-tăs-săṅ), *F.* 1. Matachin. 2. The dancers of it.

matelotte (măt-lôt), *F.* Sailor's hornpipe.

matinare (mä-tĭ-nä′-rě), *I.* To sing matins.

matinata (mä-tĭ-nä′-tä), *I.* Morning serenade.

mat′ins. The first morning service in the R. C. Church. Vide HORÆ.

Maultrommel (mowl′-trôm-měl), *G.* A Jew's harp. **M.-t.-klavier.** Melodicon.

max′im(a), *L.* Vide NOTATION.

Mazourk (mä-tsoork′). **Maz(o)urka** (mä-tsoor′-kä), **mazur** (ma-tsoor′), **Mazur′ca, Mazurek** (mä-tsoo′-rěk), **Mazurka** (mä-tsoor′-kä; pl. **Mazurke,** mä-tsoor′-kě), *G.* **mazurka,** *E.* (mä-zoor′-kä). A Polish national dance of whimsical mood; in triple time with the 3d beat variously treated.

m. d. Abbr. of Main Droite, right hand.

me. Vide TONIC-SOL-FA.

mean. Inner, as tenor, or alto (of voices); as the *d* or *a* strings (of a violin). **mean clef.** Tenor clef. **mean-tone system.** Vide TEMPERAMENT

measurable. Vide MENSURABLE.

meas'ure. 1. The unit of rhythm, corresponding to the metrical foot and including the notes between two bars; each measure has one and only one major accent. Vide TIME. 2. Loosely for tempo. 3. A stately dance as the **passy m.,** a cinque-pace. **measure-note,** the typical standard note of a measure as the 8th note in 3-8 time. **measure-rest.** Vide REST.

mécanisme (mā-kăn-ēzm), *F.* Technic.

Mechanik (mĕ-kä'-nēk), *G.* 1. Action. 2. Machine-head. 3. The mechanism of fingering and wrist-action. 4. Technic.

mech'anism. 1. Action. 2. Finger and wrist action.

medesimo (mĕ-dā'-sĭ-mō), **medes'mo,** *I.* The same. **m. tempo.** The same time, as before.

me'dial. 1. Concerning the Mediant. 2. Intermediate or secondary (of accent). Vide CADENCE.

me'diant, médiante (mā'-dĭ-ănt), *F.,* **mediante** (mā-dĭ-än'-tĕ), *G.* and *I.* 1. The third note of the scale. 2. One of the 3 pivotal tones of a mode, midway between final and dominant.

mediation. Vide CHANT.

medius. Vide ACCENTUS ECCL.

medley. A conglomerate of unrelated and usually familiar tunes.

Meertrompete (mār-trôm-pā'-tĕ), **Meerhorn,** *G.* Sea-trumpet.

mehr (mār), *G.* More. **m. chörig** (kä-rikh). For several choruses. **mehrfach** (mār-fäkh). Manifold, of an interval, a canon, or a compound stop. **mehrstimmig** (shtĭm'-mĭkh). For several voices. **Mehrstimmigkeit durch Brechung** (kīt-doorkh-brĕkh-oongk). Polyphony that consists only of broken chords.

Meister (mī'-stĕr), *G.* Master. **M. fuge** (foo'-ge). A ricercata fugue. **M.-gesang** (gĕ-zäng'). Minstrel-song. **M.-sänger** (zĕng-ĕr), or **singer** (zĭng-ĕr). A member of the singing guild founded at Mainz in the 14th cent. and lasting till 1839 at Ulm. Wagner's opera describes their strict and elaborate rules of **Tabulatur.** (Vide Stories of the Operas, "Die Meistersinger.") **Meisterstück** (shtük). Masterpiece.

melancolia (mā-län-kō-lē'-ä), *I.,* **mélancolie** (mā-lăñ-kô-lē'), *F.* Melancholy.

mélange (mā-läñzh), *F.* A medley.

melis'ma, *Gr.* 1. A vocal embellishment or run. 2. **melismat'ic song.** That in which one syllable is sung to many notes, opposed to **syllabic song.**

melode (mā-lō'-dĕ), or **melodia** (mā-lō-dē'-ä), *I.* 1. Melody. 2. A stop much like the clarabella.

melo'deon. Vide AMERICAN ORGAN.

melod'ic interval, or **step.** One in which the tones are taken in succession, as opposed to **harmonic,** in which they are simultaneously taken.

melo'dica. A tiny pipe-organ with compass of 3½ octaves, inv. 1770, by Stein, of Augsburg.

melodico (mā-lō'-dĭ-kō). Cantando.

melod'icon. A key-board instr., inv. by Riffel, in Copenhagen, the tones produced from tuning-forks.

melod'ics. Theory of melody.

mélodie (mā-lô-dē), *F.* Melody, air. **m. bien sentie** (bĭ-ăñ säñ-tē'). The melody well accented.

mélodieuse (mā-lōd-yŭz). Melodious. **mélodieusement** (mäñ). Melodiously.

Melodik (mĕ-lō'-dēk), *G.* Vide MELODICS.

melo'diograph. Melograph.

melo'dion. A key-board instr. with range of 6 octaves inv. by Dietz, of Emmerich, the tone produced by tuned steel bars pressed by a rotating cylinder.

melodio'so (mĕ-lō-dĭ-ō'-so), *I.,* **melodisch** (mĕ-lō'-dĭsh), *G.* Melodious.

melodista (mā-lō-dēs'-tä), *I.,* **mélodiste** (mā-lō-dēst), *F.* Melodist.

Melodistik (mĕ-lō-dēs'-tēk), *G.* Melodics.

melo'dium. 1. American organ. 2. Alexandre organ.

mel′odrama, *E.*, **Melodram** (mā′-lō-dräm), *G.*, **mélodrame** (mā-lō-drăm), *F.*, **melodramma** (mā-lō-dräm′-mä), *I.* 1. Originally opera. 2. Spoken drama accompanied with instr. music, hence the music accompanying action. 3. A play of sensational nature.

mel′ody. 1. A tune. 2. A succession of tones, rhythmically and symmetrically arranged, as opposed to harmony, a combination of simultaneous tones. 3. The leading part. **leading m.** A principal melody.

me′lograph. A piano inv. 1827, which recorded what was improvised. Many attempts of this sort have been made, the most successful an electric **m.**, *the Phonaut′ograph*, by Fenby, of England, recording after the manner of telegraphy. This record cut into cardboard is run through a key-board attachment, the *melotrope*, to reproduce the music.

mel′ologue. Recitative and music.

mel′oman, *Gr.*, **mélomane** (mā′-lō-măn), *F.*, **Melómániàc,** *E.* A passionate lover of music. **me′lomanie** (mā-lō-mă-nē), *F.*, **mel′omany.** Music mania.

melopea (mā-lō-pā′-ä), *I.*, **mélopée** (mā-lō-pā), *F.* The art of melody.

mel′ophare. A lantern with oiled music paper sides for use in serenades.

mel′opiano. A device inv. 1870 by Caldera, of Turin, for giving the piano power to increase the volume of a sustained tone. A treadle works small hammers acting rapidly on the strings.

mel′oplaste (mĕl′-ō-plăst). Pierre Galius's simplified method of teaching the rudiments by singing popular airs and pointing the place of the notes on the staff, and by using two metronomes for beats and measures.

melopoea (mĕ-lō-pē′-ä), *Gr.* Art of Composition.

Melos (mā′-lōs). Melody. Used by Wagner for the melody, also the entire implied harmony, the musical idea. Vide RECITATIVE.

mel′otrope. Vide MELOGRAPH.

même (mĕm), *F.* The same. **à la m. tempo.** In the original tempo.

men (māṇ), *I.* Abbr. of **meno** before a vowel. **men allegro.** Less quick.

menéstrel (mŭ-nās-trĕl′), *F.* Minstrel. Vide TROUBADOUR.

mené′trier (mŭ′nā-trĭ-ā), *F.* A minstrel or rustic musician. Vide TROUBADOUR.

meno (mā′-nō), *I.* Less; not so fast. **m. mosso.** Less speed.

Mensur (mĕn-zoor′), *G.* Measure, of time, intervals, scale of pipes, and sizes of instr. strings, etc.

men′sura, *L.* Measure, time.

men′surable, *E.*, **mensural** (mĕn-zoo-räl′), *G.* The original plain-chant was in notes of equal duration; in the 12th cent. the old square notes were modified and given a "measurable" value. The first **mensurable notes** were the *maxima*, *longa*, *brevis* and *semibrevis;* in 1300, the *minima* and *semiminima* were added. In the 15th cent. white notes displaced the black, which were chiefly used for smaller values. The music so written, or **mensurable music,** was governed by many complicated laws. Vide NOTATION.

mente (mĕn′-tĕ). Mind. **alla m.** Improvised.

menuet (mŭ-noo-ā′), *F.*, **Menuett** (mĕn-oo-ĕt′), *G.*, **menuetto** (mā-noo-ĕt′-tō), *I.* Minuet.

mer′ula, *L.* A set of pipes in water producing a warbling tone.

me′ris, *Gr.* The 6th part of an octave.

mesau′lion, *Gr.* Symphony, ritornello.

mès′cal. A Turkish instr. of twenty-three cane pipes, each giving three different sounds.

mescolanza (mĕs-kō-län′-tsä), *I.* A medley.

me′se, me′son, *Gr.* Vide CHART OF GREEK MODES and LYRE.

me′sotonic. 1. Mean-tone. Vide TEMPERAMENT. 2. Vide LYRE.

mes′sa. *I.* A mass.

messa di voce (mĕs'-sa dĭ vō'-chĕ), *I.* The gradual swelling and diminishing of a tone; to attack and swell is **formare il tuono** (fŏr-mä'-rĕ ēl too-ō'-nō); to sustain loudly is **fermare il t.** (fĕr-mä'-rĕ); to diminish is **finire** (fē-nē'-rĕ) **il t.**

messanza (mĕs-sän'-tsä), *I.* Quodlibet (q. v.).

messe (mĕs), *F.*, **Messe** (mĕs'-sĕ), *G.* A mass.

mes'sel, *Arab.* "Measure." The Arabian method of reckoning intervals, the lower notes receiving greater values than the higher because the vibrating portion of the string which produces them is longer.

mesto (mās'-to), *I.* Melancholy. **mesto'so.** Sad.

mesure (mü-zür'), *F.* Measure. **à la m.** In time. **m. à deux temps** (dŭ täṅ). Common time. **m. à trois temps** (trwä täṅ). Triple time. **m. demi** (d'mē). Half measure.

met. Abbr. of Metronome.

metal (mā-tăl'), *Sp.* Strength, compass of the voice.

metallico (mĕ-täl'-lĭ-kō), *I.* (Of a voice) "metallic" in a good sense, clear, ringing, hence **metal'lo,** "metal."

metamor'phoses. Variations.

meter, or **metre,** *E.*, **mètre** (mĕtr), *F.* In music as in verse, the arrangement of rhythmic units, or measures. The **m.** of hymns is classified by the number of syllables to a line, the metrical foot and the number of lines to a stanza. In Iambic **m.** are **common m.** (C. M.), 4 lines alternately 8 and 6 syllables long; **common particular,** or **hallelujah m.** (C. P. M.), 886886; **long m.** (L. M.), 4 lines of 8 syllables; **long particular m.** (L. P. M.), or **long m. six lines,** 6 lines of 8; **short m.** (S. M.), 6686; **short particular m.** (S. P. M.,), 668668; stanzas of 8 lines are called **double** (C. M. D.; L. M. D.; S. M. D.). Other line-lengths are **sevens and sixes** (7676), **tens** (four 10's), **hallelujah** (666688, or 66664444). In trochaic **m.** are **sixes** (four 6's), **sixes and fives** (6565). **sevens** (four 7's), **eights and sevens** (8787). In Dactylic **m.** are **eights, eights, sevens and fours,** etc.; **elevens** (four 11's), and **elevens and tens** (11, 10, 11, 10), etc. Classic and French metres depend on *quantity* or length of syllables, instead of on their stress or accentuation as with us. Vide FOOT.

method, *E.*, **méthode** (mā-tôd), *F.*, **metodo** (mā'-tō-dō), *I.* A course of instruction; classification; system.

Metrik (māt'-rēk), *G.* Metrical art. **metrisch** (mĕt'-rĭsh). Metrical.

metro (mā'-tro), *I.* and *Sp.* Metre.

Metrometer (mĕ-trō-mä'-tĕr), *G.*, **métromètre** (mā-trō-mĕtr), *F.*, **metrometro** (mā-trō-mā'-trō), *I.* Metronome.

met'ronome, *E.*, **Metronom** (mā-trō-nôm'), *G.*, **métronome** (mā-trô-nŭm), *F.*, **metronomo** (mā-trō-nō'-mō), *I.* A pendulum worked by clock-work, and weighted below; provided with a movable slide, and so graduated that its rate of vibration per minute can be fixed by the slider; with the slider at 60 it beats 60 times a minute, etc. It moves with an audible click; the **bell-metronome** has also a bell which rings every third or fourth, etc., beat. Perfected by Winkel it was put on the market by Maelzel (vide B. D.), and is called **Maelzel's metronome** (abbr. M. M.). It is useful as a composer's indication of the standard time of a composition; hence the **metronome-mark,** thus M. M. ♩–90, means a rate for quarter notes equal to 90 per minute, as indicated by the slider set at 90. It is used also to beat time for students. It is made also in watch-form as a **pocket m.**

met'rum, *L.* Metre.

Mette (mĕt'-tĕ), *G.* Matins.

metter la voce, *I.* Same as messa di voce.

mettere in musica (mĕt'-tĕ-rĕ ĭn moo'-zĭ-kä), *I.* To set to music.

mettez (mĕt-tā), *F.* "Draw (a stop)."

mettre d'accord (mĕtr dăk-kôr), *F.* To tune. **m. en musique** (äṅ-mü zēk). To set to music. **m. en répétition** (rā-pā-tēs'-yôṅ). To put in rehearsal.

met'zilloth, metzilltheim, *Heb.* Cymbals.

mez. Abbr. of Mezzo.

mezzo (mĕd'-zō), *I.* Medium, half. **m. aria.** Vide ARIA PARLANTE. **m. bravura.** Moderate difficulty. **m. forza** (fôr'-tsä). Moderately loud. **m. manica** (mä'-nĭ-kä). The half-shift. **mezzana** (mĕd-zä'-nä). Middle string of a lute. **m. orchestra.** Half the string-band. **m. voce** (vō'-chĕ), *I.* Half the voice, with moderate tone. **m. forte** (fôr'-tĕ). Moderately loud. **m. piano** (pĭ-ä'-nō), *I.* Rather soft. **m. soprano.** A voice lower than soprano, higher than contralto. **mezzo soprano clef.** The C clef on the second line, in old church-music or madrigals. The treble, or soprano, clef now supplies its place. **m. staccato.** A little detached. **m. teno're.** A low tenor voice, nearly barytone. **m. tuono** (too-ō'-nō), *I.* A semi-tone.

m. f. Abbr. of mezzo forte.

m. g. Abbr. of main gauche (left hand).

mi (mē), *I.* and *F.* 1. The note E. **mi bémol** (bā'-môl). E flat. **mi dièse** (dĭ-ĕz'). The note E sharp. 2. Vide SOLMISATION. 3. The 3d of the scale. *mi contra fa est diabolus in musica,* "mi against fa is the devil in music," was the mediæval objurgation against the tritone (q. v.), mi being B natural in the hard hexachord, fa being F in the natural hexachord. **mi–re–ut.** Vide OCTAVE.

mi'crophone. An instr. for the magnifying of sounds.

mid-c., or middle c. *c'* (vide PITCH), because it is in the centre of the piano and between the treble and bass staves.

middle voices. Tenor and alto.

mignon (mēn-yôṅ), *F.* 1. Favourite, pet. 2. Delicate.

militaire (mĭl-ĭ-tăr), *F.*, **militare** (mē-lĭ-tä'-rĕ), *I.*, **militairement** (mĭl-ĭ-tăr'-mäṅ), *F.*, **militarmen'te,** *I.* Martial(ly).

Militärmusik (mē-lĭ-tār'-moo-zēk'). Military band or music.

military band. An orchestra for out-of-doors, substituting for stringed instrs. additional and more powerful clarinets, and using saxophones, cornets, etc., freely.

milote (mē-lō'-tĕ), *Sp.* An Indian dance.

mi'modrama, *E.*, **mimodrame** (mē-mô-drăm'), *F.* Pantomime.

minacciando (mē-nät-chän'-dō), **minaccievole** (chā'-vō-lĕ), **minaccio'so, minaccie'volmente, minaccio'samente.** Threatening(ly).

minagnghinim (mĭ-nängd'-gĭ-nĭm), *Heb.* A table over which was stretched an iron chain and a hempen cord through balls of wood or brass; striking against the table they made a ringing sound.

minder (mĭnt'-ĕr), *G.* Minor, less.

mineur (mē-nŭr'), *F.* Minor.

min'im, minima (mē'-nĭ-mä), *I.*, **minime** (mĭn-ēm'), *F.* A half-note. Vide NOTATION.

Minnedichter (mĭn'-nĕ-dĭkh'-tĕr), **M.-sänger** (zĕng-ĕr), **M.-singer** (zĭng-ĕr), *G.* From the 12th to the 14th century a German troubadour of noble birth celebrating pure love in song (**Minne-gesang**). The singers wrote both words and music, singing and playing on the arpanetta or the viol. Their festivals of contest are reproduced in Wagner's "Tannhäuser." They were less formulaic than their successor the "Meistersinger." In the opera of the latter name, Wagner (vide "Stories of the Operas" in this book) shows Walter the **Minnesinger** in conflict with the dogmas of the Meistersinger.

mi'nor, *E.*, **minore** (mē-nō'-rĕ), *I.* "Smaller," of intervals, etc., as opposed to **major.** Vide INTERVAL, MAJOR, MODE, SCALE. **m. tone.** The lesser whole tone, 10:9. **m. triad.** One with minor 3d and perfect 5th.

min'strels. Singers, usually of a servile or vagabond class, sometimes acting as attendants on the trouvères and troubadours (q. v.), and generally playing the rebec. **negro m.** One who gives an imitation (usually remote) of the songs, dances, etc., of the American negro.

minue (mē-noo-ā′), *Sp.* A minuet.

minuet (mĭn-ū-ĕt′), *E.*, **minuetto** (mē-noo-ĕt′-tō), *I.* A stately and deliberate dance (originating probably in Poitou in the 17th century) in triple time, with gallant and amorous spirit. As one of the most important music-forms, it contains usually a principal subject and a trio each in contrasted sections. Appearing first as a movement in the suite and partita it became a part of the sonata and symphony, Beethoven substituting for it the Scherzo, and Tchaïkovsky, in one case, a Viennese waltz. **minuettina** (tē′nä), *I.* A little minuet.

miracle, miracle-play. Vide MYSTERY.

mi-re-ut. Vide OCTAVE.

miscel′la, *L.* Mixture-stop.

mise de voix (mēz-dŭ-vwä). Vide MESSA DI VOCE.

miserere (mē-zĕ-rā′-rĕ), *L.* First word of Psalm LI. beginning **miserere mei, domine,** "Pity me, Lord." Hence a setting of this Psalm sung in the R. C. service for the dead, and during Holy Week.

misericordia (mē′-zā-rĭ-kôr′-dĭ-ä), *L.* A miserere.

misk′in. A little bagpipe.

mis′sa, *L.* and *I.* A mass (q. v.). **m. brevis.** Short mass. **m. can′onica.** A canonical mass. **m. canta′ta.** Chanted mass. **m. pro defunc′tis.** "Mass for the dead." Requiem. **m. solen′nis.** High mass.

mis′sal, *E.*, **missa′le,** *L.*, **Missel** (mĭs′-sĕl), *G.* The mass-book containing the forms of the year.

misshällig, or **misshellig** (mĭs-hĕl′-lĭkh), *G.* Discordant. **Misshalligkeit** (kīt). Dissonance. **Missklang** (kläng). Discord. **missklingen** (mĭs′-klĭng-ĕn), **misslauten** (low-tĕn). To be discordant. **Misslaut** (lowt). Discordant sound. **Misslautend** (low-tĕnt). Dissonant, discordant. **misstimmen** (shtĭm′-mĕn). To put out of tune.

misterio (mĭs-tā′-rĭ-o), **mistero** (mĭs-tā′-rō), *I.* Mystery. **misterio′so, misteriosamen′te.** Mysterious(ly).

mistichanza (mēs-tĭ-kän′-tsä), *I.* Quodlibet (q. v.).

mis′to, *Gr.* Mixed. Vide MODES.

misura (mē-soo′-rä), *I.* Measure. **misurato** (mē-soo-rä′-tō), *I.* In strict time.

mit (mĭt), *G.* With, by.

Mitklang (mĭt′-kläng), *G.* Resonance. **mitklingende Töne** (mĭt′-klĭng-ĕnt-ĕ tā′-nĕ). Overtones.

Mitlaut (mĭt′-lowt), *G.*, **Mitlauter** (mĭt′-low-ter). Concord, consonance. **mitlauten.** To sound with.

mitleidsvoll (mĭt′-līts-fôl), *G.* Compassionate.

Mittel (mĭt′-tĕl), *G.* Middle, half. **mittel c.** (tsā). Middle C. **Mittelkadenz** (kä-dĕnts′). A half-cadence. Vide CADENCE. **Mittel-laut** (lowt). Middle sound. **mittelmässig.** Indifferent. **M.-stimme** (shtĭm′-mĕ). Inner part.

mixed. Vide CADENCE. **m. canon.** Vide CANON. **m. chorus,** etc. One with both male and female voices. **m.** in organ, the mixture-stops.

mix′olydian. Vide MODES.

mixt′ure, *E.*, **mixtu′ra,** *L.*, **Mixtur** (mēx-toor′), *G.* A compound flue-stop consisting of 2 to 6 ranks of pipes, giving 2 to 6 harmonics of any tone. The **m.** is auxiliary only, usually sounding only the octave and the fifth, and aiming to brighten the foundation-stops. Ancient **m.'s** had from 8 to 24 ranks, the result doubtless being atrocious discord.

mobile (mō′-bĭ-lĕ), *I.* Facile, impulsive, fickle.

moderato (mō-dĕ-rä′-tō), *I.* Moderate, in time. **moderatis′simo,** or **m. assai** (äs-sä′-ē). In very moderate time. **moderamen′te.** Moderately. **moderanza** (rän′-tsä), **moderazione** (rä-tsĭ-ō′-nĕ). Moderation.

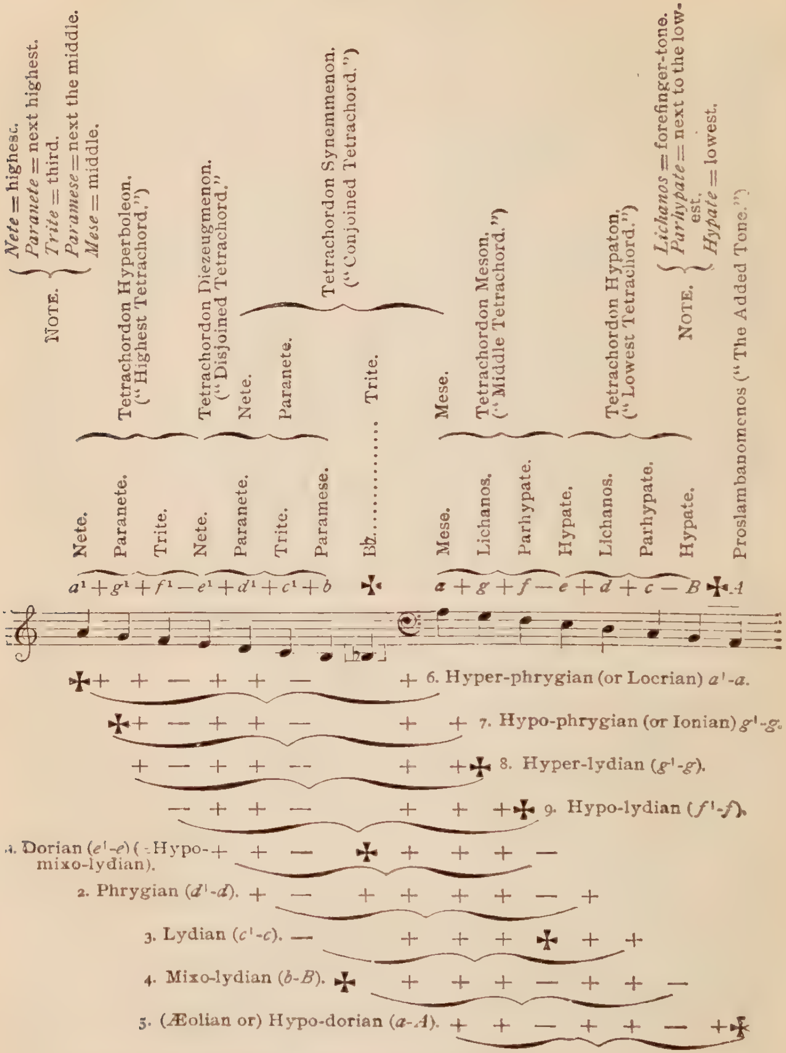
moderna, alla (äl′-lä mō-dĕr′-nä), *I* In the modern style.

Modes.

By the Editor.

PERHAPS the most graphic definition of modes to the modern mind would be :—overlapping portions of the C major scale : or successive octave-stretches along the white keys of the pianoforte. *Ecclesiastical modes* were the Middle Age perversion of the *Greek Modes*. While overthrown by Nineteenth Century scales and tonality, traces of their influence persevere, and many of the old chants still in use in the Roman Catholic and Anglican services are more or less exact specimens of the capabilities of the modes. The Twenty-first Century will probably qualify and develop our own system of keys out of shape and recognition. The complete overthrow of the ideas of tonality and modulation of the earlier part of the Twentieth Century is indeed even now beginning. We are already over the doorsill of the nullitonic or omnitonic harmonies, and the multitude of accidental sharps and flats and naturals required to notate the highly chromatic music of our day renders inevitable some radical change in the system of keys ; meanwhile, the obsolete modal systems have at least a keen historical interest and importance. There is place here for only an allusion to a few of the salient points. Full statement of the details and the controversies on them would fill a large library. ¶Though the Greeks properly gave music a very high place in their educational system, they were too much engrossed in theories, rules, and restrictions to build up large material. Their musical resources were of the slenderest. While their noble tragedies were exactly Wagner's idea of opera, the music to which they were set seems to have been of the most limited range and variety ; and furthermore, absolutely lacking in harmony even in the Middle Age sense. ¶The Greek system differs from ours in being all of a minor tendency, in having the notes named downwards, and in paying attention only to melody and not at all to chords. The white piano keys from e′ (just above middle C) to the E an octave below, represent their oldest and central mode, the Dorian. By remembering that all these steps are whole tones except the two semitones from c′ to b and F to E, and by representing a whole step by a (+) and a half step by a (—), it will be seen that this Dorian mode descends by the following steps, + + — + + —. These make two similar groups of three steps or four notes, which were called *tetrachords*. The word chord with them meant "string" not "harmony," for their whole music took its rise from their lyre, a stiff and limited, unfretted instrument of many poetical associations but stinted in practical possibilities. The pattern of tetrachord (+ + —) into which this Dorian mode divided was called the Dorian tetra-

Chart of the Greek Modes.


NOTE. Nete = highest. Paranete = next highest. Trite = third. Paramese = next the middle. Mese = middle.
Tetrachordon Hyperboleon. ("Highest Tetrachord.")
Tetrachordon Diezeugmenon. ("Disjoined Tetrachord.")
Nete.
Paranete.
Tetrachordon Synemmenon. ("Conjoined Tetrachord.")
Trite.
Mese.
Tetrachordon Meson. ("Middle Tetrachord.")
Tetrachordon Hypaton. ("Lowest Tetrachord.")
NOTE. Lichanos = forefinger-tone. Parhypate = next to the lowest. Hypate = lowest.
Proslambanomenos ("The Added Tone.")
Nete.
Paranete.
Trite.
Nete.
Paranete.
Trite.
Paramese.
B♭..............
Mese.
Lichanos.
Parhypate.
Hypate.
Lichanos.
Parhypate.
Hypate.
a¹ + g¹ + f¹ — e¹ + d¹ + c¹ + b ✠ a + g + f — e + d + c — B ✠ A
✠+ + — + + — + 6. Hyper-phrygian (or Locrian) a¹-a.
✠+ — + + — + + 7. Hypo-phrygian (or Ionian) g¹-g.
+ — + + — + +✠ 8. Hyper-lydian (g¹-g).
— + + — + + +✠ 9. Hypo-lydian (f¹-f).
1. Dorian (e¹-e) (=Hypo-mixo-lydian). + + — ✠ + + + —
2. Phrygian (d¹-d). + — + + + + — +
3. Lydian (c¹-c). — + + + ✠ + +
4. Mixo-lydian (b-B). ✠ + + + — + + —
5. (Æolian or) Hypo-dorian (a-A). + + — + + — +✠

The whole steps are indicated by + ; the half-steps by — ; the Diazeuxis is indicated by ✠.

chord. They superimposed on the top note e′ a similar tetrachord of the tones a′, g′, f′, e, and added below another e, d, c, B. To these they added the low A as a supplementary (in Greek *proslambanomenos*). The outer couples of tetrachords overlap. Between the middle two is an imaginary line of separation (*diazeuxis*). Each of these was therefore a "disjunct" (*diazengmenon*) tetrachord. The "complete system" (*systema teleion*) of two octaves (a′ down to A) was divided thus into four tetrachords, each of them given the name which (with its English translation) is shown in the chart herewith. For purposes of modulation they laid across the middle of this system an overlapping or "conjunct" (*synemmenon*) tetrachord in which the b was flattened, d′, c′, b♭, a (+ + —). ¶ The octave from e′ down to E was, as already stated, called the *Dorian mode*. Other portions of the systema were given other names, d to D being called the *Phrygian*, c′ to C the *Lydian*, and b to B the *Mixo-Lydian*. ¶ They conceived a way of extending these octaves by duplicating one of the tetrachords below (in Greek "*hypo*"). Thus, if the upper tetrachord (e′ to a) of the Dorian mode be transferred an octave below, and fastened to the lower tetrachord, we shall no longer have e′, d′, c′, b, a, g, f, e, (+ + — + + —) but a, g, f, e, d, c, B, A, which also is + + — + + —, with the added step + (*proslambanomenos*). This is called the *Hypo-Dorian mode*. ¶ The Phrygian, Lydian, and Mixo-Lydian modes do not descend by the same whole and half steps as the Dorian, but as follows: Phrygian (+ — + + + — +), Lydian (— + + — + + —), Mixo-Lydian (+ + + — + + —). It will be found, however, that these modes are capable of the same *hypo*-treatment, thus making two more modes, *Hypo-Phrygian* and *Hypo-Lydian*,—for the Mixo-Lydian (b to B) being too low to add a tetrachord beneath, it is added above, giving *e′* to *e*, which is identical with the Dorian. The principal note (*tonic*) of the regular modes was the top note. Each hypomode kept for its chief note the chief note of the original (or its octave). The names and ranges of these seven modes with two others added later are shown in the chart, which shows also the names (and their translations) given each note and each tetrachord. ¶ With this system as a foundation and with the use of the conjunct tetrachord and its b flat as an entering wedge, the Greeks gradually added several notes above and below their systema, and inserted half steps between the full steps until they acquired a complete chromatic scale on which they transposed their scales with much melodic freedom. Harmony, of course, they did not have. These transposed scales were not named like the original modes from their chief notes, but were given the name of the scale whose steps they resembled. By making use of the + and —, or other signs for indicating half or whole steps, it is easy to plot out the steps of any scale and find its prototype and its name in the original modes. ¶The Greek notation was by letters and symbols. It is too complicated to explain here. ¶A method of manipulating their scale melodically may be mentioned. The tetrachords as described were called diatonic, but in the Dorian e, d, c, b, if the d were omitted, the tetrachord became e — c, b, and was called the *older enharmonic*. A later plan was to keep the d, but lower it by half a tone (that is, to tune the d string to c sharp), making the four strings e, c♯, c, b. This was the *chromatic* genus. A still later plan, called the *newer enharmonic*, was to tune the d to a pure third with the e, making the tetrachord e, c, c, b; the two c strings differing slightly in tone (see the word COMMA). ¶This group of three tones, c, c, b, or c♯, c, b, was the *pyknon* (plural *pykna*). Other variations in the treatment were called *chroai* (colourings). Definite melodies were given definite names, a melody being a *nomos* (i. e., arrangement, order, or setting). ¶Upon this false, but elaborate, system, enormous ingenuity was spent, and appalling complexity and scholarship of a kind were made possible, to the delight of the typical theorist. In respect of melody the Greek modes offered far more freedom than the church modes, which, however, possessed the modern invention of harmony.

ECCLESIASTICAL MODES.

Music, along with all the other early Christian arts, borrowed largely from the Greeks, but rejected their warmth and ornate sophistication for a stark rigidity. ¶Early church musicians took the Greek modes as best they could understand them, making as many mistakes as was usual in the degenerate classicism of those times. The Byzantine school perverted Greek music and passed it along, as it had done with painting and architecture. The range and the chromatic graces of later Greek melody were deserted for a heavy march through one octave of one key. Furthermore, the scale was considered now as ascending, instead of descending. ¶St. Ambrose is traditionally credited with establishing four modes for church music. From these St. Gregory was believed to have derived four new modes. The original four are called *Authentic*, i. e., "governing," or "chief." The latter four are called *Plagal*, i. e., "oblique" or "inferior." To these were added other modes, some of them being denied a right to exist. As with all the old Greek modes, all the church modes are to be found on the white keys of the piano; no chromatic was allowed except, finally, b flat, which was admitted to avoid the forbidden tritone and the diminished fifth. A melody that did not stray out of its octave mode was called *perfect*; one that did not use all of its range was *imperfect*; one that overstepped its octave was *superfluous*; one that used up both a mode and its plagal was in a *mixed mode*. ¶Greek names were used for the church modes, but with

AUTHENTIC MODES,
OR
MODI AUTHENTICI.

Each authentic mode is connected with its plagal by a line through the key-note or finalis of both.

PLAGAL MODES,
OR
MODI PLAGALES.

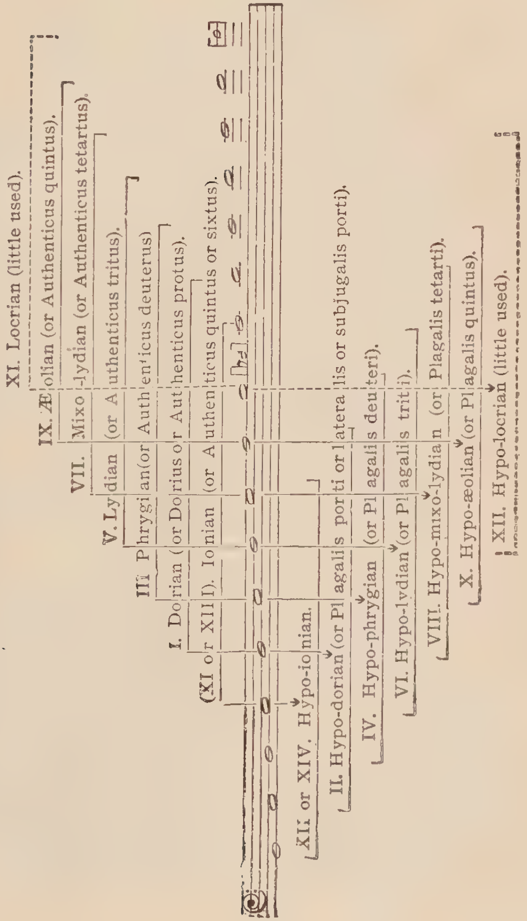

XI. Locrian (little used).
IX. Æolian (or Authenticus quintus).
VII. Mixo-lydian (or Authenticus tetartus).
V. Lydian (or Authenticus tritus).
III. Phrygian (or Authenticus deuterus).
I. Dorian (or Dorius or Authenticus protus).
(XI or XIII). Ionian (or Authenticus quintus or sixtus).
XII or XIV. Hypo-ionian.
II. Hypo-dorian (or Plagalis porti or lateralis or subjugalis porti).
IV. Hypo-phrygian (or Plagalis deuteri).
VI. Hypo-lydian (or Plagalis triti).
VIII. Hypo-mixo-lydian (or Plagalis tetarti).
X. Hypo-æolian (or Plagalis quintus).
XII. Hypo-locrian (little used).

Chart of the Church Modes.

many differences from the old nomenclature. ¶ An authentic mode is based on its *Final* or lowest note ; the next most important note, usually a fifth or a third above, is its *dominant*. A plagal mode is found a fourth below its authentic, and the *final* of the authentic serves also for the plagal. The dominant of a plagal is a third below that of its authentic (save where it falls on b, in which case c is used). ¶ Curiously enough, the two modern keys which we think of as white keys, c major and a minor, were not added until the sixteenth century, and then as the Ionian and Æolian modes. ¶ Besides many impressive hymns the church modes have been unconsciously allowed to fit many popular modern tunes. It is not hard to test the mode-ship of any air. First, if necessary, bring the melody into a range requiring no key-signature. If it now contains any accidentals save b flat, it is not in any of the modes. Otherwise note the tone on which the air ends. This will be the *final* of its mode. If this is the lowest, or almost the lowest note used, and if the melody does not soar higher than an octave above it, the air is in an *authentic* mode. If the final is in approximately the centre of the melodic range, and if the range does not exceed the fifth above, or the fourth below, it is in a *plagal* mode, or it may be in a *mixed mode. The name of the final indicates the mode.* The airs "God save the King" (or "America") and the "Blue Bells of Scotland" are *authentic* melodies. The "Old 100th" and "Eileen Aroon" are *plagal.* "Jock o' Hazeldean" is in a *mixed mode.* ¶ Much of the music in the old church modes is as shocking to the modern sense of tonality as our modern music would seem anarchistic to an old master. Superb treasures were given to immortality in those stiff and arbitrary forms. Yet, after all, the modes deserve their eternal obsoleteness. They were unsatisfactory and arbitrary in their own day. They are hopelessly inappropriate to the modern musical ideas and ideals. The majestic beauties of some of their results are but as the impressive fossils of earlier evolution. Their fate should warn us against stolid satisfaction with our own musical system.

modesto (mō-dās′-tō), **modestamente.** Modest(ly).

mod′ification. Temperament (q. v.).

modificazioni (mō-dē-fĭ-kä-tsĭ-ō′-ne), *I.*, pl. Slight alterations.

modinha (mō-dēn′-ä), *Port.* A short song.

mod. Abbr. of Moderato.

modo (mō′-dō), *I.* and *Sp.* Mode, scale, style.

modto. Abbr. of Moderato.

modolare (mō-dō-lä′-rĕ), **modulare** (mō-doo-lä′-rĕ), *I.* To modulate.

modulan′te. Modulating.

mod′ulate, *E.*, **moduler** (môd-ü-lā), *F.* To effect a modulation.

modula′tion. 1. Change of key, tonality, or mode (usually to a related key by means of chords on the dominant of the new major, or on the leading-tone of the new minor key). The **m.** may be **transient, transitory,** or **passing,** when it leads to still a third key or back to the first ;

it may be **final** when it establishes a new tonality. **enharmonic m.** is that by means of enharmonic (q. v.) changes of notation. 2. *Obsolete.* Melodic, or rhythmic measurement, inflection.

modula'tor. Vide TONIC-SOL-FA.

modulatore (mō-doo-lä-tō'-rĕ), *I.* 1. Singer. 2. Tuner.

modulazione (mō-doo-lä-tsĭ-ō'-nĕ), *I.* Modulation.

moduliren (mô-doo-lē'-rĕn), *G.* To modulate.

mo'dus, *L.* Key, mode, scale.

möglich (mākh'-lĭkh), *G.* Possible. **so rasch wie m.** (zō-räsh-vē). As fast as possible.

mohinda (mō-ēn'-dä). A short Portuguese love-song.

Mohrentanz (mō-rĕn-tänts), *G.* Morisco.

moins (mwăn̍), *F.* Less.

moll (môl), *G.* Minor. **Mollakkord,** or **Molldreiklang.** Minor chord or triad, etc.

molla (môl'-lä), *I.* A key (of the flute), etc.

mol'le, *L.* Soft. 1. Vide "B." 2. Used of the hexachord f–d in which b flat was substituted for the older b natural. 3. Minor.

molle (môl), *F.* Soft, delicate.

mollemente (môl-lĕ-mĕn'-tĕ), *I.* Softly, gently.

mol'lis, *L.* Vide MOLLE.

Molltonart (môl'-tōn-ärt), *G.* Minor key. **Molltonleiter** (lī-tĕr). Minor scale.

moltisonante (mōl-tē-sō-nän'-tĕ), *I.* Resounding, very sonorous.

molto (mōl'-tō), *I.* Much, very. **di m.** Extremely. **m. adagio.** Very slow. **m. allegro.** Very quick, etc.

momen'tulum, *L.* A 16th rest.

momen'tum, *L.* An 8th rest.

monau'los, *Gr.* An ancient beak-flute.

monocordo (mō'-nō-kôr'-dō), *I.*, **mon'ochord,** *E.*, **monochorde** (môn-ō-kôrd), *F.* 1. An instr. of one string with a movable bridge, for determining intervals and pitch. 2. Marine trumpet. 3. A clavichord. 4. A German 1-stringed zither with fretted finger-board and resonance-box. 5. **a monocordo** = "on one string," i. e., with the soft (or **monochord**) pedal down.

monferina (môn-fĕ-rē'-nä), *I.* Lively dance in 6-8 time.

monodia (mô-nō-dē'-ā), *I.*, **Monodie** (môn-ō-dē'), *F.* and *G.* Monody.

monod'ic. For one voice; or with one voice predominant.

monodra'ma, monodrame (drăm). A musical drama with only one actor.

mon'ody. Homophony.

monophon'ic. Homophonic.

monoph'onous. Producing but one tone, as the drum.

mon'otone. 1. Uniformity of sound. 2. Recitation on one tone.

Monotonie (mō-nô-tō-nē'), *G.* Monotony.

monot'onous. Monophonous; lacking variety.

montant (môn̍-tän̍), *F.* Ascending.

monter (môn̍-tā), *F.* 1. To string. 2. To tune. 3. To put an instr. together. 4. To ascend.

montre (môn̍tr), *F.* The pipes (usually the diapason) erected and "shown" at the front of the organ.

Moor'ish drum. A tambourine.

Moralitäten (mōräl-ĭ-tā'-tĕn), *G.*, **moralités** (mô-răl-ĭ-tā'), *F.*, **moralities,** *E.* Allegorical moral plays of the middle ages, a later form of the mysteries.

morbidezza (mŏr-bĭ-dĕd'-ză), *I.* Luxurious delicacy.

morceau (môr-sō), *F.* A "piece." 1. A short composition. 2. A phrase. **m. d'ensemble** (dän̍-sän̍bl). A piece harmonised for voices. **m. de genre** (dŭ zhän̍r). Characteristic piece.

mordant (môr-dän̍), *F.* A trilled grace (q. v.).

mor'dent, *E.*, **Mordent',** *G.*, **mordente** (môr-dĕn'-tĕ), *I.* A grace (q. v.), *long, short,* or *inverted.*

moren'do, moriente (mō-rĭ-ĕn'-tĕ), *I.* Dying away; diminishing in volume and speed.

moresca (mō-rĕs'-kä), *I.*, **moresque** (mô-rĕsk), *F.* Moorish dance with jingling anklets and clashing swords.

Morgengesang (môr'gen-gĕ-zäng), **M.-lied** (lēt), *G.* Morning song. **M.-ständchen** (shtĕnt'-khĕn). Morning serenade.

morisco (mō-rēs'-kō), *I.* Moorish. Vide MORESCA.

mo'risk. Morris-dance.

mormoramen'to, *I.* A murmur. **mormorando** (rän'-dō), **mormorevole** (rā'-vō-lĕ), **mormoro'so.** Gently murmuring.

morrice-dance, morris-dance, morriske-dance. An English country-dance of supposedly Moorish origin in 4-4 time, the dancers wearing ankle-bells and grotesque costumes.

mort (in *F.* môr). A tune at "the death" of the game.

mosso (môs'-sō), *I.* "Moved," rapid. **molto m.** Very fast. **meno m.** Less fast, etc.

mostra (mōs'-trä), *I.* A direct.

mot (mō), *F.* A note or strain on the bugle.

motet(t), *E.*, **Motette** (mō-tĕt'-tĕ), *G.*, **motet** (mō-tā), *F.*, **motet'to,** *I.* 1. An almost always unaccompanied vocal composition contrapuntally developed, and using biblical text; a sacred madrigal. 2. Loosely, an anthem.

mote'tus, *L.* 1. A motet. 2. An obscure mediæval term.

motif (mō-tēf'), *F.* Motive, subject.

motion. Progression. 1. Of a single part by degrees (**conjunct m.**), or by skip (**disjunct m.**). 2. Of two parts relatively considered; **contrary** or **opposite** if one ascends as the other descends; **oblique,** if one is stationary while the other progresses; **parallel** or **consecutive,** if both move in the same direction by the same interval; **similar,** if both move in the same direction by unequal intervals (the latter terms are loosely used as synonymous); **mixed,** if, in the case of several parts, two of the above motions occur simultaneously between different parts. 3. **perpetual m.** Vide PERPETUAL. 4. **pulse-motion.** That in which the prevailing tone-length is that of the standard note of the measure, as ½ notes predominating in 3-2 time; **half-pulse,** that in which the prevailing motion is in notes of half the pulse-value, as ¼ notes in 3-2 time, etc. 5. **eighth-note motion.** That in which the prevailing entrances of tones fall uniformly on eighth notes.

motive, *E.*, **Motiv** (mō-tēf'), *G.*, **motivo** (mō-tē'-vō), *I.* 1. Theme, subject, a brief phrase or figure. 2. Vide LEADING-MOTIVE. 3. In Form, a measure. **measure-m.** One whose accent is that of the measure.

moto (mō'-tō), *I.* 1. Motion (q. v.). 2. Speed. **con moto.** With motion, rather fast. **m. contrario** (kôn-trä'-rĭ-ō). Contrary motion. **m. mis'to.** Mixed motion. **m. obliquo** (ôb-lē'-kwō). Oblique motion. **m. ret'to.** Parallel motion. **m. perpet'uo.** Vide PERPETUAL. **m. precidente** (prā-chĭ-dĕn'-tĕ). The same time as the preceding movement. **m. primo** (prē'-mō). The same time as the first.

motteggiando (môt-tĕd-jän'-dō), *I.* Mocking(ly), jocose(ly).

mottetto (môt-tĕt'-tō), *I.* Motet.

mo'tus, *L.* 1. Motion (q. v.). 2. Movement. **m. contrarius.** Contrary motion. **m. obliquus.** Oblique motion.

mouth. The opening in the front of a pipe. **m.-harmonica,** or **m. organ.** 1. Vide HARMONICA. 2. Pan's pipes.

mouth'piece. The part of a wind-instr. applied to the lips.

mouvement (moov-mäñ), *F.*, **movimen'to,** *I.* 1. Motion. 2. Movement. **m. de l'archet** (dŭ-lăr'-shā), *F.* Bowing. **bien mouvementé** (b'yăñ moov-mäñ-tā). Rhythmically elegant; well regulated.

movement. 1. Rate of speed. 2. Style of rhythm, as *waltz*-**m.** 3. A major division of a composition, having a certain integrity in itself, as the slow or the 2d **m.** of a symphony etc.

m. p. Abbr. of Mezzo-piano.

m. s. Abbr. of Mano Sinistra (left hand).

muance (mü-äṅs), *F.* A change or variation of note. Vide MUTATION (2).

mue (mü), *F.* See MUTATION.

muet (mü-ā), *F.* Mute.

Mund (moont), *G.* Mouth. **M. harmo'nika.** Mouth-harmonica. Vide HARMONICA. **M.-loch** (lôkh). Mouth of a pipe. **M. stück** (shtük). Mouthpiece.

muñeira (moon-yā-ē'-rä), *Sp.* A moderately fast Galician dance, in 2-4 time, beginning on the unaccented beat, with the strong beat in castanet-rhythm.

munter (moon'-tĕr), *G.* Lively, sprightly. **Munterkeit** (kīt). Vivacity.

murk'y. Used of a harpsichord comp. having a bass in broken octaves (called **murky-bass**).

murmeln (moor'-mĕln), *G.* To murmur. **murmelnd** (moor'melṅt). Murmuring.

Mus. Bac. Abbr. of Bachelor (q. v.) of Music.

Mus. Doc. Abbr. of Doctor (q. v.) of Music.

muse (mūz). 1. One of the nine goddesses of art. 2. The muzzle or tube of a bagpipe.

musetta (moo-zĕt'-tä), *I.*, **musette** (in *E.* mū-zet', in *F.* mü-zĕt). 1. A small, imperfect oboe. 2. A bagpipe with bellows. 3. Hence, a short pastoral dance-tune (often part of the Gavotte) in duple or triple time with a drone-bass. 4. A reed-stop.

musica (moo'-zĭ-kä), *L.* and *I.* Music. **m. da camera** (dä kä'-mĕ-rä). Chamber-music. **m. da teatro** (tā-ä'-trō). Dramatic music. **m. di gat'ti.** "Cat-music." Vide CHARIVARI. **m. plana.** Plain-chant.

musicale (moo-zĭ-kä'-lĕ), **musicalmen'te,** *I.* Musical(ly).

musicale (mū'-zĭ-kăl). An "at home" concert.

music-box. A box containing an automatic musical instr. The *Swiss* m. b. has a steel comb of graduated teeth set in vibration by small pegs in a revolving cylinder.

music-drama. An opera (particularly of the Wagnerian school) in which the text and the action determine the music, and are not interrupted by set arias, duets, etc.

musicien (mü-zēs'-yäṅ), *F.* Musician.

musicista (moo-zĭ-chē'-stä), *I.* Musician.

musico (moo'-zĭ-kō), *I.* 1. Musician. 2. A male soprano, particularly a eunuch.

musicone (moo-zĭ-kō'-nĕ), *I.* A great musician.

music-pen. 1. A 5-pointed pen for ruling the staff. 2. A broad-pointed pen for writing music.

music-recorder. A melograph.

music-timekeeper. An English instr. enabling a performer to keep time.

Musik (moo-zēk'), *G.* Music. **Musiker** (moo'-zĭ-kĕr). **Musikus** (koos'). A musician. **Musikalien** (käl'-ĭ-ĕn). Trade name for compositions. **Musikant** (moo-zĭ-känt'). A vagabond musician. **M.-fest.** A musical festival. **Musik'bande,** or **Musikantenbande** (bän-de). A band of strolling musicians. **Musik'diktät** (dēk-tāt). Vide DICTATION. **M.-direktor.** Conductor. **M.-lehrer** (lā'-rĕr). Music-teacher. **M.-meister** (mī-shtĕr). Bandmaster. **M.-probe** (prō'-bĕ). Rehearsal. **M.-verein** (fĕ-rīn). A musical society. **M.-zeitung** (tsī-toongk). A musical periodical.

musique (mü-zēk'), *F.*, Music. **m. d'église** (dā-glēz). Church-music.

musiquette (mü-zĭ-kĕt). 1. A short composition. 2. Light music.

muta (moo'-ta). "Change!" A direction in scores to change the crooks or tuning of an instr. in preparation for a change of key.

muta'tion, *E.* (in *F.* mü-tăs'-yôṅ), **mutazione** (moo-tä-tsĭ-ō'-nĕ), *I.* 1. The transformation of the male voice at puberty (in *F.* **mue** (mü)). 2. Vide SOLMISATION. 3. Shifting. 4. *As prefix*, used of all tierce, quint, etc.,

stops not producing the unison or octave of the foundation-stop.

mute. A device for muffling tone; in string-instrs. a clamp of brass, wood or ivory placed on the bridge and deadening the resonance; in wind-instrs. a pear-shaped leather pad, a cylinder of perforated wood or a pasteboard cone introduced into the bell.

mut(h)ig (moo′-tĭkh), *G.* Courageous, spirited.

muthwillig (moot′-vĭl-likh), *G.* Mischievous.

Muterung (moo′-tĕ-roongk), *G.* Mutation, 1.

mystères (mĭs-tăr), *F.*, **Mysterien** (mē-stā′-rĭ-ĕn), *G.*, **mysteries**, *E.* Mediæval sacred dramas dealing with the Last Judgment and other mysteries, as the **moralities** dealt with allegorical virtues and vices, and **miracle-plays** with the miracles of Christ. The idea persists in the Passion Play dealing with Christ's sufferings. In these dramas, often accompanied with music, oratorio had its beginning

N

NABLA (nä′-blä), *Heb.* The nebel.

nacaire (nä-kăr), *F.*, **nacara** (nä-kä′-rä), *I.* An obs. kettledrum.

naccara (näk-kä′-ra), **nacchera** (näk-kā′-rā), *I.* Kettledrum.

nach (näkh), *G.* After; according to. **Nach′ahmung** (ä-moongk). Imitation. **nach Belieben** (bĕ-lēb′n). Ad libitum. **Nachdruck** (drook). Emphasis, accent. **nachdrücklich** (drük-lĭkh), **nachdrucksvoll** (drooks′fôl). Emphatic. **nachgi(e)biger** (gē′-bĭkh-ĕr). More slow and sustained. **Nachhall** (häl), **Nachklang** (kläng). Resonance, echo. **nachklingen** (klĭng-ĕn), **nachlassend** (läs′-sĕnt). Slackening in time. **nachlässig** (lĕs-sĭkh). Carelessly. **Nachruf** (roof). A farewell. **Nachsatz** (zäts). The second part of a period, following the **Vordersatz.** **Nachslag** (shläkh). (a) An after-note, an appoggiatura following its principal note (the opposite of *Vorschlag*). (b) An auxiliary note at the end of a shake, also **Nachschliefe** (shlē-fe). **Nachspiel** (shpēl). Postlude. **nach und nach** (oont). By degrees. **Nachtanz** (tänts), *F.* Second movement of a dance.

nächtsverwandte Töne (nĕkhst′fĕr-vänt′-tĕ-tā′-nĕ), *G.* The nearest relative keys.

Nacht (näkht). Night. **N.-horn, N.-schall.** An 8-ft. flue-stop. **N.-horn-bass.** The same stop on the pedal. **N.-musikständchen, N.-stück** (shtük). Nocturne, serenade.

Nachtschläger (nakht′-shlākher), **Nachtigall** (näkht′-ĭ-gäl), *G.* Nightingale; an imitative instrument.

nae′nia, *Gr.* A dirge.

nafie (nä′-fē). A Persian trumpet.

nafiri (nä-fē′-rē). An Indian trumpet.

nagârah (nä-gä′-rä), **nagaret′, nagareet′.** Oriental kettledrums.

nag′uar. An Indian drum.

Nagelgeige (näkh′-ĕl-gī-khĕ), **nail-fiddle.** Vide FIDDLE (Iron).

naïf (nä-ēf), *F.*, fem. **naïve** (nä-ēv), *F.* **naïv** (nä-ēf′), *G.* Artless, natural. **naïvement** (nä-ēv-mäṅ). Naturally. **naïveté** (nä-ēv-tā). Artlessness, simplicity.

naked. Of intervals, as fourths or fifths lacking the third or other accompaniment.

na′ker, nakeres. *Old E.* Small metal drum(s).

nakokus (nä-kō′-kŭs), *Egypt.* Two brass plates suspended and struck.

nan′ga. Negro harp.

Nänien (nā-nĭ-ĕn), *G.* Dirges.

narrante (när-rän′-tĕ), *I.* In narrative style.

narra′tor. The chief performer in an oratorio or Passion Play.

Narrentanz (när′-rĕn-tänts), *G* Fool's dance.

nasard (nă-zăr), *F.*, **Nas(s)at′** (näs-zät′), *G.*, **nazard′.** An old name for a stop tuned a twelfth above the diapasons.

nasar'do, *I.* and *Sp.*, **nasarde** (nä-zărd), *F.*, **nassart** (näs'-särt), **na'sillard.** A 2⅔-foot stop. The **Grosnasard** (grō-nă-zăr), *F.*, or **Grossnasat** (grōs-nä-zät'), *G.*, is a quint-stop on manual or pedal. **petit-nasard** (p'tē), or **larigot,** is a 1⅓-ft. stop.

na'son. A 4-ft. flute-stop.

Nationallied (nä-tsĭ-ō-näl'-lēt), *G.* National song.

Natur (nä-toor'), *G.* Nature. **N. horn.** A valveless Waldhorn. **N.-scala.** Natural scale. **N.-töne.** Vide NATURAL TONE. **N. trompete.** Valveless trumpet. **natürliche** (nä-tür'-lĭkh-ĕ). Natural. **Naturalist'.** A self-taught singer. **naturalistisch** (ĭst'-ĭsh). Untrained.

nat'ural. 1. The sign ♮ nullifying a sharp or flat. 2. A white digital. **n. harmonics.** Those on an open string. **n. hexachord.** That based on C. **n. modes.** The authentic church modes. **n. modulation.** That to a nearly related key. **n. key,** or **scale.** That of C major. **n. pitch.** That of a pipe not overblown. **n. tones.** Those producible on a wind-instr., as the horn, without altering the length of the tube with valves, keys, etc., hence **natural horn,** etc., one producing tones without valves or keys.

naturale (nä-too-rä'-lĕ), *I.* Natural. **naturali suoni** (soo-ō'-nē). Sounds in the compass of the voice. **naturalmen'te.** Naturally.

natural'is, *L.* Natural; *Cantus* **n.,** music in the *hexachordum* **N.** (the hexachord based on C).

naturel(le) (năt-ü-rĕl), *F.* Natural.

naublum (nô'-bloom), *Heb.* Vide NEBEL.

nay (nā). A Turkish flute.

Neapolitan sixth. Vide ALTERED CHORDS.

nebel (nā-bĕl), **nebel nassor** (nā-bĕl-näs'-sôr), *Heb.* Ten-stringed harp.

neben (nā'-bĕn), *G.* Accessory. **N.-dominant.** The dominant of the dominant. **N.-dreiklang.** Secondary triad. **N.-gedanke.** Subsidiary theme, or idea. **N.-klang.** Accessory tone. **N.-note.** Auxiliary note. **N.-register, N.-züge** (tsü-khĕ). Acessory stops. **N.-septimenakkorde.** Secondary sevenths. **N.-stimme.** Subordinate voice or part. **N.-werk.** Choir-organ.

necessario (nā-chĕs-sä'-rĭ-ō), *I.* Necessary.

nechiloth (nĕk'-ĭ-lôt), **neg(h)inoth** (nĕ'-gĭ-nôt), *Heb.* A wind-instrument.

neck. That part of an instr. which carries the finger-board.

ne'fer. Egyptian guitar.

negligente (nāl-yē-jĕn'-tĕ), **negligentemen'te,** *I.* Negligent(ly). **negligenza** (jĕn'-tsä). Carelessness.

negli (nāl'-yē), **nei** (nā'-ē), *I.*, pl. In the.

nei (nā'-ē), *Tur.* A flute made of cane.

nekeb (nā'-kĕb), *Heb.* A wind-instr. formed of a single tube.

nel, nella, nelle, nello, nell', *I.* In the, at the.

nenia. Vide NAENIA.

neo-German. Used of the programmatic school.

nero (nā'-rō), *I.* "Black." A quarter note.

nete (nā'-tĕ), *Gr.* Vide LYRE and MODE.

net (nĕt), **nette** (nĕt), *F.*, **nett** (nĕt), *G.*, **net'to,** *I.* Neat, clear. **netteté** (nĕt-tā), *F.*, **Nettheit** (nĕt-hīt), **Nettigkeit** (nĕt'-tĭkh-kīt), *G.* Neatness, distinctness. **nettamen'te,** *I.* Crisply.

neu (noi), *G.* New. **n.-deutsche Schule** (doit-shĕ shool'-ĕ). Vide NEO-GERMAN SCHOOL.

neu'ma, neume (nūm). 1. One of the characters in the early notation by points, commas, hooks, etc. Lines were introduced later, but they were always rather an aid to memory than a notation. 2. Melisma. 3. A slur. The neumes somewhat resembled modern shorthand and served somewhat the same function. The earlier forms before lines are quite indecipherable. A single note was called *Virga*, *virgula*, *punctus*, or *punctum;* a rising inflection sign, *pes*, or *podatus;* a falling inflection, *clinis* or *flexa;* various nuances of performance and special note values were the *ancus*, *bivirga*, *cephalicus*, *distropha* *epiphonus*, *gnomo*, *oriscus*, *plica* (turn), *quilisma* (shake), *semivocalis*, *sinuosa*, *strophicus*, *tramea*, *tremula*, *trivirga*, etc.

neun (noin), *G.* Nine. **Neunachteltakt** (äkh'-tel-täkt), *G.* Nine-eighth time. **Neunte** (noin'-tĕ). A ninth. **Neunzehnte** (tsān-tĕ). Nineteenth.

neuvième (nŭv-yĕm'), *F.* A ninth.

nex'us, *L.* A binding together.

nicht (nĭkht), *G.* Not.

nicolo (nē'-kō-lō). A 17th cent. bombardon.

nieder (nē'-dĕr), *G.* Down. **N.-schlag.** Down-beat, or accented part. **N.-strich.** The down bow.

niedrig (nē'-drĭkh), *G.* Deep, in voice.

nina (nē'-nä), *I.* Lullaby (or, **ninna-nanna**). **ninnare** (nĭn-nä'-rĕ). To sing a lullaby.

nine-eighth. Vide TIME.

nineteenth. 1. An interval of two octaves and a fifth. 2. A stop tuned a nineteenth above the diapasons. Vide LARIGOT.

ninth. 1. An interval of an octave and a second. 2. Vide CHORD.

nobile (nō'-bĭ-lĕ), **nobilmente**, *I.*, **noble** (nôbl), **noblement** (nô-blŭ-mäṅ), *F.* Noble (nobly). **nobilità** (nō-bē-lĭ-tä'), *I.* Nobility.

noch (nôkh), *G.* Still, yet; as **noch schneller** (shnĕl'-ler). Still quicker.

nocturn(e), *E.*, **nocturne** (nôk-türn) *F.*, **notturno** (nôt-toor'-nō), *I.* 1. Term first used by John Field for a composition of dreamy, night-like mood. 2. Vide HORÆ CANONICÆ.

node, nodalpoint, no'do, *I.* One of the axis-like points or lines in a vibrating body, where there is no vibration (cf. LOOP). **nodal figures.** The chart of vibration produced by sand strewn upon a flat vibrating plate; discovered by Chladni.

no'dus, *L.* "A knot," an enigmatical canon.

noël (nō-ĕl'), *F.* A Christmas carol. Vide NOWELL.

noeud (nŭ), *F.* 1. A turn. 2. A node.

no fer. Vide NEFER.

noire (nwăr), *F.* "Black," a quarter note.

noise. Early *E.* 1. Music. 2. A band.

no'lae, *L.* Tintinnabulæ.

nomes (nōmz), *Gr.* 1. Airs anciently sung to Cybele, Pan, and other divinities. 2. Compositions regulated by inviolable rules, as canon. 3. A canon. Vide NOMOS.

nomine, in (in nō'-mĭ-nā), *L.* 1. "In the name" (of the Lord). A motet. 2. Vide FUGA.

no'mos, pl. **nomoi**, *Gr.* Law(s). Greek songs fulfilling all the rules.

non (nōn), *I.* Not, no.

nona (nō'-nä), *I.*, **None** (nō'-nĕ), *G.* A ninth (interval). **Nonachord'-o**, *I.*, **No'nenakkord**, *G.* A ninth. Vide CHORD.

nones. Vide HORÆ CANONICÆ.

nonet(t)', *E.*, **Nonett'**, *G.*, **nonet'to**, *I.* Music for 9 parts.

Non'nengeige (gī-khĕ). "Nun's-fiddle." Vide MARINE TRUMPET.

Nonole (nō-nō'-lĕ), *G.* Nonuplet.

nonny hey nonny. An old *E.* refrain.

non'uplet. A group of nine equal notes.

nor'mal (in *G.* nôr-mäl'). Normal, standard. **Normalton** (tōn), *G.* The tone A. **Normaltonleiter** (lī-tĕr), *G.* The natural scale (of C).

nota (nō'-tä), *I.* and *L.* Note. **n. bianca.** "White" or half-note, etc. **n. buona** (boo-ō'-nä). Accented note. **n. cambiata** (käm-bĭ-ä'-tä), or **cam'bita**, *I.* 1. A changing note. 2. Resolution by skip. **n. caratteris'tica.** Leading-note. **n. cattiva** (kät-tē'-vä). Unaccented note. **nota contra notam.** "Note against note." Vide COUNTERPOINT. **n. corona'ta.** A note marked with a hold. **n. d'abbellimen'to.** A note of embellishment. **n. di passaggio**

(dē päs-säd'-jō). A passing note. **n. di piacere** (dē-pĭ-ä-chā'-rĕ). An optional embellishment. **n. falsa.** A changing note. **n. principale** (prēn-chĭ-pä'-lĕ). Principal note. **n. quadra'ta.** A plain-song note. **n. roma'na.** A neume. **n. scolta** (shōl'-ta). Staccato. **n. sensible** (sĕn-sē'-bĭ-lĕ), *I.*, **sensi'bilis**, *L.* The leading-note. **n. digna'ta,** *L.* A note marked with a sign. **n. sostenuta** (sōs-tĕ-noo'-tä). A sustained note.

nota'tion (in *F.* nō-tăs'-yôn), **notazione** (nō-tä'-tsi-ō'-nĕ), *I.* Notation.

Notation.

By the Editor.

THE musical parallel of writing and printing as the means of expressing in universal and permanent symbols the ideas, emotions and memories of the mind. ¶The Greeks, having only unharmonised melodies to record, made use of the letters of the alphabet in positions and combinations of a most complex yet definitive variety. These letters had reference to tetrachords and transpositions of the most subtle sort (see MODES). The business-like Romans swept away a mass of detail by giving each letter a definite position on the whole scale without reference to tetrachord relations. These letters were written on a straight line over the text to be sung. In the Eighth Century this *alphabetical notation* had given way before a system of symbols looking much like the hooks and curves of modern shorthand. These were called *neumæ* (q. v.) and were of numberless sorts and names. Thus a short single note was a *punctum ;* two or three of these in a group were *bipunctum* or *tripunctum ;* the standard long note was the *virga* which could be grouped as *bivirga* or *trivirga*. Other terms were *podatus* (a low note joined to a higher), and its reverse called *clivis*, *clinis*, or *flexa ;* the *scandicus* (three ascending notes) and its reverse, *climacus ;* the *quilisma* (a repeated note), the *gnomo*, *ancus*, *distropha* and many others. These neumæ were written over the text and were set higher or lower in a rough form of melodic contour. They were only an aid to the memory and frequently defy decipherment. In time, a few letters were added as abbreviations of speed or force. ¶But about the year 900 a genius (who in his way was almost as great as the inventor of the wheel) hit upon the inspiration of ruling above the text a thin red line and calling it "F." Every neuma on this line stood positively for the tone F, and those above or below the lines were of higher or lower pitch. The genius was soon followed by a man of talent who ruled a yellow line a little higher and called it "C." The ornamental letters set at the head of these lines soon took the forms known to-day as the *clefs*. Not long after, the monk Hucbald erected a series of lines and used the spaces between them to indicate definite pitches, writing at the beginning *T* for a whole step and *S* for a semitone. The hymn to be sung was written in these spaces, each syllable being placed on its proper space. (This gave the verse a stepladder effect resembling the refrains of certain modern humorous poems.) Spaces were added above or below as the melody needed them and each voice had its own set of shelves. ¶ This awkward plan suggested the use of the lines instead of the spaces, for notes instead of syllables. Each line was given a definite pitch marked by a letter. ¶ Recurrence was now made to the two-line system and somebody (Guido of Arezzo was usually credited with the scheme) added two black lines and made a 4-line staff in which both lines and spaces had fixed pitch values. It only needed the later addition of one more line to give the five-lined staff we still use to-day. ¶ The neumæ gradually exchanged their scraggly outlines for the square black heads of the *choral note* (the *nota quadrata* or *quadriquarta*). ¶ It now being possible to express the relative pitch of notes, an effort was made to express their relative duration, for the old Plain Song with its notes all of the same length could not satisfy many human musical needs. The modern division into measures of equal length by means of bars was a long time coming. There were two centuries of clumsy *mensurable* (*i. e.*, measurable) *music*. Notes to be sung to the same syllable were grouped together by *ligatures;* they were either set so close together as to touch, or were if ascending, placed one above the other like a chord; if descending, they were merged in a thick black slanting line (*figura obliqua*). When white or open notes came into use the thick line became an open rectangle sloping in the desired direction. When the first note of the ligature was a breve, it was said to be "*cum proprietate*"; if the first note were a long, it was *sine proprietate;* if a semibreve, it was *cum opposita proprietate;* if the last note were a breve it was *imperfecta;* it was a *ligatura perfecta* when the last note was a long. ¶ The method of expressing rhythm was, as said, very cumbersome. Rhythm was classified under three ratios: mode (*modus*), time-value (*tempus*), prolation. ¶ The *Modus major* or "Great Mode" concerned the division of the large into longs, being *perfect*(*us*) if there were three longs to a large, and *imperfect*(*us*) if there were two. *Modus minor* or the "Lesser Mode" concerned the division of the long into breves, with the same classes *perfect* or *imperfect*. ¶ The division of the breves into semibreves was the *tempus* and was similarly called *perfect*(*um*) or *imperfect*(*um*), a circle indicating perfect time and a semicircle, imperfect. ¶ The relation of semibreve to minims was called *prolatio*(*n*), being major or minor (greater or lesser) prolation as the semibreve equalled 3 or 2 minims. The former was indicated by a dot in the time signature. ¶ The *position* of the notes also indicated their proportion; a long or a breve followed by a note of its own value was *perfect by position;* a note accompanied by another of less value was imperfect. ¶ *Colour* played a part; the red (*notula rubra*) or white (*alba*) or black (*nigra*) note among others of a different colour marked a change from perfection to imperfection. There was later the *proportio hemiol(i)a*, or 2 : 3, indicated by grouped black notes among white. ¶ Speed was open to slackening (*augmentatio*) or acceleration (*diminutio*), the latter being marked by a bar through the time-signature, or by the use of numerals or fractions, called signs of proportion, a term referring to the rhythm of simultaneous voices. ¶ The value of a note was open to *alteratio(n)* by position or by use of the *dot* (*punctum augmentationis, alterationis, (im)perfectionis* or *divisionis*). ¶ Expression marks appeared, along with many other symbols, in the Seventeenth Century; the bar was brought over from lute-tablature, and *mensurable music* disappeared before the convenient complexities of our own era.

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note. A character representing a musical tone; by its shape indicating the duration, by its position on the staff, the pitch, of the tone. **connecting note.** A note common to two chords.

note (nôt), *F.* Note. **n. d'agrément** (d'ă-grā-mäṅ). Ornamental note. **n. de passage** (dŭ păs-säzh). Passing note. **n. dièsée** (dĭ-ĕ-zā), *F.* Note marked with a sharp. **notes coulées** (koo-lā). Slurred notes. **n. de goût** (dŭ-goo). Note of embellishment. **n. sensible** (säṅ-sēbl'). Leading note. **n. surabondantes** (sür-ă-bôṅ-dänt). Such incommensurate groups as triplets, quintoles, etc. **n. liée** (lē-ā). Tied note. **n. syncopées** (săṅ-kô-pā). Syncopated notes.

Noten (nō'-tĕn), *G.*, pl. Notes. **Notenblatt** (blät). A sheet of music. **N.-buch** (bookh). Music-book. **N.-fresser.** "Note-gobbler," one who has facility but no taste. **N.-schrift** (shrĭft). Musical manuscript. **N.-system** (zēs-tām). The staff.

noter (nō-tā), *F.* To write out a tune.

no'tograph. Melograph.

notturno (nôt-toor'-nō), *I.* A nocturne.

no'tula, *L.* Note used in ligature.

nourrir le son (noor-rēr lŭ sôṅ), *F.* To attack a note forcibly, and sustain it. **un son nourri** (noor-rē). A sustained tone.

nourrisson (noor-rēs-sôṅ), *F.* Bard.

nour'singh. A straight Indian trumpet.

no'va, *I.* A small flute.

Novelette (nôf-ĕ-lĕt'), *G.* From *F.*, a short musical romance. Name first given by Schumann to pieces containing considerable freedom of form, treatment, and idea.

novemole (nō-vĕ-mō'-lĕ), *I.* A group of nine equal notes.

no'well. Old *E.* "Good news." **1.** A refrain of Christmas carols, hence 2. Carol. Cf. NOEL.

nuances (nü-äṅs), *F.*, pl. **1.** Lights and shades of expression; variety. 2. A notation.

null. 1. A cipher. Vide O. **2.** Vide TASTO SOLO.

number. 1. An integral portion of an opera, symphony, or programme, etc. 2. A favourite method of designating compositions, as Chopin's "5th" waltz.

numer'ical notation. A scheme introduced by Rousseau, to substitute numerals as names of tones. A similar notation in Massachusetts was called Day's & Beal's "One-line system."

nu'merus, *L.* 1. Number. 2. Rhythm.

Nunc dimit'tis, *L.* "Now dismiss (us)." The text, Luke II. 10–12, often used as a final number.

nun's-fiddle. Marine trumpet.

nuovo (noo-ō′-vō), *I.* New. **di nuovo.** Again.

nut. 1. The small bridge at the upper end of the finger-board of violins, etc. 2. The movable fastening of the hair of a bow. 3. The "lowest nut," the ridge between tail-piece and tail-pin.

O

O A small circle, or cipher, means: 1. An open string. 2. Harmonic. 3. Diminished fifth (or a chord containing one). 4. Tasto solo. 5. To be played with the thumb. 6. Tempus perfectum. Vide NOTATION. 7. Harmonium-stops are marked with a numeral in a circle. 8. In neume-notation, the fourth church mode.

O (ō), **od** (ōd), *I.* Or, as, either.

O (ō), *L.* Exclamation. *les* **O** *de Noël* (lā-zō dŭ nō-ĕl), *F.* The Christmas antiphons to the Magnificat, all beginning with "O!"

oaten-pipe. A simple straw cut to form a reed-pipe.

ob. Abbr. for oboe(s).

obbligato (ôb-blĭ-gä′-tō), *I.*, **obligé** (ôb-lĭ-zhā), *F.*, **Obligat** (ôp-lĭ-gät′), *G.* "Indispensable," of a part which cannot be omitted without injury to completeness; though latterly the term has come almost to mean "optional," as in songs "with violin obb." in which the violin part is frequently omitted.

ob(b)liquo (ôb-blē′-kwō), *I.* Oblique. Vide MOTION.

ober (ō′-bĕr), *G.* Upper, higher. **O.-dominante.** Dominant. **O.-labium.** Upper lip (of a pipe). **O.-manual.** The upper manual. **O.-stimme.** Upper part. **O.-taste** (täs′-tĕ). Black key. **O.-theil** (tīl). The upper part. **O.-ton.** Harmonic. **phonischer O.-ton.** The 15th partial. **O.-werk.** In an organ with 2 manuals, the choir-organ; with 3, the swell; with 4, the solo.

oblique, obli′quus, *L.* Vide MOTION.

oblique pf. An upright pf. with diagonal strings.

oboe (ō′-bō; in *G.* ō-bō′-ĕ), **oboè** (ō-bō-ā′), *I.* *Plurals:* **oboes,** *E.*, **Oboen,** *G.*, **oboi** (ō-bō′-ē), *I.* 1. A double-reed instr. with conical wooden tube, and 9 to 14 keys; extreme compass *b♭*–f‴. It is non-transposing (except in the case of the B♭ and E♭ oboes for military bands), and is fingered somewhat like a flute. Its tone is reedy and quaint, almost homely; it gives a pastoral atmosphere, or is capable of great melancholy, but rarely of much floridity. The alto of the oboe is the so-called **cor anglais** (kôr äñ-glĕ′), *F.*, **corno inglese** (kôr-nō-ēn-glā′-zĕ), *I.*, **englisches Horn** (ĕng′-lĭsh-ĕs not ĕng-glĭsh-ĕs), *G.*, or **English horn.** An oboe with a double long tube, and a pitch a fifth lower, extreme compass *g♭*–*b*.″ This is now written as an instr. transposing a fifth. It is even more sombre than the treble oboe—indeed it is the most mournful and inconsolable of instruments. It is a development from the old **oboè da caccia** (dä kät′-shä), in F. or E♭ written in the alto clef. The **o. d'amore** (dä-mō′-rĕ), **o. basso,** and **o. lungo** (loon′-gō) were lower by a minor third than the modern treble oboe, which was formerly called **o. piccolo.** 2. A reed-stop of 4 and 8 ft. pitch, also called **orchestral oboe.**

obois′ta, *I.* Oboist.

Obw. Abbr. for **Oberwerk.**

ocarina (ō-kä-rē′-nä). A terra-cotta bird-shaped instr. of fluty tone.

occhiali (ôk-kĭ-ä′-lē). 1. White notes. 2. Brillenbasse.

occhetto (ök-kĕt′-tō), *I.*, **oche′tus,** *L.* Hocket.

oct′achord. 1. An 8-stringed instr. 2 A series of 8 tones.

oct′aphonic. Eight-voiced.

oc′tave (in *F.* ôk-tăv, in *G.* ôk-tä′-fĕ). 1. A consecutive series of eight diatonic tones as from *c*′–*c*″. 2. The interval of an eighth. 3. A tone an 8th above (or below) another. 4.

large octave, once-marked or lined **o.,** etc. Vide PITCH. 5. The diapason of the Greek system. 6. The eight days following a Church festival. 7. A stop sounding an octave higher than the digital pressed, as **octave-flute** (also used for the *piccolo* (q v.). **consecutive covered, broken,** etc., **octaves,** vide the adjectives. **rule of the o.** A 17th century system of harmonising the scale giving a bass scale with the normal chords and inversions to accompany it. **short o.** The lowest octave in an organ, where the scale is incomplete or compressed, also called *mi–re–ut*. **o.-scale.** Vide MODES. **o.-coupler.** Vide COUPLER. **o.-staff.** A notation introduced by Adams, of New Jersey, three groups of lines combined in three octaves, dispensing with the flats and sharps, and giving each tone its own place. **octave stop.** 1. A 4-ft. stop. 2. The position of fingers stopping an octave on the finger-board. 3. A mechanical stop in reed-organs, coupling the octave above.

octaviana (ôk-tä-vĭ-ä′-nä), **octavina** (ôk-tä-vē′-nä), *I.*, **octavin** (ôk-tă-văṅ), *F.* 1. An octave-spinet. 2. The piccolo. 3. A harpsichord octave-stop. 4. A 2-ft. organ-stop.

Octavin (ôk-tä-fēn′), *G.* A single reed, conical wood-wind instr. fingered like the oboe ; compass *c′-c′′′′*, keys B♭ and C. Inv. by O. Adler.

octa′vo attachment. Vide PEDAL (octave).

octet(t)′, octet′to, *I.* A composition for eight parts.

octipho′nium, *L.* Octet.

oc′tobass, *E.*, **octobasse** (băs), *F.* A double-bass of huge size, about 12-ft. high. Inv. by Vuillaume. The 3 strings are stopped by means of keys and pedals.

oc′tochord, *L.* 8-stringed lute.

Octole (ôk-tō′-lĕ), *G.* Octuplet.

oc′tuplet. A group of eight equal notes.

octuor (ôk-twôr), *F.* Octet.

od (ōd), *I.* Or.

ode (ōd). An elaborate lyric, almost a cantata. **odische** (ō′-dĭsh-ĕ) **Musik,** *G.* Music for an ode.

Odem (ō′-dām), *G.* Breath.

Odeon (ō-dā′-ōn), *Gr.*, **ode′um,** *L* A public building for music.

oder (ō′-dĕr), *G.* Or, or else.

ode-symphonie (ôd-săṅ-fō-nē), *F.* A symphony with chorus.

œuvre (ŭvr), *F.* Work, composition.

off. 1. A direction to push in an organ-stop or coupler. 2. False.

offen (ôf′-fĕn), *G.*, **of′fenbar.** 1. Open. 2. Parallel. **Offenflöte** (flā′-te). An open flute-stop.

offertoire (ôf′-fĕr-twăr), *F.*, **offerto′rio,** *I.* and *Sp.*, **offerto′rium,** *L.*, **of′fertory.** The part of the Mass or service, the motet or instrumental piece, performed during the taking of the collection.

offic′ium, *L.* A service. **o. defuncto′rum.** Funeral service. **o. diur′num.** Daily s. **o. matuti′num (nocturn′um)** morning (evening) s. **o. vesperti′num.** Vespers.

oficleida (ō-fĭ-klā′-ĭ-dä), pl. **e.,** *I.* Ophicleide.

ohne (ō′-nĕ), *G.* Without.

oioueae. The vowels of "World without end, Amen." Cf. EVOVAE.

Oktave (ôk-tä′-fĕ), *G.* Octave (q. v.). **oktavi(e)ren** (fē′-rĕn). To produce the octave by overblowing. **Oktävchen** (ôk-tāf′-khĕn), **Oktavflöte** (flā′-tĕ), or **-flötlein** (līn). Piccolo. **Oktavengattungen** (gät-toong-ĕn). Octave-scales. **Oktav-folgen** (fôl-khĕn), or **-parallelen,** or **Oktavenverdoppelungen** (fĕr-dôp-pĕl-oong-ĕn). Parallel, or consecutive octaves.

Oktavwaldhorn. A Waldhorn inv. by Eichborn & Heidrich.

Oktavin, *G.* Vide OCTAVIN.

ole, el (ĕl ō′-lĕ), *Sp.* Slow 3-4 dance with castanets.

ol′iphant. A horn made of a tusk.

o′lio. A miscellany.

olivettes (ô-lĭ-vĕt), *F.* Provençal dance after the olives are gathered.

olla podrida (ôl′-lä pō-drē′-dhä). Medley.

om′bi. An African harp.

om′bra, *L.* Shade; nuance.

om′nes, omnia, *L.* All. Vide TUTTI.

om′nitonic, omnitonique (ôm-nĭ-tô-nēk), *F.* Having all the tones of the chromatic scale, as a horn.

once-accented, or **once-marked octave.** Vide PITCH.

ondeggiamen′to (ôn-dĕd-jä-mĕn′-tō). Undulation. **ondeggian′te,** *I.* **ondulé** (ôṅ-dü-lā), *F.* Waving, undulating, trembling. **onduliren** (ôn-doo-lē-rĕn), *G.* To make a tremulous tone.

one-lined. Vide PITCH.

ongarese (ôn-gä-rā′-zĕ), **ongherese** (ôn-gĕ-rā′-zĕ), *I.* Hungarian.

onzième (ôṅz-yĕm), *F.* Eleventh.

op. Abbr. of Opus.

open. 1. Of pipes. open at the top. 2. Of chords, not in *close* position. 3. Of strings, not stopped. 4. Of tone, (a) produced by an open string or by a wind-instr. not stopped, (b) not prod. by valve or key. 5. Of scores, in which a stave is given to each part or instrument.

Oper (ō′-pĕr), *G.*, **op′era,** *E.* (in *I.* ō′-pĕ-rä), *I.*, **opéra** (ō-pā-rä), *F.* Drama set to music. **o.-bouffe** (boof), or **buffon** (büf-fôṅ), *F.*, **o.-buffa** (boof′-fä), *I.* Farcical, or low-comedy opera, what we call comic opera. **opéra comique** (kō-mēk), *F.* Literally "comic opera," but generally used only to indicate that the dialogue is spoken, not sung. The plot may be as serious as **grand opera, opera seria** (sā′-rĭ-ä), *I.*, **opêra sérieux** (sā-rĭ-ŭ), *F.*, in which all dialogue is in recitative and the ensembles are more elaborate. **o. di camera** (kä′-mĕ-rä). Opera for a small auditorium. **o. lyrique** (lē-rēk), **ballad-opera.** One in which lyricism has the preference over dramatic action. **o.-drammat′ica,** *I.* Romantic opera. **O.-haus** (hows). Opera-house. **O.-sänger.** Operatic singer.

The Opera.

By Ernest Newman.

COMBINATIONS of poetry and music, in a more or less dramatic form, must have been usual from very ancient times; and, as a matter of fact, we can trace this form of art back to 1350. But the opera proper, in the modern sense of the word, sprang up in Italy about the end of the sixteenth century. It was the invention of certain Florentine amateurs, lovers of the antique, who wished to give to music something of the importance it was thought to have had in the Greek drama; and the *Dafne* (1594), and *Euridice* (1600), of Peri and Caccini, mark the beginnings of opera. These works were mostly in a kind of recitative, with slight orchestral accompaniment. The object was to imitate in music the inflections of the speaking voice, the Florentine scholars imagining that the music in the Greek drama had been simply an intensification of the tones of ordinary speech. *Musica parlante*, "speaking music," was the ideal they aimed at. As the opera progressed, it inevitably became less speaking and more musical. The orchestra became larger and more capable of colour; recitative developed into the aria, the duet, and the concerted piece. As the opera spread over Italy, however, it tended to degenerate. It relied too much on imitation of the antique; it had no healthy poetical drama with which to compare itself, and so became ever more inane in sentiment; it was corrupted first by the fashionable courts and then by the ignorant, pleasure-loving Italian public; undue prominence was given to the mere scenery and spectacle; and the star singers tried to subordinate everything to their own vanity. All this while there existed, among the people, an ancient form of rural comedy—the *Commedia dell' Arte*—full of healthy life and sincere sentiment, and free from the affectation of the pseudo-antique. From this there grew up, at a later date, the charming and sparkling *opera buffa*. ¶ France had long had a form of entertainment—the ballet—with many points of similarity with the opera. The first real French opera seems to have been *La pastorale*, by Perrin and Cambert (1659); but no great progress was made till Lully—an Italian by birth, but French in sympathies—became the head of the opera in Paris (1671). In France, the verbal element always resisted the encroachment of the musical, this being partly due to the highly developed, rather than to that of the flowing, aria. In the course of time, Italian influences tended to cultivate the merely musical element at the expense of the dramatic; but the balance was restored by Rameau, who, with a greater musical gift than Lully's, made the vocal portion of the opera free and interesting in itself, without losing sight of the dramatic expression. When the Italian *opera buffa* was introduced into Paris (1752), it strengthened the already existent French comic opera, and even taught the serious writers some lessons in naturalness and directness. ¶ In Germany, opera first found favour at the Courts. Singers, composers, librettists, conductors—all were Italian; and, if, in an isolated case, the recitatives were sung in German, the airs, which were held to be the essential parts of the opera, were generally given in Italian. It was at Hamburg that the German element had its stronghold. Keiser (1673–1739) relied on the German *Lied* rather than the Italian *aria*, and preferred a German libretto to an Italian one. But on the whole the German passion was for thoroughly Italian opera. ¶ Neither in Italy, Germany, nor France did the opera seem, in the middle of the eighteenth century, to have any real life or any chance of development. From this miserable condition it was delivered by Gluck, who added to a musical gift greater than that of the majority of his predecessors, a strong sense of the value of a dramatic basis for the music. ¶ The history of the opera in England in the seventeenth and eighteenth centuries is somewhat curious. Purcell's influences were mainly French, derived through his master, Pelham Humphreys, who had studied under Lully. Purcell's striking individuality, however, transformed this influence into something quite English. Later on, the English stage was ruled almost entirely for a time by Handel, who made no alterations in the general form of the opera, but filled each separate part with a wealth of musical inventiveness previously unknown. ¶ In the early work of Mozart, Italian influences struggled with German. His experiences in Paris, where he heard the best operas of all kinds, in 1778, deepened both his technical powers and his dramatic sense. "The Marriage of Figaro," and "Don Giovanni," show the most wonderful art of character-drawing, interpenetrated with a musical spirit of unfailing and surpassing loveliness. They seem to combine Handel's melodic beauty and power with Gluck's intensity of dramatic expression. Gluck and Mozart were the two men whose influence was most felt by later operatic writers. ¶ The next great development came with Weber and the German Romantic movement. Between the true classical and Romantic epoch, however, came a body of work, half ancient, half modern, both in France and Germany. It is typified by such men as Hérold, Méhul, Cherubini, Boieldieu, and Spontini, and by Beethoven's solitary opera "Fidelio," and represents the crossing of the old culture with the new, the forms of the eighteenth century with the post-Revolution spirit. Under Weber and the Romantics the German opera entered on a new career. Its essence was a heartfelt sincerity—almost simplicity—of musical feeling, subtilised and enriched by the warm, expansive culture of that day. Most of the sensations of the eighteenth century opera are found in the work of Weber and his fellows, together with some quite novel ones ; and in every case a deeper or subtler tinge is given them by the superior orchestral resources. In the painting of scenes of nervous horror, for example, the Romantics added considerably to the palette of their predecessors. ¶ While this movement was going on in Germany, Rossini was galvanising the almost extinct art of Italy. His sparkling melody, his *verve*, his audacity, his superficiality, produced a new type of Italian opera, appealing to fashionable and uncultured audiences, who asked for nothing from the opera but amusement, and that in a form not too subtle for them. The really dramatic passages in his operas, as in those of Donizetti and Bellini, are comparatively few. Their general style of work was carried on by a stronger musician, Meyerbeer, who was weak enough to sacrifice, for the applause of Paris, the genuine musical gifts he had brought with him from Germany. ¶ Concurrently with this vogue of Italian opera there ran the career of Wagner, who reflected more upon his art than any opera composer except Gluck. Dissatisfied with both the independent musical and poetical elements out of which previous operas had been built, he modified each to suit the demands of the other. He aimed at a form of expression in which poetry and music should combine in one indissoluble speech. This was to be the "means" of the opera ; its "end" was the drama itself. Wagner's reforms were so entirely the outcome of his own peculiar individuality, and depended so much on his own stupendous gifts, that no one has been able to take up his work after him. He has influenced almost all his countrymen; but their work, as a whole, is plainly imitative and reminiscent. ¶Similarly Berlioz, who also worked on his own lines, occasionally casting his eyes back to Gluck and Weber, left no successor. The line on which composers like Halévy and Auber must be strung derives from Meyerbeer and the Italians. But the more modern French opera-writers strike a more original, more national note. Gounod and Bizet, Reyer, Saint-Saëns, and Massenet are really French, each in his own way; while in the very modern work of Bruneau we get the spirit of French realistic fiction, and in that of Vincent d'Indy we have a curious expression of the subtlety and mysticism of the Celtic revival. The rise of serious French opera has been accompanied by a consolidation of the lighter form—the *opéra bouffe*. ¶In Italy, the most remarkable phenomenon has been the change of Verdi's style. Beginning as a commonplace, though sometimes dramatic, writer of Italian operas, he has developed into a composer who, while never losing his southern grace and litheness, has assimilated some of the best elements of northern art. In the work of the younger men of his school there seems to be, at present, a contest between the old ideals and the new. In many cases, unfortunately, their musical gifts are not on a par with their dramatic intentions. ¶The first great name in Russian music is that of Glinka, who, about the middle of the century, worked out a national form of opera. Though Wagner's influence has necessarily been felt here and there, the Russian opera as a whole has developed freely on its own account; and the two representatives of it best known to the West—Rubinstein and Tschaïkowsky—are in no way Wagnerian.

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operet'ta, *I.*, **Operette** (ôp-ĕ-rĕt'-tĕ), *G.* A small light opera, cf. SINGSPIELE. **Op'erist.** An operatic singer.

Operndichter (ō'părn-dĭkh-tĕr), *G.* Libretto writer.

ophicleide (ôf'-ĭ-klīd). 1. An obsolescent brass instr. the bass of the key-bugle family. The **bass. o.** in C, B♭ and A♭ (compass A♭–a'♮) the **alto o.** in F and E♭ (compass 2½ octaves); the **contrabass o.** same compass as the **alt. o.** but an octave lower. The bass tuba (q. v.) has a richer tone and has displaced it. 2. A powerful 4 or 8 ft. reed-stop.

opp. Abbr. of **oppure.**

opposite. Contrary (of motion, q. v.).

oppure (ôp-poo'-rĕ), *I.* Or, or else.

opus (ō'-poos), *L.* Work, composition; as, Op. 10, the 10th composition, or, more commonly, the 10th publication of a composer. **opus'culum.** A little work. **opus post'humum.** A work published after the death of the composer.

orage (ō-räzh), *F.* "Storm." 1. An imitative composition. 2. A stop.

O'ra pro no'bis, *L.* "Pray for us!" A response to a litany in R. C. service.

oratoire (ôr-ä-twär), *F.*, **orato'rio,** *I.* and *E.*, **orato'rium,** *L.* (in *G.* ō'-rä-tō'-rĭ-oom). A sacred work constructed like an opera, but performed now without action, costume, or scenery. See next page.

The Oratorio.

By H. E. Krehbiel.

AN oratorio is a musical composition for chorus and solo voices, with orchestral accompaniment, to a poem on a religious or sacred subject, generally in narrative form, though often with dramatic episodes, but without scenery, action, or costume. The origin of the oratorio is to be found in the so-called mysteries and miracle-plays of the thirteenth and fourteenth centuries, which enacted an important part in the life of the common people. These were sung and acted, and though, on account of abuses that crept into them they were frowned upon by the Church, their popularity was never destroyed. The oratorio was brought into existence upon the model of these religious plays by St. Philip of Neri (1515–95), who recognised in them a means of opposing the influence of the Reformation upon the common people. In his chapel or oratory (whence the name oratorio) in Rome he had spiritual songs sung after sermons and other devotions, to "allure young people to pious offices." St. Philip induced capable Italian poets to write the words, and the best composers to furnish the music. By degrees the spiritual songs gave place to musical settings of sacred stories sometimes in dialogue form. The invention of dramatic recitative at the end of the sixteenth century had a marked influence on oratorio. The first to use it was Emilio Cavaliere, whose allegory, "The Soul and the Body," performed in a Roman Church, was the first oratorio corresponding to the modern form. It was, however, intended to be acted in costume, and only gradually did this feature fall into disuse. The later Italian composers, Carissimi, Stradella, Cesti and Alessandro Scarlatti, first developed the new form on the lines in which it has come down to us. Carissimi greatly improved the recitative, giving it more character and musical expressiveness than his predecessors had done, and ventured more boldly into the field of broad choral writing. Cesti and Stradella cultivated still further the natural resources of the chorus at a time when the general tendency in Italy was toward the more obvious and pleasing forms of solo song. Alessandro Scarlatti, who was one of the chief forces in this direction, also contributed to the development of the oratorio by the increased stress he put upon the solo arias in it. But on the whole, as Dr. Parry has remarked, the oratorio had to wait for representatives of more strenuous nations for its ultimate development. ¶That development was destined to come in Germany. While oratorio had thus been taking shape in Italy, there was an important movement going on in Germany by which the Passion was brought into existence. This came about, after a long line of tentative and experimental efforts, through the works of Heinrich Schütz, who had received his training in Italy and carried thence to his native land some of the new ideals of music. His first Passion was produced in 1645. The various attempts that followed this culminated in the settings by J. S. Bach. These works were intended for performance in church in Passion Week, as a religious service partly narrative, partly dramatic and partly reflective in character. The narrative was put into the mouth of the Evangelist, usually the principal tenor, who related the Passion of Christ; the personages in the story spoke for themselves. The chorus was often treated dramatically, representing the emotions of the onlookers, while the solo airs were of a piously reflective character. There was a plentiful interspersion of chorales in which the congregation joined. In the middle there was an intermission for the sermon. The Passion music was also an outgrowth of the mediæval miracle-plays, but it soon fell into disuse and displayed no vitality after the great creations of Bach, the "Passions according to St. Matthew" and "St. John," respectively, composed in the first quarter of the eighteenth century. German art was thenceforward turned into the channels of the oratorio as it was developed in Italy; and the form was brought to its highest perfection by George Frederick Handel. As thus perfected it was not, like the Passions, a part of religious exercises, nor a direct expression of devotional feeling, but epic or narrative, with certain quasi-dramatic traits and sometimes with the use of vivid local colour; but always with the most impressive use of the chorus as the most important medium of expression. Handel's first oratorio "Esther" was written in 1720 and performed first in England in 1732, oratorio being then quite unknown in that country. The long line of masterpieces he produced thereafter gave the final and definite character to the oratorio form which has remained to this day. The greatest of them are "The Messiah," "Judas Maccabæus," "Israel in Egypt," and "Samson." Handel's strength lay chiefly in broad choral writing, and it was natural that the oratorio should develop mainly on this line, as affording a vehicle for more descriptive and characteristic music, thus making up for a lack of pantomime, costume, and scenery. ¶ For a considerable period after Handel's death, little of importance in the field of oratorio was produced. Haydn's "Creation" and "The Seasons," written in 1795 and 1801 respectively, still retain some of their vitality and freshness. Beethoven's "Mount of Olives" does not. Oratorios by Spohr and Schneider attained a great but transient popularity, but the next really important works in this form were Mendelssohn's "St. Paul," performed first in 1836, and "Elijah," in 1846. In both of these the dramatic element is foremost, and the musical characterisation of the various persons presented is perhaps more vivid than any previous attempts in this line. Works like Liszt's "St. Elizabeth" and Rubinstein's "Moses" are conceived as operas in which descriptive directions take the place of scenery, costume, and incident.

orchésographie (ôr-kă'-zō-gră-fē), *F.* The science and explanation of dancing. **orchestique** (tēk), *F.* Relating to dancing. **Orchestik** (ôr-kĕs-tēk'), *G.* Art of dancing.

or'chestra, *E.* (in *I.* or-kās-tra), **Orchester** (ôr-kĕs'-ter), *G.*, **orchestre** (ôr-kĕstr), *F.* Literally "dancing-place," that used in front of the stage in Greek tragedy for the chorus ; the name was given by the first opera-writers (vide PERI, B. D.) to the place occupied by the musicians, thence to the musicians themselves. The word now means the place and its occupants, and the instrs. in general. The modern **o.** may be (a) **large, full, grand, symphony** ; (b) **small.** Parts of the orchestra may be designated, as *string orchestra*, etc. **Orchester-verein** (fĕr-īn). An orchestral society. **O-stimmen.** Orchestral parts. **orchestral flute** or **oboe.** A stop. **or'chestra'tion.** The art or act of arranging music for orchestra. **or'chestrate,** *E.*, **orchestrare** (ôr-kĕs-trä'-rĕ), *I.*, **orchestri(e)ren** (trē'-rĕn), *G.*, **orchestrer** (ôr-kĕs-trā), *F.* To write for orchestra.

The Orchestra and Orchestration.

By W. J. Henderson.

THE modern orchestra dates from the early part of the seventeenth century. Previous to that no attempts at a systematic combination of instruments can be found. The original use of the orchestra was in the accompaniments of operas, and even here the earliest combinations were fortuitous and without special purpose. The earliest writer who seemed to have distinct ideas as to instrumental effects was Claudio Monteverde (1568–1643). His orchestra was the first in which a considerable body of strings, including two violins, figured. He invented some special instrumental effects, and led the way toward the establishment of the string quartet as the foundation of the orchestra. Alessandro Scarlatti (born 1659) wrote for a string quartet similar to that employed in the present orchestra, and used oboes and flutes as his principal wind-instruments. ¶ Handel (1658–1759) used all the ordinary instruments of the present orchestra except the clarinet, but not in the same combinations as those of to-day. The orchestra of his time contained a much larger number of oboes and bassoons than ours, because these instruments then were much less powerful. In the early part of the eighteenth century, when the seeds of symphonic music were just beginning to sprout, the orchestra consisted of the same body of strings as now used, but the violoncello was not yet appreciated at its true value, trumpets and tympani being added when brilliancy was needed. Clarinets had not entered the orchestra, but flutes were common. The trombone was employed only in the opera, where alone also the harp was heard. ¶ Joseph Haydn (1732–1809) wrote his first symphony in 1759 for first and second violins, violas and basses, two oboes and two horns. Mozart (1756–91) introduced clarinets and Haydn learned their use from him, so that his [illegible] major symphony, written in 1795, is scored for 2 flutes, 2 oboes, 2 clarinets, 2 horns, 2 kettle-drums, violins, violas, 'cellos and basses, adding in the first movement 2 bassoons and 2 trumpets. In the "Eroica" he introduced a third horn, and in the fifth symphony a piccolo, a contra-bassoon and three trombones. Four horns were used in the Ninth symphony, and this work contains the entire modern orchestra, except such instruments as have since been introduced for special effects. The operatic writers in their search after dramatic colouring led the way in such introductions, and the romantic composers of symphonic music, building up their great colour schemes, were not slow to accept every suggestion. ¶ Nevertheless the orchestra as now constituted is practically that of Beethoven. As ordinarily distributed it is composed of a piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 2 kettle-drums, first and second violins, violas, 'cellos, and basses. The wood-wind instruments are now frequently used in triplets instead of pairs, and the whole wind choir is extended at will by the use of the English horn, the bass clarinet, the tuba, the saxophone or other less common instruments. The harp is also employed at times. ¶ ORCHESTRATION, the art of writing for orchestra, has developed rapidly in recent years, yet the fundamental principles are those which guided Mozart and Beethoven. The modern efforts have been in the direction of increased sonority and richness of colour. These ends are obtained by writing for a larger number of instruments and by dividing the old ones into a greater number of parts. The orchestra naturally separates itself into three groups of melodic instruments and one of merely rhythmic ones. The first three groups are the wood-wind, the brass, and the strings, and the other is the "battery," as the group of percussive instruments is called. In this last group only the kettle-drums have musical pitch, except when bells are employed. ¶ The wood-wind is divided into flutes, which have no reed mouthpieces; oboes and bassoons, which have mouthpieces with two vibrating reeds; and clarinets, which have mouthpieces with one reed. Flutes used in triplets are capable of independent harmony, but all of a high pitch. Bassoons are the basses of the oboe family, and hence with two oboes and two bassoons, composers can write in full four-part harmony for this class of reed instruments, and let them play by themselves when their peculiar thin, reedy quality is desired. The English horn, the alto of the oboe, can be used as another part. Clarinets have a compass extending through the alto and soprano ranges of the human voice, while the bass clarinet covers the tenor and the bass. Here again the composer can get a full harmony in one family of wood. Thus the wood alone offers three distinct orchestral tints. But the instruments of the different families combine to make new tints. Flutes go well with clarinets or oboes, and clarinets combine admirably with bassoons. Furthermore, the whole wood-band can be used at once with fine effect. The older composers had conventional methods of writing for these instruments, almost always

allotting the same parts of the harmony to the same instruments. The moderns have learned to vary this practice with excellent results. All the wood-wind instruments can be used profitably as solo voices. ¶The brass offers three groups, horns, trumpets and trombones, each of which is capable of independent harmony, while each may be combined with the other, or with any part of another to make variety of effects. All are useful for solo effects, the horn being especially good for this purpose. The brass can also be used in many combinations with the wood-wind. Horns, clarinets, and bassoons, for example, are frequently combined. The foundation of the orchestra, however, is the string quartet, as it is called, though it is really a quintet. Violins supply the soprano and alto parts of the harmony, violas part of the alto and all of the tenor; 'cellos run from bass up to low soprano, and basses give the deepest notes. The older composers made but poor use of the viola and the 'cello, but the moderns take every advantage of their compass and their individuality of timbre. Furthermore, the moderns subdivide the strings very often, writing at times for first and second violins in as many as six parts, for violas in two parts, and 'cellos in the same way. In this way the harmony becomes many-voiced and extremely rich. ¶The essential requirements of good orchestration are solidity, balance of tone, contrast and variety. Solidity is obtained by a proper distribution, among the instruments, of the notes of each chord, so that the proper sounds are made the more prominent. The foundation of solidity is good writing for the strings, the mainstay of the orchestra. Balance of tone also depends on a proper dispersal of the harmony, so that the instruments which are providing the harmonic support will not drown out the voices of those which are singing the melody. A perfect understanding of the relative powers of the various instruments is necessary to success in these two matters. Especially must the middle voices be skilfully treated to obtain solidity. If they are too loud, the effect is "muddy"; if they are too weak, the orchestra is "all top and bottom," as the musicians say. ¶Contrast is obtained by transferring the melodic ideas frequently from one of the three divisions of the orchestra to another, while variety is the result of mixing the tints. A theme is never confined to the strings, but is often handed over to the brass, or the wood-wind. But even this would not be sufficient. Consequently the various effects of mingling the voices of the different instruments, flutes and horns, or clarinets and 'cellos, or oboes and violas, are employed. The composer must, of course, know his orchestral colours thoroughly before endeavouring to mix them. Students of orchestral music will find the simplest and most solid colour schemes in the scores of the classic symphonists, while in the modern operas and symphonic works of the romanticists he will hear all the results of the most complex treatment of orchestral tinting.

orchestrina (trē′-nä), **di ca′mera,** *I.* A small free-reed key-board instr., imitating some orchestral instr. Inv. by W. E. Evans, 1860.

orchestrino (trē′-nō), *I.* A piano violin, inv. by Pouleau, 1808.

orches′trion. 1. A large automatic barrel-organ with many imitative stops. 2. A chamber-organ devised and used on his tours by Abbé Vogler.

ordinario (ôr-dĭ-nä′-rĭ-ō), *I.* Ordinary, usual, common. **tempo o.** 1. The usual time. 2. 4-4 time.

ordre (ôrdr), *F.* A suite.

orecchio (ō-rĕk′-kĭ-ō), *I.* Ear. **orecchiante** (ō-rĕk-kĭ-än′-tĕ). Singing by ear.

oreille (ō-rā′-yŭ), *F.* Ear.

organ, *E.*, **organo** (ôr-gä′-nō), *I.*, **organe** (ôr-găn), *F.* See below.

Organ.

By the Editor.

THOUGH many instruments are loosely called *organs* (such as the mouth-organ, hand-organ, etc.), the word is generally given to the *pipe-organ*, a microcosmic wind-instrument which contains in its forest of resources almost all the powers and qualities of almost all other instruments. In the course of time while its powers have grown ever greater, their control has become always easier and more centralised. ¶The History of the organ is, in any completeness, beyond the space of this work. Its prototypes are the primeval Pan's pipes and the bagpipe. The 2d century B.C. finds it with a key-board, and pipes supplied by bellows with air compressed by water. Ctesibius (170 B.C.) invented this *water-organ* (Organon hydraulicon) which his pupil Heron described in Greek. There are many accounts and representations of organs from that point on. The mediæval monks used organs abundantly, the pipes being 8 to 15 in number and of no greater than 4-ft. length, the range being usually one octave from middle *c′* downward, the key-board consisting of lettered plates to be pressed. In the 10th century there was at Winchester, England, an organ with 2 manuals for 2 performers, 20 digitals each, and 10 pipes to each digital, 400 in all. In the 12th century the pipes began to be divided into registers or stops (q. v.). For two centuries the action became so clumsy that keys were struck with fists or elbows. Pedals were invented about 1325. Till the 15th century, reed pipes were unknown. Since that time the resources have been vastly increased, the variety of tone rendered almost illimitable, and the introduction of water, steam or electric aid to work the bellows has displaced the need of a man to serve as organ-pumper or bellows-treader. Electricity has also been called into play for bringing remote parts of the organ into convenient control, till the performer with his draw-knobs has almost as easy command as the conductor with his bâton. ¶The Construction of the organ is too complicated for detail, but many of the terms following will be found more fully explained under their separate heads. When looking at an organ, in a church for example, the eye is first caught by the great array of pipes. These ornamental or *display-pipes* (some of which may be only for show, *dummy-pipes*) conceal many plain pipes of wood or metal, which are of various shapes and sizes, according to the quality and pitch of the tone of the *pipe* (q. v.). These pipes are grouped together into *registers* or *stops* (q. v.), each being of uniform quality of tone and furnishing a complete or partially complete scale (or series of pipes of graduated lengths). Though these pipes are merely colossal flutes, oboes, trumpets, etc. (each pipe, however, sounding only one tone), they are too large to be blown by human lungs, and an elaborate mechanism is used. This is concealed from the eye, which sees only the series of key-boards for the hands and feet, and the multitude of little *draw-knobs* grouped within easy reach. ¶ Of these key-boards the numbers vary, those for the hands, the *manuals*, being from 1 to 5 in number and appearing in the following order counting from below, and giving both English and foreign names :

ENGLISH.		GERMAN.	FRENCH.		ITALIAN.
Great (Gt.) organ	lmanua	Hauptwerk (Manual I.)	Grand-orgue	(1^{er} clavier)	Principale.
Choir	"	Unterwerk (" II.)	Positierif	(2^{e} ")	Organo di coro.
Swell (Sw.)	"	Schwellwerk (" III.)	Clav, de récit	(3^{e} ")	" d'espression
Solo	"	Soloklavier (" IV.)	" des bombardes	(4^{e} ")	" d'assolo.
Echo	"	Echoklavier (" V.)	" d'écho	(5^{e} ")	" d'eco.

Each of these key-boards may be said to control a separate instrument or *partial organ;* and one often speaks of the *choir-organ, swell organ,* etc. ¶ The *pedal-key-board, Pedalklaviatur* (pā-däl′-klä-fi-ä-toor′), *G.*, or *clavier des pédales* (klāv-yā-dā-pā-dāl′) *Fr.*, or *pedallera* (pā-däl-lā′-rā), *I.*, is worked by the feet and is also a separate instrument with stops of its own (vide PEDAL). ¶ By means of *couplers*, any two of these key-boards (manuals or pedals) may be connected ; or they may all be combined into the *full-organ.* The *coupling-action* is worked by draw-knobs. ¶ The organ as a whole, then, is divided into three chief parts: (1) The *action* (key-boards and stops). (2) The *pipe-work.* (3) The *wind-supply.* The *action* we have examined. The pipes (vide PIPE and STOP) are set upright above the wind-chest, the cover of which is called the *sound-board ;* the lower part of the pipe, passing through an *upper-board*, which grips its *nose*, sets its *foot* in the *pipe-rack ;* below this is a *slider* (worked by a draw-knob), a thin strip of wood with a hole for each pipe of its particular stop. ¶ (4) The *wind* is collected from the outer air by *bellows* and led by *feeders* into a *storage-bellows*, where it is compressed by heavy weights ; it is next led by a wooden channel or *wind-trunk* into a wooden reservoir, or *wind-chest*, the top of which (the *sound-board*) is pierced by *grooves* closed by valves or *pallets*, and separated by *bars.* ¶ To play the organ, we first pull out a *draw-knob*, which drags along a *slider* until its holes are beneath the feet of the pipes of its stop.

This stop is now said to be *on* (before being brought into play it was *off*). Having also pulled out a draw-knob setting the wind-supply to work (or having signalled the person working the bellows), we next press down one of the digitals on the key-board whose stop we have drawn. In pressing down this digital lever we raise its opposite end, which lifts an upright rod (a *sticker*), this in turn raising the front end of a horizontal lever (or *back-fall*) whose rear end is thus depressed and pulls down a thin upright strip of wood (a *tracker*) which in turn pulls a wire (a *pull-down* or *pallet-wire*) fastened to a valve (or *pallet*) which opens and lets the air (which was waiting in the groove from the wind-chest) rush up through the slider into the pipe to make it sound or speak. (*Squares* and *roller-boards* sometimes intervene between the stickers and trackers, while *pneumatic* or *electric* actions give still more direct connection between digital and pallet.) This is the mechanism by which each tone is secured. By means of a multitude of stops and couplers, what would be a simple tone or chord on another instrument may become a vast group of tones of various pitches and colours. ¶ By means of the *swell* (q. v.) the volume of sound may be gradually increased or diminished while it is sustained.

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organ-bellows. A machine for supplying wind. **o.-blower.** One who works the bellows. **o.-loft.** The part of the church where the organ is placed. **o. metal.** A tin and lead mixture used in pipes. **o. tablature.** Vide TABLATURE. **o. point.** Vide PEDAL POINT. **o. tone.** A tone sustained with uniform power. **buffet o.** Very small organ. **enharmonic, enharmonic organ.** An American instr. giving three or four times the usual sounds within an octave, furnishing the precise intervals for every key, the scale of each key being produced by pressing a pedal. **full organ.** All the power of the organ. **hand-organ** or **barrel-o.** A cylinder turned by hand and acting on keys to produce set tunes. **harmonium o.** A reed instr. voiced to imitate organ-stops. **organet′to,** *I.* A small organ. **organier** (ôr-găn-yā), *F.* Organ-builder. **organique** (ôr-găn-ēk), *F.* Relating to the organ. **organista** (ôr-gä-nēs′-tä), *I.* and *Sp.* 1. An organ-player. 2. Formerly a composer.

organic. Old term for instrumental.

orga′nicen, *L.* Organ-player.

organis′trum, *L.* A hurdygurdy of about 1100 A.D.

organo (ör-gä′-nō), *I.* Organ (q. v.). **o. di campan′a.** Organ with bells. **o. di legno** (lān-yō). Xylophone. **o. pieno** (pĭ-ā′-nō), or **pleno** (plā′-no). Full organ. **o. portatile** (pôr-tä-tē′-lĕ). Portable organ. **organi vocali** (ôr-gä′-nē-vō-kä′-lĕ), *I.*, pl. The vocal organs.

organo, in, *L.* Vide ORGANUM.

orga′nochor′dium. A combination of pf. and pipe-organ inv. by Abbé Vogler.

organophon′ic. Name adopted by a band of Polish performers imitating various instrs. vocally.

organographie (gră-fē), *F.* The description of an organ. **organologie** (zhē). The science of building and playing the organ.

or′ganum, *L.*, **or′ganon,** *Gr.* 1. Any instrument, thence the organ. 2. The earliest polyphonic music, a continual progression of two parts in fourths or fifths (also called *diapho-*

ny); later it developed into 3 parts (*tripho'nia*), the third part called *triplum*, hence our term **treble**; then into 4 parts (*tetrapho'nia*). 3. The part added to another in 2 part organum. **in organo.** *Old term for* in more than two parts. **o. hydraul'icum.** Hydraulic o. **o. pneumaticum.** The ordinary wind o. **o. simplex,** *L.* A mediæval term probably meaning the unisonal accompaniment of a single voice.

Orgell (ôr'-gĕl), *G.* An organ. **O.-bälge** (bĕlkh-ĕ). Organ-bellows. **O.-bank** (bänk). Organist's seat. **O.-bauer** (bow-ĕr). Organ-builder. **O.-bühne** (bü-nĕ), or **-chor** (kōr), or **-platz** (pläts). Organ-loft. **O.-gehäuse** (gĕ-hī'-zĕ). Organ-case. **O.-kasten** (käs'tĕn). 1. Cabinet organ. 2. Organ-case. **O.-klang.** Tone of an organ. **O.-kunst** (koonst). The art of playing, or constructing an organ. **O.-metall** (mā-täl'). Organ-metal. **O.-pfeife** (pfī'-fĕ). Organ-pipe. **O.-punkt** (poonkt). Pedal-point. **O.-register** (rĕ-gēs'-tĕr). Organ-stop. **O.-schule** (shoo'lĕ). Organ-school or method. **O.-spiel** (shpēl). Playing the organ; or the piece played. **O.-spieler** (shpē-lĕr). Organ-player. **O.-stein** (shtīn). Pan's pipes. **O.-stimmen** (shtĭm'-mĕn). Row of organ-pipes. **O.-stücke** (shtü'-kĕ). Organ-pieces. **O.-treter** (trā'-tĕr). Organ-treader, bellows-blower. **O.-virtuose** (fĕr-too-ō'-zĕ). Organ-virtuoso. **O.-wolf** (vôlf). Ciphering. **O.-zug** (tsookh). Organ-stop or row of pipes.

orgeln (ôr'-gĕln). To play on the organ.

orgue (ôrg), *F.* Organ. **o. de salon** (dŭ să-lôṅ), **orgue expressif.** (a) The harmonium. (b) The swell organ. **o. hydraulique** (ē-drō-lēk). Hydraulic organ. **o. à percussion** (pĕr-küs'-yôṅ). A reed **o.** made by De Provins & Alexandre, Paris. **o. plein** (plăṅ). Full organ. **o. portatif** (pôr-tä-tēf). A portable organ. **o. de barbarie** (dŭ băr-bä-rē). A barrel-organ, hurdygurdy. **o. positif** (pô-zĭ-tēf). 1. The choir-organ. 2. A small fixed organ.

orguinette (ôr-gĭ-nĕt), *F.* A small reed-organ played with a crank, the music being perforated to admit air to the reeds.

orificcio (ôr-ĭ-fĭt'-chō), *I.* Orifice (of a pipe).

oris'cus. Vide NEUME.

or'nament, *E.*, **ornamen'to,** *I.*, **ornement** (ôrn-mäṅ), *F.* An embellishment, as the turn grace (q. v.), etc. **ornamental note.** An accessory note.

ornato (ôr-nä'-tō), **ornatamen'te,** *I.* Ornate(ly).

orpha'rion, orphéor(e)on (ôr-fā-ō-rôṅ), *F.* A kind of cither.

Orphéon (ôr-fā-ôṅ). 1. A piano-violin. 2. A popular male singing society of enormous proportions in France (in 1881 it had 60,000 members). **orphéoniste** (nēst). A member of such society.

Orpheus (ôrf'-yūs, or ôr'-fĕ-ŭs). Fabled Greek lyre-player and singer of supernatural power. **O.-harmo'nika,** *G.* Pan harmonikon.

orthog'raphy. Spelling and grammar are as necessary in music as in any other written language. Bad spelling occurs in music where, for instance, a chord is written in sharps when the key-relationship shows it to belong in the enharmonic flat notes. Sometimes, however, a note is mis-written intentionally for the sake of easier reading.

os'cillation, *E.*, **Oszillation** (ôs-tsĭl-lä-tsĭ-ōn'), *G.* Beating, vibration.

osia (ō'-sē-ä), **ossia** (ôs'-sĭ-ä), *I.* Or, otherwise, or else. **o. più facile** (pĭ-oo' fä'-chĭ-lĕ). Or else this more easy way.

osservanza (vän'-tsä), *I.* Observation, strictness. **osservato** (vä'-tō). Strict, exact.

ostinato (ôs-tĭ-nä'-tō), *I.* 1. Obstinate, continuous. 2. A ground-bass, sometimes **basso o.**

otez (ō-tā), *F.* "Off!" (of a stop).

ottava (ôt-tä′-vä), *I.* Octave, eighth. **o. alta** (äl′-tä). The octave above; an octave higher (abbreviated **8va.**); **o. bassa** (bäs′-sä). The octave below (abbreviated **8va. bassa**). **o. supra** (soo′-prä). The octave above. **coll' o.** To be played with the octave added.

ottavina (öt-tä-vē′-nä), *I.* Vide OTTAVIANA.

ottavino (ôt-tä-vē′-nō), *I.* The piccolo.

ottemole (ôt-tĕ-mō′-lĕ). A group of eight equal notes.

ottet′to, *I.* Octet.

ou (oo), *F.* Or, or else.

ougab (oo′-gäb), *Heb.* Ancient reed-instrument.

ouïe (oo-ē), *F.* Soundhole.

outer voices. The highest and lowest voices.

ouvert (oo-văr′), *F.* Open. Vide LIVRE.

ouverture (oo-văr-tür), *F.*, **Ouvertüre** (oo′-fĕr-tü-rĕ), *G.*, **overtura** (ō-vĕr-too′-rä), *I.*, **overture** (ō′-vĕr-tūr, not toor). An elaborate prelude to an opera, oratorio or play, often based (in the **concert o.**) on the sonata formula; often (in the **opera o.**) a mere medley of airs; sometimes an independent composition. **o. di ballo** (dē bäl′-lō), *I.* An overture introducing dance melodies.

overblow. 1. To blow with enough force to produce harmonics on a wind-instr. Vide ACOUSTICS and HORN. This feat is constantly necessary in playing many wind-instrs. 2. Of defective pipes, to sound a partial instead of the fundamental.

overchord. Vide PHONE.

overspun. Used of covered strings.

overstrung. Of a piano in which the strings of two or more of the lowest octaves are stretched diagonally under other strings, the object being to economise space.

ovvero (ôv-vā′-rō), *I.* Or.

O. W. Abbr. for Oberwerk.

oxypyc′ni. Church modes with a pyknon high in the tetrachord.

P

P Abbr. of *pedale; piano; più*, as *più forte* (pf.); *poco*, as p. a. p., *poco a poco; parte* (as colla p.); *pointe*, *F.* (toe); and *positif* (choir-organ).

pad. Vide PIANOFORTE.

padiglione (pä-dēl-yō′-nĕ), *I.* The bell (of a wind-instr.).

Padovano (pä-do-vä′-nō), **Padava′ne,** or, **Paduane** (pä-doo-ä′-nĕ), *I.* "From Padua." An Italian dance in ternary rhythm. Perhaps the same as Pavan.

paean (pē′-än), *Gr.* Hymn of invocation, usually to Apollo.

pair of organs. An organ with a complete set of pipes.

paired notes. Thirds, sixths, etc., in pf.-playing.

paisana (pä-ĭ-zä′-nä), *Sp.* A country-dance.

palalaika. Vide BALALAIKA.

palco (päl′-kō), *I.* Stage of a theatre; box.

Palestrinastil (shtēl), *G.* The style of Palestrina (vide B. D.), i. e., a cappella.

palettes (păl-ĕt′), *F.* The white keys.

pal′let. A spring valve in the wind-chest of an organ.

palmadilla (păl-mä-dēl′-yä), *Sp.* A dance.

pam′be. Small Indian drum.

panathe′næa, *Gr.* An Athenian festival at which musical contests were held.

Pan′dean pipes, Pan's pipes. A primitive group of reeds or tubes of different lengths, fastened together and tuned, named for the god Pan.

pando′ran, *Gr.*, **Pandore** (pän-dō′-rĕ), *G.*, **pando′ra, pandoura, pandura** (pän-doo′-rä), *I.*, **pandure** (pändür), *F.* Vide BANDORA.

Panflöte (pän′-flā′-tĕ), *G.* Pandean pipes.

panharmo′nicon. A kind of orchestrion inv. by Maelzel.

panmelo′deon. A key-board instr. of wheels impinging on metal rods, inv. 1810, by Leppich.

panorgue (ôrg), *F.* A little reed-organ to be attached to a pf. inv. by J. Jaulin.

pan′sympho′nikon. An orchestrion inv. by Peter Singer, 1839.

pantaleone (pän-tä-lĕ-ō′-nĕ), **pantalon.** An instr. inv. by Pantaleon Hebenstreit, in the 18th century. It was 9 ft. long, 4 ft. wide, and had 186 gut strings, played on with two small sticks. **P.-zug,** *G.* A harpsichord-stop.

pantalon (päṅ-tä-lôṅ), *F.* First movement of the quadrille.

Papagenoflöte (pä′-pä-gā-nō-flā′-tĕ), *G.* Pan's pipes, from Mozart's *Papageno* (vide "Magic Flute" in "Stories of the Operas").

papillons (păp-ē-yôṅ), *F.* "Butterflies." A frail and flitting composition.

parallel. Of intervals, consecutive; of keys, related. Of motion, the progression of two voices in the same direction at a fixed interval. It requires care in handling. **Parallelen** (pä-räl-lā′-lĕn), *G.* 1. Sliders. 2. Consecutives. **Parallelbewegung** (bĕ-vākh′-oongk), *G.* Similar or parallel motion. **Parallel-tonarten** (tōn-är-tĕn), *G.* Related keys.

parame′se, parane′te. Vide LYRE.

par′aphrase. Free or florid transcription.

parfait (păr-fĕ′), *F.* Perfect (of intervals), etc.

parlan′do, parlante (pär-län′-tĕ), *I.* "Speaking," in a recitative manner.

parhy′pate. Vide LYRE.

Parnas′sus. A mountain in Greece, sacred to Apollo, the Muses, and inspiration generally. *Gradus ad Parnas′sum.* Vide METHOD.

parole(s) (pă-rôl′), *F.* Word(s).

part, *E.* and *G.* 1. The music of an individual voice or instr. 2. A division.

part-book. 1. The music of any one voice or instr. 2. In the 15th–16th cent. a book with separate parts on facing pages.

part-song. A song for three or more voices.

part-writing. Counterpoint.

parte (pär′-tĕ), pl. **i,** *I.* Part(s). **colla p.** With the part, i. e., adopting the tempo of the singer or soloist. **p. cantan′te.** The vocal part, the leading voice. **parti di ripieno** (rē-pĭ-ā′-nō). Supplementary parts. **a p. equale.** With more than one voice of leading importance.

partial. 1. An harmonic. Vide ACOUSTICS. 2. Vide STOP. 3. Vide TURN.

partic′ipating. Accessory. **partici-pa′tum syste′ma,** *L.* Equal temperament.

Partie (pär-tē′), *G.* 1. Variations. 2. Vide SUITE.

partie(s) (păr-tē), *F.* Parts. **p. de remplissage** (dŭ räṅ-plĭ-säzh), *F.* Accessory parts.

partimen′to, *I.* 1. An exercise. 2. Figured bass.

partita (pär-tē′-tä), *I.* 1. Variations. 2. Vide SUITE.

partitino (tē′-no). A small supplementary score.

partition, *E.* (in *F.* păr-tēs-yôṅ), **Partitur** (pär-tĭ-toor′), *G.*, **partitura** (pär-tĭ-too′-rä), **partizione** (pär-tē-tsĭ-ō′-nĕ), *I.* A full score for voices or instrs. **p. cancella′ta.** A set of staves with vertical lines for the bass. **Partiturspiel** (toor′-shpēl), *G.* Playing from the score.

partito (par-tē′-tō), *I.* Scored, divided.

pas (pä), *F.* 1. Step, dance. **p. ordinaire** (pä-zôr-dĭ-năr). March time. **p. de charge** (dŭ shărzh). Double time. **p. seul** (sŭl). A dance for one performer; **p. de deux** (dŭ dŭ). For two, etc. **p. redoublé** (pä-rŭ-doo-blā′). A quick-step. 2. Not, as **pas trop vite** (pä trō vēt). Not too fast.

paspié (päs′-pĭ-ā), *Sp.* A kind of dance.

pas′py. Vide PASSEPIED.

passacaglio (päs-sä-käl′-yō), *I.*, **passacaille** (päs-sä-kī′-yŭ), *F.*, **passacol′le,** *Sp.*, **passagall′o,** *I.* A chaconne with a ground-bass in 3-4 time, always in minor.

passage (in *F.* păs-säzh). 1. A phrase or section. 2. A figure. 3. A run. **notes de p.** Grace notes. **passage-boards.** Boards on which an organ-tuner may walk.

passaggio (päs-säd'-jō), *I.* 1. A passage. 2. Modulation.

passamezzo (päs-sä-mĕd'-zō). A slow Italian dance, in 2-4 time, resembling the Pavan.

passant (păs-säṅ), *F.* Slide (of a bow).

passepied (păs-pĭ-ā), *F.* A lively old French dance in 3-4, 3-8, or 6-8 time; a quick minuet with three or more reprises, the first of eight bars.

passe-rue (păs-rü). Passacaglio.

passing. Unessential, as a **passing modulation.** A transient modulation. **passing tone,** or note, a brief dissonance on the weak beat, leading from one consonant tone to another; it does not need to be prepared.

Passion, Passion-music. Oratorio, or play. A dramatic or musical setting of the "Passion" (suffering) of Christ. It differs from the oratorio (q. v.) in history and form only in the facts of its being always concerned with the one subject, and in the introduction usually of spiritual reflections.

passionata or **-o** (päs-sĭ-ō-nä'-tä), **passionatamen'te,** *I.* Passionate(ly).

passione (päs-sĭ-ō'-nĕ). 1. Passion, feeling. 2. Vide PASSION.

Passionsmusik (päs-sĭ-ōns-moo-zēk'), *G.* Vide PASSION.

pas'so, *I.* Step.

pas'sy-measure. Old *E.* Passamezzo.

Pastete (päs-tā'-tĕ), *G.* Pasticcio.

pasticcio (päs-tē'-chō), *I.*, **pastiche** (păs-tēsh), *F.* 1. An opera, or other work in which old airs are used to new words. 2. A medley.

pas'toral, pastorale (päs-tō-rä'-lĕ in *I.*; in *F.* păs-tō-răl'). An opera, cantata, song or instrumental composition of rustic nature or subject. **p. flute.** Shepherd's pipe. **p. organ-point.** Vide PEDAL-POINT. **pastorel'la,** *I.*, **pastorelle** (rĕl), *F.* A little pastoral.

pastorita (ē'-tä). 1. A shepherd's pipe. 2. A stop, the Nachthorn.

pastourelle (păs-too-rĕl), *F.* 1. A 6-8 movement of a quadrille. 2. A troubadour lyric.

patetica or **-o** (pä-tā'-tĭ-kä), *I.*, **pathétique** (pä-tā-tēk), *F.*, **pathetisch** (pä-tā'-tĭsh), *G.* Pathetic; a piano sonata in C minor by Beethoven is so-called; and a symphony by Tchaikovski. **pateticamen'te,** *I.* Pathetically.

patimen'to, *I.* Grief, suffering.

patouille (pät-oo-ē'-yŭ), *F.* Xylophone.

patte (păt), *F.* 1. A special clarinet key. 2. A music-pen.

Pauke(n) (pow'-kĕ(n)), *G.* Kettle-drum(s).

pause, *E.*, **pausa** (pä'-oo-zä), *I.*, **pause** (pōz), *F.* 1. A rest of variable length; if very protracted called **lunga** (or long) **pausa.** 2. A fermate. 3. *F.* and *G.* A whole rest. **demi-pause** (dĕ-mē'-pōz), *F.* A half-rest.

pavan', *E.*, **pavana** (pä-vä'-nä), *I.*, **pavane** (pă-văn'), *F.* A grave stately dance in 3-4 time, generally in three strains, each repeated; once supposed to be derived from *pavo*, peacock, now from *Paduna* (q. v.).

paventato (pä-vĕn-tä'-tō), **pavento'so,** *I.* Fearful, timid.

pavillon (pä-vē'-yôṅ), *F.* The bell of a wind-instr. **p. en l'air** (äṅ lăr). "The bell upwards" (direction to horn-players). **flûte à p.** A stop with flaring pipes. **p. chinois** (shēn-wä). Chinese hat, crescent.

peal. 1. A chime. 2. A change, of bells.

pean. A pæan.

pearly (of runs, etc.). Bright, distinct.

ped. Abbr. of Pedal.

ped'al, *E.* (in *G.* pā-däl'), **pédale** (pā-dăl), *F.*, **pedale** (pā-dä'-lĕ), *I.* 1. Abbr. of Pedal-point (q. v.). 2. A foot lever of various musical uses. The piano has usually two pedals: (a) The **damper (open, loud,** or **extension) pedal,** which raises all the dampers from the strings, allowing the tones struck to be sustained and broadened by sympathetic (q. v.) vibration. The use of the damper-pedal is indicated by Ped., and its cessation by the mark ∗ or ⊕. Wm. H. Sherwood (vide B. D.) has introduced a more accurate system of continuous lines ⌐—┘ to indicate just when this pedal is to be pressed, how long held and when released. (b) The **soft pedal** (**pétite** (pā-tēt), **pédale**) in some cases merely lets a cloth fall over the strings, but usually shifts the action so that the hammers strike only one of the two, or three strings allotted each tone. Hence its use is indicated by **una corda** (oo'-na kôr'-dă, one string), or **Verschiebung** (fĕr-shē'-boongk), and its discontinuance by "**tre corde**" (trā kôr'-dā, "3 strings"). In the upright pf. this pedal simply moves the hammers nearer the strings. Some pianos are fitted with a (c) **sustaining**, or **prolongation pedal.** A damper-pedal holding the dampers from only those strings struck at the moment, until the pedal is released, thus permitting the sustention of a chord or tone while the hands are busy elsewhere. (d) A. B. Chase has inv. an **octave-pedal,** or **octavo-attachment,** sounding also the higher octave. Both pedals (a and b) may be pressed together; this is indicated by **pedale doppio,** or **doppelte.**

The harp (q. v.) has 8 pedals, one opening or closing a panel in the sounding-case with loud or soft effect. Reed-organs, etc., have double pedals or treadles for working the bellows. In the pipe-organ (and in the **pedalier,** q. v.) the pedals are of great variety. There is a pedal key-board, **Pedalklaviatur** (pā-dăl'-klä-fī-ä-toor'), or **Pedalklavier,** *G.*, **clavier des pédales** (dā pā-dăl'), *F.*, **pedaliera,** *I.*, with a compass of C–f, or, counting stops, from C,, up. This is played by the feet (∨ over a note indicating the right toe; under it, the left: ○ similarly marking the heel). To this part of the organ, called the **pedal-organ,** many stops are often allotted; hence **pedal-pipe, stop-soundboard,** etc.; it is locked from sounding by a **pedal-check** (worked by a stop-knob), a bar running beneath it. The pedal-stops may be made to sound with any of the manuals by means of mechanism, called **pedal-couplers, coupler-pedals,** or **reversible-pedal.**

The word pedal is also given to the organ, to such foot-levers as the **combination,** or **composition pedals** (**pédales de combinaison),** which if **single-acting** draw out certain new, or push in certain old, stops; if **double-acting** produce certain combinations regardless of the previous registration. The **forte-pedal** draws out all the stops of its key-board; the **mezzo-p.** the chief 4-8 ft. stops; the **piano-pedal** leaving only the softest on; the **crescendo-p.** draws out the full power gradually, the **diminuendo** withdraws it; the **sforzando** produces a sudden fulness. Vide also CELESTE.

The **swell-pedal** works the shutters of the swell-box; if it remains at rest where left, it is called a **balance swell-pedal.**

Pedalflügel (flü'-ghĕl), *G.* Pedalier.

Pedalharfe (pĕ-däl'-härfĕ), *G.*, **pedal-harp.** A double-action harp.

pedalier (pĕd-ä-lēr'), *E.*, **pédalier** (pĕ-dăl-yā'), *F.*, **pedal'ion.** A pedal key-board attachable to a piano and playing the bass-strings.

pedal-note, or **tone.** A tone sustained by the pedal or some voice, usually the bass, while the other parts move independently. As the word "point" originally meant "note," **pedal-point** (abbr. to **pedal**) is synonymous with pedal-note, but is now used rather of the phrase in which the pedal-note occurs. It is displacing the word **organ-point**, derived not from organ, but from *organum* (q. v.) and referring to the long notes of the *cantus firmus* against which the other voices moved, these notes being called *organici puncti*, or *organum notes*. Pedal-point is then a phrase in which one tone is sustained through independent harmonies. The tonic or the dominant is usually the tone sustained. If both are used at once it is called **pastoral.** If the **pedal-pt.** occurs in other voices than the bass it is **inverted.** It is sometimes **exterior.** or **interior.** It may be figurated, trilled, or florid.

peg. A tuning-pin; in the violin, etc., it is set in the head, in a space called the **peg-box.**

pegli (pāl-yē), *I.* For the (from *per gli*).

pek'tis, *Gr.* A Greek lute.

pel, pel'lo, *I.* For the (from *per il, per lo*).

penil'lion. A Welsh improvisation of verses.

pennant. Hook.

pennata (pĕn-nä'-tä), *I.* Quilled (of the spinet, etc.).

penorçon (pŭ-nôr'-sôñ), *F.*, from **penor'kon,** *Gr.* An ancient guitar.

pensieroso (pĕn-sē-ā-rō'-sō), **penso'so,** *I.* Pensive, thoughtful.

pentachium, *Gr.* A composition in 5 parts.

pen'tachord. 1. A series of 5 diatonic tones. 2. An instr. with 5 strings.

pen'tatone, *E.*, **pen'taton,** *Gr.* 1. An interval of 5 whole tones, an augmented sixth. **pentaton'ic.** Having five whole tones. **pentatonic scale.** A five-toned scale, the same as the usual major scale, with the fourth and seventh tones skipped; called also the Scotch scale. The black keys of the piano represent a pentatonic scale.

per, *L.* and *I.* For, by, through, in, from.

percus'sion, *E.*, **percussione** (pĕr-koos-sē-ō'-nĕ), *I.* 1. The actual sounding of a tone or chord (as opposed to its preparation or resolution). 2. **Instrs. of percussion** are those in which the tone is secured by striking, particularly the drums, cymbals, and triangle, also the piano, and so forth. **percussion-stop.** One in which the reed is struck just as it is blown, to emphasise its tone. **percussive.** An instr. of percussion.

perden'do, perden'dosi, *I.* Dying away in both speed and power.

perdu'na. Bourdon.

perfect, *E.*, **perfet'to,** *I.* 1. Vide INTERVAL, CADENCE, CHORD. 2. An obsolete name for triple time. **perfection.** Vide NOTATION and LIGATURE.

Périgourdine (pā-rĭ-goor-dēn), *F.* Cheerful old French dance, in triple time, so called from the province of Perigord.

period, période (pā-rĭ-ôd), *F.*, **periodo** (pā-rĭ-ō'-dō), *I.* A passage containing two or more sections and some form of cadence. Vide FORM. **Periodenbau** (pā'-rĭ-ōd-ĕn-bow), *G.* The building of periods, or composition.

perpetual, perpetuo (pĕr-pā'-too-ō), *I.* 1. Vide CANON. 2. **Perpetual motion,** or **perpet'uum mo'bile,** *L.* A piece of great rapidity and no pause till the end.

pes, *L.* Foot. A ground-bass to a round.

pesante (pā-sän'-tĕ), **pesantemen'te,** *I.* Heavy(ly), impressive(ly), forcibly.

peso, di (dē pā'-sō), *I.* At once.

petit (pŭ-tē'), **petite** (pŭ-tēt), *F.* Small. **choeur p.** A three-part chorus. **p. flute.** Piccolo. **p. mesure à deux temps.** 2-4 time. **petits notes** (pŭ-tē' nôt). Grace notes. **p. pedale.** Soft pedal.

pet'to, *I.* The chest. **voce de p.** Chest voice. **di p.** From the chest.

peu (pŭ), *F.* Little. **un p.** A little. **p. à p.** Little by little.

pezzo (pĕd'-zō), pl. **i,** *I.* A piece or number. **pezzi concertanti.** Concerted numbers.

pf. Abbr. of, 1. Pianoforte. 2. Poco forte.

Pfeife (pfī'-fĕ), *G.* 1. A fife. 2. A pipe, as of an organ. **Pfeifendeckel.** The covering of a pipe. **P.-werk.** The pipe-work. **Pfei'fer.** A fifer.

Phantasie (fän-tä-zē′), *G.* Fantasy, or fantasia. **P.-bilder, P.-stücke.** Fanciful pieces of no strict form. **phantasieren** (zē′-rĕn). To improvise. **Phantasier′-maschine.** A melograph. **phantasi(e)rte** (zēr′-tĕ). Improvised.

phil′harmon′ic. Music-loving.

philomèle (fē-lō-mĕl). Vide ZITHER.

phonas′cus, *L.*, from *Gr.* Singing-teacher.

phisharmon′ica. An octagonal accordeon.

phonaut′ograph. 1. A name given first to a melograph, inv. by Abbé Moigno, a pencil fitted to a vibrating membrane. 2. An electric melograph for key-board instrs. inv. by Fenby.

phone, *Gr.* 1. Voice or tone. 2. Sound, a term appropriated by Dr. Th. Baker, to represent Riemann's term "clang" (q. v.), hence **homophone, under phone, contro-phone,** and **phonic.**

phonet′ics, pho′nics. The science of sounds.

pho′nikon. A metal wind-instr. with globular bell inv. by Czerveny, 1848.

phonom′eter, *E.*, **phonomètre** (fôn-ō-mĕtr), *F.* A device for measuring vibration.

phor′minx, *Gr.* An ancient lyre-like instrument.

pho′tinx, *Gr.* An ancient crooked flute.

phrase, *E.* (in *F.* frăz, in *G.* frä′-zĕ). 1. A musical clause. Vide FORM. 2. A short passage or figure. **phrase-mark.** A long curve covering a phrase; or any musical punctuation-mark. **phrasi(e)ren** (zē′-rĕn), *G.* To phrase. **phrasé** (fră-zā), *F.*, **phrasing,** *E.*, **Phrasierung** (zē′-roongk), *G.* (a) The act or art of delivering music with due regard to its melodic and rhythmic punctuation, relation and contrast. (b) Signs for such phrasing.

Phrygian (frĭ′-jän), *E.*, from *Gr.* **phrygische** (frē′-jĭsh-ĕ), *G.* Vide MODES.

physharmo′nica. 1. A small reed and bellows attachment to a piano key-board for sustaining and colouring tones; inv. by Häckel, Vienna, 1818; the forerunner of the harmonium. 2. A free-reed-stop.

piacere, a (ä pĭ-ä-chā′-re), **a piacimen′to,** *I.* At pleasure. **piacevole** (pĭ-ä-chā′-vō-lĕ), **piacevolmen′te.** Pleasant(ly). **piacevolezza** (lĕd′-zä). Suavity.

piagendo (pĭ-ä-jĕn′-dō), *I.* Plaintive.

piagnevole (pĭ-än-yā′-vō-lĕ), *I.* Sad, mournful.

pianar′tist, *G.* A mechanical attachment for playing the piano.

pianente (pĭ-ä-nĕn′-tĕ), *I.* Gently, softly. **pianet′to.** Very soft.

pianette (nĕt′). A small piano.

piangevole (pĭ-än-jā′-vō-lĕ), **piangevolmen′te,** *I.* Doleful(ly).

pianino (nē′-nō), *I.* An upright piano.

pianis′simo, *I.* Very soft. **pianissis′simo.** Extremely soft.

pianist (pĭ-än′-ĭst, not pē′-ăn-ĭst), *E.* A piano-player.

pianista (nē′-stä), *I.* 1. A pianist. 2. A mechanical piano.

pianiste (pĭ-än-ēst′), *F.* Pianist of either sex.

piano (pĭ-ä′nō), *I.* 1. Soft, softly, abbr. (*p*). hence **piano-pedal.** 2. The common form of the word pianoforte (q. v.); this shorter form is altogether used in France, and commonly elsewhere. Many terms are used to indicate sizes and forms of the piano, as the **concert grand** and **par′lour grand** or **piano à queue** (ä-kŭ′), the **semi-grand** or **boudoir** or **p. à queue écourtée** (ā-koor-tā), or **baby-grand.** Smaller form. The **square** or **carré** (căr-rā); **p. à tavolins**; the **upright** or **cabinet,** or **p. à sécretaire** (sā-krŭ-tăr), or **droit** (drwä), **oblique,** or **à pilastres,** or **vertical,** and still smaller sizes such as the **cottage,** or the **piccolo,** inv. by Wornum, of London, 1829. For practice there are the **dumb p., or p. muet** (mü), and the **Virgil practice-clavier,** etc. **electric p.** One employing electro-magnets in place of hammers. **p-quatuor,** or **p. à archet** (ä ăr-shā). Vide PIANO-VIOLIN. **p. éolien.** Vide AMEMO-

CHORD. The **p. harmon'icorde.** A combination with an harmonium, inv. by Debain. **the p. à claviers renversés** (ä-klăv-yā rän-vĕr-sā). One with 2 key-boards, one above the other, the scale of the upper ascending from right to left. **p. méchanique** (mā-kä-nēk). A mechanical or automatic piano. **p. organisé** (ôr-gă-nĭ-zā). One with phys-harmonica attached.

pianoforte (pĭ-ä'-nō-fôr-tĕ, or commonly pĭ-ä'-nō-fōrt), *E.* and *I.* **pianoforté** (fôr-tā), *F.*

Pianoforte.

By the Editor.

PIANOFORTE (in *G.* usually restricted to the square piano). The most used and most abused of instruments—a combination of the strings of the harp with a key-board system derived from the organ (in the 14th cent. there is mention of a "stringed instrument of the organ family: the *Exaquir, Sp., Eschiquier d'Angleterre*" i.e., "English chessboard," *F.* or *Esquakiel, G.*). ¶Its History is obscure and owes much possibly to the monochord and elaborations from it. In the monochord, the hurdygurdy, or organistrum, etc., a single string produced various tones by means of a movable bridge. So the early forms of the piano show a few strings serving for many digitals. The word *monochord* was kept even after the strings were increased in number, but was finally changed to *clavichord* (*clavis*=key) or *clavier;* the movable bridge was displaced by *tangents* which served both to divide the strings as with frets and to sound them. ¶Simultaneously with the fretted clavichord, in which each string served for several tones (as a guitar-string does) prospered a development from the dulcimer, a key-board dulcimer, or *clavicymbal* (from cymbal meaning dulcimer), called in France, *clavecin;* in Italy, *clavi-cembalo* or *arpicordo;* in England, *harpsichord;* in Germany, *Flügel, Kielflügel, Steertstück* or *Schweinskopf.* Small forms of this were the *Virginal(s)*, the *couched harp* or *spinet* (from *spina*=quill), etc. In this variety there was a string for each tone, and the string was sharply plucked with a quill carried at the end of a wooden *jack.* In time the clavichord was also given a string to each tone and was now said to be "fret-free" (*bundfrei*) instead of "fretted" (*gebunden*). The tone was capable of a beautiful trembling effect (*Bebung*) and considerable virtuosity, but there was little possibility of shading from loud to soft. The appearance of the elaborate dulcimer the *Pantaleon* seems to have set the clavichordists to thinking, and Cristofori, in 1711, invented the hammer-mechanism, which he called, from its power to sound loudly or softly, *piano forte,* literally "loud-and-soft" (this name had been used as early as 1598). In Germany, Silbermann, the organ-builder, won Bach's approval for a *Hammer-klavier* of the same general idea. This idea, with many improvements in detail, but little fundamental change, persists to-day in the magnificent instrument on which great gymnasts combine brute force with legerdemain. ¶The CONSTRUCTION of the piano of our time shows the triumph of ingenuity over a total string-tension of twelve to twenty tons. A powerful cast-iron *frame*, usually cast in one piece and braced with *trusses* and *cross-bars*, braces the wooden *sound-board* below, on which is a raised *bridge* of hard wood, over which are stretched the *strings*. The strings are of steel wire, the bass strings being covered with a finely-wound copper wire. The lowest octave of the bass has one string to each tone, the next octave or more has two strings to each tone, the rest of the instrument has three strings tuned exactly alike as *unisons* for each note. Some of the strings are generally carried back across the others to save space; this is called *overstringing*. The hammer of each tone strikes all three strings at once, except when the soft pedal by shifting lets it strike only one string (hence "tre corde" and "una corda"). ¶The ACTION of the piano consists of a key-board of finger-levers or digitals (loosely called keys), the *white* digitals forming the scale of C major, the *black* digitals furnishing the necessary semitones to give the piano (by means of temperament, q. v.) a command of all the major and minor keys—the fingering differing for each key except with the Jankó (q. v.) key-board. The pressure of a digital does not, as in the old clavichord or harpsichord, immediately affect the string, but reaches it by a complicated series of levers which bring the hammer into position for a new stroke instantly, so that a tone can, in a proper action, be repeated as rapidly as the fingers can strike the digital. (This is called the *repetition* or *double escapement*—the *double échappement* of Erard being the origin of the many forms of escapement.) The digital carries at the inner end a vertical *pilot* which supports a nearly horizontal *carrier*, at about a right angle to which is the rod called the *hopper*, which fits against the *hammer* by a notch or projection. As soon as the hopper has forced the hammer against the string, it slips loose from the hammer and is brought instantly back (by devices hard to describe briefly) into position so that the hammer on rebounding from the strings finds the hopper ready for an immediate new stroke. The *hammer* is hinged at the *butt*; at the other end of its *shank* is the hammer-shaped *head* with a *pad* of *felt* (or leather). The action which throws the hammer against the strings, and makes it rebound instantly, lifts away from the strings the little *damper*, which muffles the strings when not in use; this damper remains off the strings as long as the digital is held down. ¶By means of the *damper-pedal* (commonly called the "loud pedal") all the dampers may be lifted from all the strings, thus permitting sustained tones and sympathetic vibrations while the hands play other chords. Some pianos have also a *sustaining* as well as a *piano*, or soft pedal (vide PEDAL).

¶The piano has a complete chromatic scale with a compass of about seven octaves $A_{,,}$–a''''. It is capable of a rapidity and clarity of utterance of which the organ is incapable ; and no other instrument but the organ approaches its resources in chords, range, and brilliance. Except the organ, it is the only self-supporting instrument ; it can furnish absorbing employment for the four hands of two performers. The chief lack is the inability to swell a sustained tone, and some method of adding this final touch of human interest will doubtless be devised in time by some of the many minds engaged upon the problem.

Piano Studies.

By James Huneker.

A CENTURY of experience in piano pedagogy has not been fruitless ; skilled masters of the instrument no longer burden their pupils with futile finger exercises, and the precious morning hours instead of being devoted to mere digital tortures are now utilised for the memorising of a *répertoire* and the study of especial difficulties in a composition. Since Karl Tausig, the vast and useless étude literature has been sent to Limbo ; for in the music itself may be studied the precise technical difficulty to be overcome. ¶After the independence of the fingers, the scales in single and double notes, arpeggios and octaves have been thoroughly mastered, the following studies are generally employed for style, for endurance and the musical development of the scholar : Cramer—edited by Von Bülow ; Clementi —edited by Tausig ; Kessler—a judicious selection ; Kullak's octave school ; and the Chopin Etudes, opus 10 and opus 25. After these latter the studies of Liszt and Rubinstein, and Schumann's Symphonic Etudes may be essayed. Of special studies, the Toccata of Czerny, the Schumann Toccata, the Rubinstein Staccato study in C, and Thalberg's study in A minor, opus 45, repeated notes, are recommended. For beginners, Heller's studies in phrasing and later Czerny's finishing studies may be tried. But the Czerny school—with the exception of his excellent special studies for the left hand—is obsolete. ¶All the latter day writers of piano studies, Scharwenka, Moszkowski, Scriabine, Godowsky, and Joseffy, build on the Chopin-Liszt technics. For the quick grasp of the Brahms technique, study his fifty-one exercises. Isidor Philipp, taking his cue from Tausig, has given us the marrow of Chopin's technique in a volume of Daily Exercises. For pure polyphony, nothing is better than Bach. For daily gymnastics, use Tausig's studies, but in frugal manner. ¶For the rest, read all piano music from Alkan to Zaremski.

piano score. An arrangement of vocal or orchestral music for piano.

pian′ograph. A melograph, inv. by Guérin.

pianoharp. Vide KLAVIER HARFE.

piano′la. A detachable pneumatic attachment by which a piano may be played mechanically, the performer controlling the speed, the force, and, in a remarkable degree, also the expression; inv. by E. S. Votey of New York, in 1897. It has 65 felt-covered fingers brought into play by air-power forced through perforated music by treadle action.

piano-organ. Vide BARREL-ORGAN (2).

piano′tist. A mechanical attachment for playing the piano.

piano quatuor (kât-ü-ôr), *F.* Piano-violin.

piano-violin. A numerous group of instrs. endeavouring to combine the fulness and range of the piano with the violin's expression and power of increasing the volume of a sustained tone. In 1610 Hans Heydn of Nürnberg inv. the **Gambenwerk,** in which catgut strings were pressed by resined parchment rollers actuated by a wheel (other authorities say that Heydn's instr. was called **Geigenwerk,** and had wire strings; and that the **Gambenwerk,** or **Klaviergamba,** was inv. by Reich or Gleichmann of Ilmenau, about 1750, and had gut strings). In 1754 Hohlfeld inv. the **Bogenflügel** or **Bogenklavier,** with a horse-hair bow; von Meyer in 1794 provided each string with a bow. In 1800 Hübner devised the **clavecin harmonique,** which Pouleau developed into the **orchestrin.** Other instrs. of the same general idea were the **gambe-clavier,** inv. by Le Voirs, Paris, 1741; the **Bogenklavier** of Garbrecht, Königsberg, 1710; the **Xänorphika** of Röllig, Vienna, 1797; the **Bogenhammer-klavier,** of Karl Greiner, 1779; the **harmonichord** of Kaufman, 1785; the **piano-violino,** 1837. The most successful is the **piano-quatuor** or **piano-violin,** inv. 1865 by H. C. Baudin, of Paris, consisting of thick single strings to each of which is attached at a nodal point a projecting piece of stiff catgut, which on the pressure of the key, is brought in contact with a linen roller turned by pedals, the communicated vibration causing the string to sound; the general principle of these instrs. resembles that of the hurdygurdy.

pian piano (pĭ-än′ pĭ-ä′-nō), *I.* Very softly.

piatti (pĭ-ät′-tē), *I.*, pl. Cymbals.

pib (pēb), **pibcorn.** A Welsh pipe.

pibroch (pē′-brôkh), *Scotch.* A warlike composition for the bagpipes, consisting of three or four variations on a theme called the **urlar**; they are of increasing speed and close with a quick movement called the **creanluidh.**

piccanteria (pĭk-kän-tĕr-ē′-ä), *I.* Piquancy.

picchetta′to, or **picchiettato** (pĭk-kĭ-ĕt-tä′-tō), *I.* Staccato, in violin playing made with a bounding bow, and indicated by slur over dots.

picciolo (pĭt-chō′-lō), *I.* Small.

piccolo (pĭk′-kō-lō), *I.* 1. Small. Vide PIANO. 2. The octave flute (q. v.). 3. A 2-ft. stop. **piccolino** (lē′-no). Very small.

pic′co, picco pipe. A small whistle with 3 holes; it was named after a blind Sardinian peasant who played it in London (1856) with great brilliancy, securing a compass of 3 octaves.

pick. 1. A plectrum. 2. To pluck (of strings).

Pic′kelflöte, *G.* The octave flute.

piece. 1. A composition. 2. An instrument (generally used in pl.).

pièce (pĭ-ĕs′), *F.* 1. A piece; a composition. 2. An opera, or dramatic work. **suite de pièces** (swēt dŭ pĭ-ĕs). A set of pieces.

pieno (pĭ-ā′-nō), *I.* Full. **p. coro,** or **p. organo.** Full chorus, or full organ. **pienamen′te.** Fully.

pied (pĭ-ā′), *F.* Foot. **avec les pieds** (lā pĭ-ā). With the feet (on an organ).

pietà (pĭ-ā-tä′), *I.* Pity. **pieto′so, pietosamen′te.** Tender(ly).

pierced gamba. Keraulophon.

pifara (pĭ-fä′-rä), *I.* A fife.

pifferare (rä′-rĕ), *I.* To play the fife. **pif′fero.** 1. A fife. 2. A primitive oboe. 3. A stop, the bifara. **piffera′ro.** A player on the fife.

pikieren (pĭ-kē′-rĕn), *G.* Vide PIQUER.

pilea′ta, *L.* "Capped" (of a covered pipe).

pincé (păṅ-sā), or **pincement** (păṅs-mäṅ), *F.* "Pinched." 1. Plucked (as strings). 2. Pizzicato. 3. A mordent. **p. étouffé.** Acciaccatura. **p. renversé.** Inverted mordent. **instruments à cordes pincées.** Instrs. to be plucked, as guitar, etc., hence **pincer** (păṅ-sā). To play such an instrument. **pincé bemolisé** (or **dièsé**). Trill with a flattened (or sharpened) note.

pipe. A tone-producing tube of reed, wood or metal. 1. One of the earliest musical-instrs., a simple straw. 2. The tone-producing tubes of an organ. (a) **flue-pipe,** or **lip-pipe.** One in which the column of air produces tone by being forced through a small opening with a sharp edge. The **lip-pipe** may be compared to a great flute standing on end (the flute is in fact a lip-pipe). The **foot** rests on the **pipe-rack**; the lower part of the **body** is the **throat**; just above it is an opening called the **mouth,** with an upper and lower **lip**; the **upper lip** is bevelled to an edge called the **leaf.** An **ear** projects on each side of the **mouth**; inside the mouth is a projection called the **block** (if it is very thin it is called the **language**). The passage between lower lip and block is the **windway**; through this the air is driven againt the **leaf,** which, vibrating, produces a tone from the air column that fills the upper part or **body** of the pipe. **flue-pipes** may be **open** at the top, or **covered** (**stopped** or **plugged**), the **stopped-p.** sounding an octave lower than the same pipe open. **flue-pipes** are tuned, or voiced, if metal, by flaps at the top called **tuners**; if wood, by small adjustable boards. (b) **reed-pipe.** One depending upon a reed for its tone, the body governing the quality of the tone only. The lowest part of the **reed-p.** is the **boot**; it contains a sheet of metal called the **block,** which contains two apertures, one holding an adjustable **tuning-wire,** the other a **reed,** or **conical tube** (called a **shallot**) with an opening giving play to a vibrating **tongue.** 3. **bent-pipe.** A rectangular bent tube connecting the bellows with the wind-trunk; also a secondary channel from the wind-chest to the wind-trunk. *Speaking pipes* may be *bent* without altering their tone, to fit them into smaller space. **pipe-metal.** That of which organ-pipes are made, usually an alloy of lead and tin.

pipe-organ. Vide ORGAN.

pique (pēk), *F.* Peg of a 'cello.

piqué (pē-kā′), *F.* Same as **picchietato. piquer** (pē-kā), *F.*, **piquiren** (pē-kē′-rĕn), *G.* To play in such a manner.

pirolino (pē-rō-lē′-nō), *I.* Button.

piston(s). Vide VALVE and CORNET-À-PISTONS. **piston-solo,** *G.* Solo for cornet-à-pistons.

pitch. The height or depth of a tone *relatively* to others, or its *absolute* position on the complete scale adopted as the standard and divided into octaves definitely named (see the CHART OF PITCH). The vibration-number of a tone also gives it an **absolute pitch** according to the particular pitch accepted as the standard. The opinion of the civilised races, with the chief exception of England, has settled on the **International** (**low** or **French**) pitch adopted in France in 1859, and at the Vienna Congress in 1887. This gives the tone *a*′ 435 vibrations a second and c″ 522 vibrations An older pitch was the

classical or **mean** pitch, in which *a*′ lay between 415 and 429 vibrations (apparently about the same as the most ancient standards). The desire to secure a more and more brilliant tone led instrument-makers to raise the pitch to outrageous heights. A congress of physicists adopted in 1834 the **Stuttgart Pitch** with *a*′ at 440. The **high** or **concert** or **English** pitch gives *a*′ about 450, which is a severe and needless strain and distortion. For convenience of calculation a theoretical middle *c*′ has been given 256 vibrations, the number being a high power of 2; this so-called **philosophical pitch** gives *a*′ about 427 vibrations.

The subject of **Pitch-relationships** is too abstruse for explanation here—though important in the tuning and temperament of instruments. The old Pythagorean theorists did not consider the third (as *c* to *e*) to be a legitimate interval; they reached it by four steps of a fifth (ignoring octaves) thus, *c–g*, *g–d*, *d–a*, *a–e*. This gives it the ratio of 64 : 81. But we now accept both the third and the fifth as intervals, and the ratio of a third is 4 : 5, or in larger terms 64 : 80. The note *e* may then be considered a *quint-tone* if reached by steps of a fifth; or a *tierce-tone* if reached by a step of a third. But 64 : 80 differs from 64 : 81 by the ratio of 80 : 81, which is called the *comma syntonum*. Starting from *c*′ any tone may be reached by quint or tierce steps up or down. Every tierce step up is $\frac{80}{81}$ less than a quint step and the letter name of a tone reached by a tierce step may be marked with a line under it for every tierce step upward, or a line over it for every tierce step downward, required to reach it. These lines therefore indicate the number of *commas* by which it is lower or higher than the same tone reached by quint steps.

Relative pitches may also be expressed in (a) fractions showing the relative string lengths required to produce them; (b) in decimals showing relative vibrations; and (c) in logarithms showing comparatively the interval-ratios.

pitch-fork. A tuning-fork.

pitch-pipe. Small reed-pipe of fixed pitch.

più (pē-oo′), *I.* More; as **p. mosso.** More speed; **più tosto.** Rather, as **p. t. allegro.** Rather faster.

piva (pē′-vä), *I.* 1. A bag-pipe. 2. A composition in bag-pipe manner.

pizzican′do, pizzicato (pĭd-zĭ-kä′-tō), *I.* "Pinched," indicating that the strings are not to be bowed, but plucked with the fingers.

placido (plä′-chē-dō), **placidamen′te,** *I.* Placid(ly).

placito (plä′-chē-tō), *I.* Pleasure. **A bene p.** At pleasure, same as *ad libitum*.

pla′gal, *E.*, **pla′galis,** *L.*, **plagalisch** (plä-gä′-lĭsh), *G.* Used of those modes accessory to the authentic (vide MODES), and formed from them by taking the fourth below as the new tonic. Vide also CADENCE.

plagiau′los, *Gr.* Cross-flute.

plain-chant (in French pron. plăṅ-shäṅ), **plain-song.** The old Gregorian Church-music, so-called from its smooth progress in notes of equal length. It employs 8 modes (q. v.), and is written on four-line staves, employing 3 notes, the long, the breve and semibreve, and two clefs. It is still employed in the R. C. cantillation of priests at the altar, and is the basis of the Episcopal Church service.

plainte (plăṅt), *F.* A lament. **plaintif** (plăṅ-tēf). Plaintive.

plaisant (plĕz-äṅ), *F.* Pleasant.

plaisanterie (plĕz-än-tŭ-rē), *F.*, **pleas′anterie.** A cheerful harpsichord piece.

plana (plä′-nä), *L.* and *I.* Plain. *musica p.* plain=chant.

planchette (pläṅ-shĕt), *F.* 1. A mechanical piano. 2. A part of its mechanism, a board fitted with pegs.

planta'tion. The manner in which the pipes of a stop are arranged on the sound-board.

planx'ty. Literally, "lament," though sometimes applied to lively melodies used by Welsh harpers.

plaqué (plă-kā), *F.* Played simultaneously (as a chord); opposed to "broken."

plec'toral, plec'tron, plec'trum. A small bit of ivory, metal or shell for plucking the strings of mandolins, etc.

plec'traphone. A piano attachment imitating the mandolin.

play-house tune. Old name for entr'act music.

plein-jeu (plăṅ-zhŭ), *F.* 1. Full-organ. 2. A mixture-stop.

ple'no orga'no, *L.* Full-organ.

plet'tro, *I.* 1. Bow. 2. Plectrum.

pli'ca, *L.* "Fold." A neume, used as a concluding ornament, indicated by a stroke up or down on the last note of a ligature.

plu'res ex u'na, *L.* "Many from one." Old name for canon.

plus (plü), *F.* More.

pneuma (nū'-mä), *Gr.* "Breath." 1. Neume. 2. The exhausting vocalisation of the closing syllable of the early Christian Alleluia. 3. A jubilation.

pneumat'ic. 1. Used of all wind-instrs. 2. **p. action,** or **lever.** A bellows attachment for lightening the touch of an organ, inv. 1832, by Barker. 3. **p. organ.** The modern wind-organ, so called originally in distinction to the hydraulic.

pocetta (pō-chet'-tä), *I.*, **poche** (pôsh), **pochette** (pŏ-shĕt), *F.* Pocket-fiddle.

pochessimo (pō-kĕs'-sĭ-mō), *I.* As little as possible. **pochettino** (pō-kĕt-tē'-nō), **pochet'to, pochino** (pō-kē'-nō), *I.* Just a little.

poco (pō'-kō), *I.* A little; rather; somewhat. **poco a poco.** Little by little.

poggiato (pôd-jä'-tō), *I.* "Leant" on, dwelt upon.

poi (pō'-ē), *I.* Then, afterwards, as **piano poi forte.** Soft then loud. **poi segue,** then follows; **poi a poi.** By degrees.

point. 1. Old name for note. Vide NOTATION. 2. A dot. 3. Staccato-mark. 4. Head of a bow. 5. The entrance of an important theme. 6. To divide words for chanting, hence **pointing.** 7. **organ-point.** Vide PEDAL-POINT. 8. Vide SIGNS. (In French pronounced pwăṅ.) A dot. **p. détaché** (dā-tă-shā). Staccato-mark. **sur tête** (sür-tĕt). Dot above or below a note. **p. d'arrêt** (dăr-rĕ'), or **p. de repos** (dŭ rŭ-pō). A hold, **p. d'augmentation** (dōg-māṅ-tăs-yôṅ). A dot of augmentation. **p. final** (fĭ-năl'). Final pause. **p. d'orgue** (dôrg). 1. A hold, hence also a cadenza or flourish. 2. Pedal-point.

pointe (pwăṅt), *F.* 1. Toe, in organ-playing. Abbr. **p.** or **tp.** Talon pointe.

pointé (pwăṅ-tā), *F.* Dotted, from **pointer** (pwăṅ-tā). To dot, or play staccato.

poitrine (pwä-trēn), *F.* Chest.

polacca (pō-läk'-kä), *I.* Polonaise. **alla p.** In the style of a polonaise.

polichinelle (pōl-ĭ-shĭ-nĕl'), *F.* "Punch." A clown-dance.

pol'ka. A round dance in lively 2-4 time, originated in Bohemia about 1830. **p. mazurka.** A slower dance in triple time with accent on the last beat. **p. redowa.** Is faster than the **p. m.,** with accent on first beat.

pollice (pôl'-lĭ-chĕ), *I.* Thumb.

polonaise (pôl-ō-nĕz'), *F.*, **Polonäse** (pôl-ō-nā'-zĕ), *G.* A Polish dance in moderate 3-4 time; strictly a march-past. Its rhythm resembles that of the bolero; it begins with a sharply accented 8th note followed by two 16th notes, and four 8th notes; its closing measure is an 8th and two 16th notes; a sharply accented quarter note, an 8th note, and an 8th rest. Also spelt **polonoise** (pôl-ôn-wäz). Vide CHART OF DANCE RHYTHMS.

polska (pôls′-ka), *Swedish.* A dance in 3-4 time, usually in the minor.

poly-. A Greek prefix, meaning "many." **polychord.** An instr. inv. by Fr. Hillmer, of Berlin, resembling a double-bass with 10 gut-strings and movable finger-board. **polymorphous.** Used of counterpoint, with a widely varied theme. **polyphon′ic,** or **polyph′onous.** 1. Used of compositions in which more than one theme at a time is given individuality; loosely used of compositions of many parts, but to be sharply distinguished from a mere melody with an accompanying harmony. 2. Used of instrs. that can produce more than one tone at a time (compare homophonic, and homophonous), hence **polyphony** (pŏl-ĭ-fō′-nĭ or pō-lĭf′-ō-nĭ). The treatment of simultaneous parts each independently, i. e., counterpoint.

Pommer (pôm′-mĕr), *G.* Vide BOMBARD.

pompös (pôm′-pās), *G.*, **pompo′so, pomposamen′te,** *I.* Pompous(ly). Majestic(ally).

ponctuation (pôṅkt-ü-ăs-yôṅ), *F.* Phrasing, from **ponctuer** (pôṅk-tü-ā). To phrase.

pondero′so, *I.* Ponderous, heavily marked.

ponticello (pôn-tĭ-chĕl′-lō), *I.* 1. Bridge. **sul. p.** A direction for bow instrs., "play near the bridge." (Abbr. **s. pont.**) 2. The break in the voice.

pont-neuf (pôṅ-nŭf), *F.* A bridge in Paris, hence a street ballad.

poo′gye. Hindoo nose-flute.

popolare (pō-pō-lä′-rĕ), *I.* Popular.

porrec′tus. Gnomo. Vide NEUME.

port (pôr), *F.* 1. Portamento. 2. Vide CHUTE.

portamen′to. The passage across an interval by means of gliding with imperceptible gradations through all the intermediate tones in one continuous sound (such an effect as is gained by sliding the finger along a string while the bow presses it). Hence a legato style; so a singer is said to have a **true portamento.**

portan′do, *I.* Carrying across, i. e., producing the *portamento* effect; from **portare** (pôr-tä′-rĕ). To carry.

portar (pôr-tär′), *I.* Carry! **p. la battuta.** Follow the beat. **p. la voce.** Sustain the tone. Pl. **portate.**

portata (pôr-tä′-tä), *I.* Staff.

portatif, *F.*, **portativ,** *G.* (pôr-tā-tēf), **por′tative.** A portable organ.

portato (pôr-tä′-tō), *I.* Sustained.

portée (pôr-tā′), *F.* Staff.

porter (pôr-tā), *F.* To carry. **p. la voix.** Produce the portamento.

por′tunal flute. A flue-stop with wide-top pipes.

Portunen (pôr-too′-nĕn), *G.* Bourdon.

Pos. Abbr. for **Posaune.**

posato (pō-zä′-tō), *I.* Sedate.

Posaune (pō-zow′-nĕ), pl. **-en,** *G.* 1. Trombone. 2. A trumpet. Hence, **Posauner.** A trombonist. 3. A reed-stop. **Posaunzug** (tsookh). Sackbut.

Poschette (pō-shĕt′-tĕ), *G.* Pocket-violin.

posé′ment (pō-zā-mäṅ), *F.* Sedately.

poser (pō-zā), *F.* To poise. **p. la voix.** To attack a tone exactly.

positif, *F.*, **positiv,** *G.* (pō-zē-tēf′), **pos′itive.** Stationary organ; in French choir-organ.

posi′tion, *E.* (pron. in *F.* pō-zēs′-yôṅ), **posizione** (pō-zē-tsĭ-ō′-nĕ), *I.* 1. Vide CHORD. 2. Vide CLOSE. 3. The place of the first finger of the left hand on the finger-board of violins, etc. The **first position** is that in which the fore-finger presses the first semi-tone or tone of the open string; the **half position** that in which the second finger presses the first semi-tone of the open string. By making a **shift,** the hand reaches the **second position,** that in which the first finger presses at the place occupied by the second finger in the first position; in the **third position** the first finger occupies the place held by the third finger in the first position; and so on.

possibile (pôs-sē′-bĭ-lĕ), *I.* Possible, as *presto p.*, as fast as possible.

posthorn. 1. A straight valveless bugle. 2. A piece or passage imitating a postman's call.

posta, di (dē pōs′-tä), *I.* At once.

posthume (pôs-tüm), *F.* Posthumous, pub. after the composer's death.

postlu′deum, *L.* A concluding phrase, composition, or church voluntary.

potenza (pō-tĕn′-tsä), *I.* 1. Old name for musical note or sign. 2. The sound any instr. produces.

pot-pourri (pō-poor′-rē), *F.* Medley.

pouce (poos), *F.* Thumb. In guitar music a direction to sweep the strings with the thumb.

poule, la (lä pool), *F.* "The hen." A quadrille figure; the third.

pour (poor), *F.* For, in order to, as *p. finir*, in order to close.

poussé (poos-sā′), *F.* "Pushed." The up-bow.

pp. Abbr. of **pianissimo.**

prächtig (prĕkh′-tĭkh), *G.* Pompous. **Prachtvoll** (präkht′-fōl), *G.* Full of grandeur.

präcis (prā-tsēs′), *G.* Precise.

praecen′tor, *L.* Choir-leader.

praeam′bulum, *L.* Prelude.

praefa′tio, *L.* The prayers said or sung in the Mass before the Transubstantiation.

praefec′tus cho′ri, *L.* Chorus-leader.

Prall′triller, *G.* Inverted mordent. Vide GRACE.

präludiren (prā-loo-dē′-rĕn), *G.* To preludise.

Prästant (prā′-shtänt), *G.* Principal 4-ft. stop.

precent′or. Choir-director in the Anglican Church.

préchantre (prā-shäṅtr), *F.* Choir-director.

precipitare (prā-chē-pĭ-tä′-rĕ), *I.* To hurry precipitately, hence **precipitato** (tä′-tō). **precipitan′do, precipito′so.** Hurried. **precipitamen′te.** Hurriedly. **precipitazione** (tä-tsĭ-ō′-nĕ). Haste.

precisione (prā-chē-zĭ-ō′-nĕ), *I.* Precision. **preciso** (prā-chē′-sō). Exact.

preghiera (prā-gĭ-ā′-rä), *I.* Prayer.

prelude (prē′-lūd or prĕl′-ūd), *E.*, **prélude** (prā-lüd), *F.*, **preludio** (prā-loo′-dĭ-ō), *I.* 1. An introductory phrase, section, or composition. Hence, a composition of an improvised manner, and brief length. 2. *As a verb*, to improvise such an introductory piece.

premier (prŭm-yā), **première** (prŭm-yăr), *F.* First, as **premier dessus** (dĕs-sü). First treble or soprano. **première fois** (fwä). First time. **à première vue** (vü). At first sight. As a noun, **première** is used of a first production.

prepara′tion, préparation (prā-pă-răs-yôṅ), *F.*, **preparazione** (prā-pä-rä-tsĭ-ō′-nĕ), *I.* A musical device for softening a discord by preparing the mind for it through the introduction of the dissonant note in a previous chord in which it is consonant. Vide HARMONY. Custom has greatly changed from the early period in which no unprepared dissonance was permitted, for now in free writing almost any dissonance can appear without warning.

prepar′ative note. Appoggiatura.

prepared. 1. Used of a note which had preparation (q. v.). 2. Used of a shake or trill which had two or more introductory notes.

près de (prĕ dŭ), *F.* Near.

presa (prā′-sä), *I.* Vide LEAD (2).

pressant (prĕs-säṅ), *F.*, **pressante** (prĕs-sänt), *F.*, **pressan′do,** *I.*, **pressirend** (prĕs-sē′-rĕnt), *G.* "Pressing," accelerating.

pressez (prĕs-sā), *F.* Accelerate.

pressure note or tone. One marked thus , and to be attacked softly and suddenly increased in volume.

prestamen′te, *I.* Very rapidly.

prestant (prŭ-stäṅ), *F.* Principal, 4-foot open stop.

prestezza (prĕs-tĕd′-zä), *I.* Rapidity.

presto (prās′-tō), *I.* 1. Fast, faster than allegro, the fastest rate in music except its own superlatives as **prestis′simo** and **prestis′sameñte.** 2. A movement in very rapid time.

prick. 1. *As a noun*, the head of a note, hence 2. *as a verb*, to write music. **prick-song.** The first written music, in contrast with improvised music. 3. The counterpoint written to a cantus firmus.

prière (prĭ-ăr′), *F.* Prayer.

prima (prē′-mä), *I.* First, principal. **da p.** From the beginning. **p. buffa.** Leading woman in comic opera. **prima donna.** "Leading lady" in opera, chief soprano. **p. vista.** First sight. **p. volta.** The first time (abbr. **1ma. Volta**), and used to mark measures to be played before a repetition, and to be skipped after that repetition for the measures marked **seconda volta (2da. volta).**

pri′mary. 1. Used of an accent beginning a measure. 2. Of a triad or chord which constitutes one of the three fundamental triads of a key, viz., those on the tonic, dominant, and the subdominant.

prime (prīm), *E.* (in *G.* and *F.* prēm). 1. The first tone of a scale, the tonic. 2. Used of that interval which is indicated by two notes on the same line or space, but separated by a chromatic distinction. Used also of two notes in unison. Vide INTERVAL. 3. Vide HORA.

Primgeiger (prēm′-gī-gĕr), *G.* First violin, leader.

primo (prē′-mō), *I.* First, principal. **tempo p.** At the original tempo. **p. buffo.** Leading man in a comic opera. **p. uomo** (oo-ō′-mō). Old term for first male soprano or tenor. **primo** as a noun, is used of the leading part of a duet.

Primtöne (prēm′-tā-nĕ), *G.* Fundamental tones. **Primzither.** Treble zither.

primice′rio (prē′-mĭ-chā′-rĭ-ō); *I.*, **primicerius,** *L.* Cantor.

prin′cipal, *E.* (pron. in *G.* prēn-tsĭ-päl′, in *F.* prăṅ-sĭ-păl′). 1. In France and Germany used of the open diapason; in England used of an open flue-stop of 4-ft. pitch, on the manual (8 ft. on the pedal) an octave higher than the open diapason. 2. Old name for fugue subject. 3. Old name for trumpet.

As an adjective. 1. Vide PRIMARY. 2. **principal key.** The predominant key of the composition. 3. The **p.** voices are the soprano and bass. 4. **p. close** or **cadence.** One in the principal key. 5. **p. subject** or **theme,** one to which others are subordinate. **principal-bass.** An open diapason stop on the pedals. **principal-work.** The flue-pipes of diapason quality. Vide STOP.

principale (prēn-chĭ-pä′-lĕ), *I.* 1. Diapason-stop. 2. Principal or leading, as an adjective. 3. Old name for the trumpet. **principalino.** 8-ft. stop.

principio (prĭn-chē′-pĭ-ō), *I.* Beginning.

prise, or **p. du sujet** (prēz dŭ sü-zhā′), *F.* Entry of the subject.

Probe (prō′-bĕ), *G.* Rehearsal. **Generalprobe.** Final rehearsal.

procéder (prō-sā-dā), *F.* To progress.

procella (prō-chĕl′-lä), *I.* Storm.

pro′em. Ancient heroic song with cithara accompaniment.

programme, *F.*, **program** (prō′-grăm′ not prō′-grŭm), *E.*, **program′ma,** *I.*, **Programm** (prō-gräm′), *G.* A list of compositions to be performed. **program-music, Programm-musik** (prō-gräm′ moo-zēk′), *G.* Music with a programme, i. e., with a more or less definite description of events or moods. It usually aims to present a suggestion (rarely in decent music an imitation) of some music of nature as a brook, bird-improvisations, forest-sounds, or of some narrative, though its main effort is to deploy the emotions arising from such scenes and thoughts. Beethoven's ideal is expressed in his famous characterisation of his Pastoral Symphony as *mehr Ausdruck als Malerei*, "more an expression than a painting." So long as the "descriptive" element is a mere suggestion, music is capable of most felicitous hints, and programme-music has most ancient and venerable authority, traceable farther back even than Bach (who wrote a musical suggestion of a postilion), to Jannequin, and others. When programme-music stoops to imitation direct it either grows ludicrously incompetent or ceases to be music and becomes noise. **programmist.** A devotee of programme-music.

progrès (prō-grĕ), *F.* Progression.

progres'sion, *E.*, **progressione** (sĭ-ō'-nĕ), *I.* 1. **melodic progression.** The advance of the melody from one tone to another. 2. **harmonic p.** The advance of the harmony from one chord to another. These two processes, particularly the latter, are hedged round with continual difficulties and restrictions, some of them based on human nature and acoustics, others deriving no sustenance from either, but depending for their existence in the text-books entirely on tradition, history, conservatism, fashion, or a sense of hearing rendered artificial by long pedantry. The science of progressions constitutes the greater part of the Theory of Music, and of harmony and counterpoint (q. v.).

progres'sio harmo'nica, *I.* A mixture-stop.

Progressions-schweller (prō-grĕs-sĭ-ōns'-shvĕl-lĕr), *G.* A device inv. by Abbé Vogler, for gradually calling in play, then gradually closing off, the stops of an organ, to produce a crescendo, then a diminuendo.

progressive. 1. Of a stop in which the number of ranks increases with the pitch. 2. Through-composed.

prola'tion, *E.*, **prola tio,** *L.*, **prolazione** (prō-lä-tsĭ-ō'-nĕ), *I.* 1. The classification of the relative value of the notes in mensurable (q. v.) music, almost corresponding in its four classes to our musical metre. 2. The measurement of the semibreve, **prolatio major,** indicating that it is to be divided into three minims; **p. minor,** indicating two minims. Vide NOTATION.

prolongement (prō-lônzh-mäñ) *F.* 1. A pedal, inv. by Debain, for holding down harmonium keys. 2. That part of the piano action which holds the hammer from its place of rest; a sustaining pedal.

promptement (prôṅt-mäñ), *F.*, **prontamen'te,** *I.* Promptly, quickly. **pron'to,** *I.* Prompt, quick.

pronunziato (prō-noon-tsĭ-ä'-tō), *I.* Enunciated, marked.

proper-chant. Old name for the key of C major.

propor'tio, *L.*, **propor'tion,** *E.* 1. The determination of time in mensurable music by means of fractions. Vide NOTATION. 2. The second part of 16th cent. dance-tunes. Vide SALTARELLA.

propos'ta, *I.* Subject of a fugue.

prosa'rium, *L.* A book of **prosae,** the **prosa** being the Sequence (q. v.), sung between the gradual and the Gospel in the R. C. Service.

propri'etas, *L.* A ligature whose first note is a breve. **opposita p.** One in which the first two notes are semibreves. **sine proprietate.** Improprietas. Vide NOTATION.

proslambanom'enos. Vide MODES.

Prospekt', *G.* Organ front, hence **P.-pfeife(n).** Display pipe(s).

pro'teus. A key-board stringed inst. inv. 1650 by Nigetti.

pro'tus. Middle-age term for the first church mode.

pro'va, *I.* Proof, rehearsal. **p. generale** (jān-ā-rä'-lĕ), or **p. grande.** Final rehearsal.

Provençales (proō-väñ-säl'). Troubadours from Provence.

prycke. In Merbecke's notation of 1550 a minim. Vide PRICK.

psallette (säl-lĕt), *F.* A maîtrise.

psalm (in *E.* säm, in *G.* psäl-'m), **psaume** (psōm), *F.* From a Greek word meaning to pluck a string, hence a harp-song, taken from Jewish religion by the Christian and highly developed, in various manners. **Psalmbuch,** *G.* A Psalter. **Psalmgesang,** *G.* Psalmody. **P.-lied** (lēt).

Psalm. **P.-sänger,** *G.* Psalm-singer. **psalm'ody,** *E.*, **psalmodie** (psăl-mō-dē), *F.* The art or practice of psalm-singing. **psalm'ista.** An order of clergy.

psalm-melo'dicon. An instr. inv. by Weinrich, in 1828, with eight finger-holes and 25 keys, giving it a compass of 4 octaves, and the power of producing chords of 6 tones.

psalter (säl'tĕr, in *G.* psäl'-tĕr), **psautier** (psōt-yā), *F.* A book of psalms.

Psalter (psäl'-tĕr), *G.*, **psaltérion** (psăl-tā'-rĭ-ôṅ), *F.*, **psalte'rium,** *L.*, **psaltery** (säl'-tĕ-rĭ), *E.* An ancient stringed instr. with a sound-board, the strings being plucked with the fingers or a plectrum.

psalte'riæ, *L.* Women who played and sang during a feast.

psaume. Vide PSALM.

pulcha (pool'-chä). *Rus.*, **pul'ka,** *Bohemian.* Polka.

pulpit'ium. 1. A stage. 2. Motet.

pul'satile. Used of instrs. of percussion.

pulsa'tor organo'rum, *L.* Organ-player.

punct'us, *L.* 1. A note, hence **punctus contra punctum.** "Note against note," i. e., counterpoint. 2. A dot.

Punkt (poonkt). *G.*, **punto** (poon'-tō), *I.* Dot. **punktiert** (tērt'), *G.*, **puntato** (tä'-tō), *I.* Dotted, staccato.

punta (poon'-tä). *I.* Point (of a bow). **p. d'organo** (dôr-gä'-nō). Pedal-point. **p. per p.** Note for note. **p. coronato.** Fermate.

pupitre (pü-pētr), *F.* Music-desk. **p.-improvisateur** (pü-pēt'-răṅ-prō-vē'-zä-tŭr'). A melograph inv. by F. A. E. Keller, 1835.

purf'ling. The ornamental border of violins, etc.

put'ti (poot'-tē), *I.* Choir-boys.

pyk'na, *Gr.* 1. Half and quarter tone progressions, in Greek music. 2. Close notes (q. v.). 3. A semitone.

pyram'idon. A 16 or 32 ft. stop, with top 4 times as wide as the mouth.

py'rophon, *Gr.* "Organ of flames." An instr. inv. by Fr. Kastner, 1875. A key-board with electric attachment, producing gas flames in tubes tuned to the compass C–c''.

Pyr'rhic, Pyrrich'ius. A Greek dance.

Pyth'ian. Games in honour of Apollo, including musical contests.

Pythagore'an. 1. Used of the mathematical investigations in music made by Pythagoras. 2. Used of a lyre, said to have been inv. by him.

Q

Q This letter inverted in 'cello music indicates that the thumb is to be laid across the strings as a nut.

Quadrat (kvä-drät'), *G.*, **quad'rate,** *E.*, **quadra'tum,** *L.* "A square." 1. A natural sign (♮), in *L.* **B. quadratum.** 2. In mensurable music a breve, hence **Quadramusik** (moo-zēk'), *G.* Old music in square notes.

quad'rible. Quatrible.

quadricin'ium, *L.* A 4-voiced composition.

quadriglio (kwä-drēl'-yō), *I.*, **quadrille** (in *E.* kwä-drĭl', in *F.* kăd-rē'-yŭ). A square dance in 6-8 and 2-4 time, in five different figures; **le pantalon.** "Pantaloon." **l'été** (lā-tā). "Summer." **la poule.** "The hen." **la pastourelle,** or **la trenise;** and **la finale.**

quadripar'tite. A four-voices composition.

quad'ro, *I.*, **quad'rum,** *L.* 1. A natural sign (♮). 2. Tableau.

quad'ruple. Four-fold. 1. Vide COUNTERPOINT. 2. Used of a quaver with four tails, a 64th note. 3. Of rhythm, that with four beats to the measure.

quad'ruplet. A group of four equal notes.

quad'riplum, *L.* Vide TRIPLUM.

quan'tity. The duration of a note or syllable.

quart (in *E.* kwärt, in *F.* kăr), **quar'ta,** *L.* and *I.* 1. The interval of a fourth. 2. A fourth. **quart de mesure.** A quarter rest. **quart de soupir** (soo-pēr'). A sixteenth rest. **quart de son,** or **ton.** A quarter tone. **quarta modi,** or **toni.** The subdominant.

quart- (kvärt), *G.* A prefix indicating that an inst. is a fourth higher (as **Quart-flöte, -geige,** etc.), or a fourth lower (as **Q.-fagott,** or **-posaune,** etc.), than the normal instr.

Quartsext'akkord, *G.* A 6-4 chord. Vide CHORD.

Quarte (in *F.* kărt, in *G.* kvär'tĕ). The interval of a fourth. **q. de nazard** (dŭ nä-zăr'), *F.* A 15th, also a 2-ft. organ-stop. **q. de ton,** *F.* The subdominant. **Quartenfolgen,** or **parallelen,** *G.* Consecutive fourths.

quarter, or **quarter note.** A crotchet, half of a half-note. **quarter rest.** A rest of a quarter note's duration.

quarter tone. An interval less than a semi-tone, the difference for example between D sharp and E flat on the violin.

quartet', Quartett', *G.,* **quartet'to,** *I.* 1. A composition for 4 voices or instrs. 2. A 4-part composition in sonata form, as a string-quartet.

quar'to, *I.* Fourth. **q. d'aspet'to.** A 16th rest. **q. di tuono** (too-ō'-nō). Quarter tone.

quasi (kwä'-sē), *L.* and *I.* As if; almost; somewhat like. **andante q. lento** = andante, nearly lento. **q. sonata.** Almost (but not strictly) in sonata form.

quatre (kătr), *F.* Four.

quatorzième (kă-tôrz'-yĕm), *F.* A fourteenth.

quat'rible. In old music a progression in parallel fourths, a quinible, being in parallel fifths.

quatricin'ium. Four-part composition.

quattricro'ma, *I.* 64th note.

quat'tro, *I.* Four.

quatuor (kăt-ü-ôr), *F.* Quartet.

qua'ver. An 8th note.

quer- (kvār), *G.* Prefix meaning cross, or transverse, as **Q.-flöte.** The transverse flute. **Q.-pfeife.** Swiss fife, with 6 holes and with a compass of two octaves. **Q.-stand** (shtänt). Cross or false relation. **Q.-strich.** 1. Ledger line. 2. The single thick tail for a group of notes.

questo or **-a** (kwās'-to), *I.* This; or that.

queue (kŭ), *F.* Tail. 1. Of notes. 2. Tail-piece of vlns., and so forth. **piano à q.** Grand piano.

quick-step. A rapid march.

quieto (kwē-ā'-tō), **quietamen'te,** *I.* Calm(ly), serene(ly).

quilis'ma. Vide NEUME.

quindecima (kwēn-dā'-chē-mä), *I.* A 15th. 1. Interval. 2. Organ-stop. **a la q.,** or **15ma.** = 2 octaves higher or lower.

Quindezime (kvēn-dā'-tsē-mĕ), *G.* A 15th.

quin'ible. Vide QUATRIBLE.

quin'quegrade. Pentatonic.

quint (in *E.* kwĭnt; in *G.* kvēnt). 1. A 5th. 2. A 5⅓-ft. stop, sounding a fifth higher than the normal. 3. The *e* string of the violin. **q. stride.** Progression of a fifth. **Q.-absatz,** or **abschluss,** *G.* Imperfect cadence. **Q.-fagott,** *G.* A bassoon pitched a fifth higher than the normal. **Q.-gedackt** or **Q.-stimme,** *G.* Same as 2. **Q.-bass,** *G.* A stop on the pedal sounding a fifth above the double diapason. **Q.-fuge** (foo'-gĕ). A fugue with the answer a fifth above the subject. **Q.-saite.** A treble string. **Q.-töne.** Quint tone. Vide PITCH. **Q.-viola.** 1. Quinton. 2. A stop a fifth above the gamba.

quin'ta, *L.* and *I.* A fifth; vide also QUINTUS. **q. decima.** Quindecima. **q. ed una** or **quintadena.** Vide QUINTATON. **q. falsa.** The diminished fifth formerly prohibited. **q. modi** or **toni.** The dominant. **alla q.** At the fifth.

Quintaton (kvēn'-tä-tōn), *G.* A covered 8-, 16-, or 32-ft. flue-stop sounding the 12th as well as the fundamental.

quinte (in *F.* kănt, in *G.* kvēn'-tĕ). Vide QUINT 1, 2, 3. **q. octaviante** (ôk-tăv-ĭ-ănt), *F.* The 12th. **Quint-en-folgen,** or **-parallelen,** *G.* Parallel fifths. **Quinten-zirkel** (tsēr'-kĕl), *G.* Circle of fifths. Vide TEMPERAMENT. **quinten-rein** (rīn), *G.* "Pure in fifths," used of bow instrs.

quinter (kăṅ-tā), *F.* To sing in quinible.

quinter'na, *I.*, **quin'terne,** *E.* Old Italian lute with 3 or 5 pairs of gut-strings, sometimes also 2 single strings covered with wire.

quinti(e)ren (kvēn-tē'-rĕn), *G.* To overblow and sound the twelfth.

quintoier, or **quintoyer** (kwēn-twä-yā), *F.* 1. To sing in quinible. 2. To overblow and sound the 12th.

quintet', *E.*, **Quintett',** *G.*, **quintette** (kwēn-tĕt), *F.*, **quinta'to,** *I.* A five-part composition.

Quintole (in *E.* quĭn'-tōl; in *G.* kvēn-tō'-lĕ). Quintuplet.

quinton (kwēn-tôṅ), *F.* 1. The 5-stringed treble viol. 2. The tenor viol.

quintuor (kwēn-tü-ôr), *F.* Quintet.

quintu'plum, *L.* Vide TRIPLUM.

quin'tuple. Five-fold.

quin'tuplet. A group of five equal notes.

quin'tus, *L.*, or **quin'ta.** A fifth part in compositions; as it occasionally wandered from one voice to another it was called **q. vagans.**

quinzième (kăṅz-yĕm), *F.* Fifteenth.

quire. Choir. **qui'rister.** Chorister.

quodlibet, or **quotlibet,** *L.* "What (or "as many as") you please." 1. A comic medley, without connecting links. 2. A charivari.

Qui tollis, *L.* "Who takest away (the sins of the world)." Vide GLORIA.

quitter (kĭt-tā), *F.* To leave.

Quo'niam tu so'lus, *L.* "For Thou only (art Holy)." Part of the Gloria.

R

R Abbr. for 1. *Right,* as *r. h.*, right hand. 2. *Responsorium* (*r. g.=r. Graduale*) in Catholic music. 3. *Ripieno.* 4. *Clavier de récit* (swell-manual). In organ music.

raban', raban'na. Hindu tambourine.

rabbia (räb-bē'-ä). Mad rage, fury.

rabé (rä-bā'), **rabel',** *Sp.* Rebec.

raccontan'do, *I.* As if relating or describing.

Rackett', Rankett', *G.* 1. An obsolete bombard with many curves in its tube, and a weak voice. Made in five sizes, it was simplified as the **R. fagott** by Denner. 2. A reed-stop, obsolete.

raccourcir (răk-koor-sēr'), *F.* To abridge.

racler (ră-klā'), *F.* To saw, and scratch, hence **racleur** (ră-klŭr). A bad fiddler.

raddolcen'do, raddolcente (räd-dôl-chĕn'-tĕ). Growing softer and sweeter. **raddolcito** (chē'-tō). Pacified.

raddoppiamen'to, *I.* 1. Doubling, as the notes of a chord. 2. Multiplying copies. **raddoppiato** (pĭ-ä'-tō). Doubled.

Radel (rä'-dĕl), *G.* A solo with chorus.

radia'ting. Used of a fan-shaped pedal key-board.

rad'ical. Fundamental. Vide CADENCE.

Radleier (rät'-lī-ĕr), *G.* Hurdygurdy.

Radlmaschine (rätl-mä-shē'-nĕ). Valve mechanism.

rag. The clog dance of the American negro, perhaps related to the Spanish verb *raer,* to scrape. The music has some resemblance to the Abanera in spirit and syncopation, but is in 4-4 time and of an hilarious character, hence the verb to **rag,** and **rag-time** music in this style.

raggione (räd-jō'-nĕ), *I.* Proportion.

rago'ke. Small Russian horn.

rake. A 5-pointed device for ruling off staves.

rall. Abbr. of **rallentando.**

rallentare (tä'-rĕ). To become slower, hence **rallentan'do** (abbr. *rall*). With gradually reduced speed. **rallentamen'to.** Retardation. **rallentato** (tä'-tō). Retarded. **rallenta'te.** Retard!

rang (räṅ), *F.* Rank.

range. Compass, as of a voice.

rank. A row of pipes belonging to one stop.

rant. An old country-dance; a reel.

ranz des vaches (räṅ-dā-väsh), *F.* "Calling of the cows." A Swiss tune sung or played on long horns by herdsmen.

rapido (rä'-pē-dō), **rapidamen'te,** *I.* Rapid(ly). **rapidità** (rä-pē-dĭ-tä'). Rapidity.

rapsodie (răp-sō-dē), *F.* Rhapsody.

rappel', *F.* A military call.

rasch (räsh), *G.* Fast. **rascher.** Faster.

rasend (rä'-zĕnt), *G.* Raging, hence **Rasegesang,** and **Raselied** (rä'-zĕ-lēt). Dithyramb.

rasgado (răs-gä'-dhō), *Sp.* "Scraping," hence in guitar playing, sweeping the strings with the thumb to produce an arpeggio.

rast'ral, ras'trum. Vide RAKE.

Räthselkanon (rāt'-zĕl-kä-nōn), *G.* Vide CANON.

ra'tio. Used of the relative value of vibration-numbers.

rattenen'do, rattenuto (noo'-tō), *I.* Restraining, or restrained, i. e., retarded.

rattezza (rät-tĕd'-zä), *I.* Speed.

rauco (rä'-oo-kō), *I.*, **rauh** (rŏw), *G.*, **rauque** (rōk), *F.* Harsh, hoarse, rough. **raucedine** (rä-oo-chĕ-dē'-nĕ), *I.* Harshness.

Rauscher (row'-shĕr), *G.* The rapid repetition of a note.

rausch- (rowsh), *G.* Prefix denoting a stop of 2 ranks sounding the twelfth and fifteenth, or fifteenth and octave twelfth; hence **Rauschflöte, -pfeife, -quinte, -werk;** and also **Ruszpipe** (roos'-pē-pē).

ravanas'tron. A primitive violin with one or two strings, claimed by the Ceylonese as the invention of a king who reigned about 5000 B.C. It is still used by the Buddhists.

rav(v)ivare (vä'-rĕ), *I.* To accelerate, hence, **ravivan'do.** Accelerating. **ravivato** (vä'-tō). Accelerated.

ray. Name for **re,** in the Tonic-Sol-fa.

re (rā), *I.*, **ré** (rā), *F.* 1. Vide SOLMISATION. 2. In France and Italy, the note D.

rebab, *Arab.* Rebec.

re'bec(k), rebec'ca, re'bet, rebed, rebibe, re'bible. Old *E.* An early violin with 3 gut-strings. Its origin has been credited to the Moors, who are said to have brought it into Spain; it has been claimed that the Spanish gave it to the Moors; it has been also derived from the British Chrotta, or crwth.

re'al. Vide FUGUE.

récension (rā-säṅs-yôṅ), *F.* An analytical editing.

rechange (rŭ-shäṅzh). "Change." Hence, **corps** (kôr) or **tons** (tôṅ) **de r.** Crooks.

recheat'. A hunting recall.

recht(e) (rĕkht(ĕ)), *G.* Right, as *r. Hand.*

récit (rā-sē), *F.* 1. Recitative. 2. A solo part. 3. The chief of several parts. **clavier de r.** (klăv-yā dŭ). Swell manual on the organ.

recitado (rā-thē-tä'-dhō), *Sp.* Recitative.

reci'tal. A musical performance given entirely by one performer, or from one composer's works. Said to have been initiated by Liszt in 1840.

recitan'do, recitan'te, recitato (rā-chē-tä'-tō). In recitative style.

récitant (rā-sē-täṅ), **Recitante** (rā'-tsē-tänt), *F.* A man (or woman) soloist.

recitative (rĕs-ĭ-tä-tēv'), *E.*, **recitatif** (rā-sē-tä-tēf'), *F.*, **Recitativ** (rā-tsē-tä-tēf'), *G.*, **recitativo** (rā-chē-tä-tē'-vō), *I.* Musical declamation or recitation, as opposed to strict melody. It usually aims to be a sort of musical colloquialism. In modern form it began in the first operatic works of Peri (vide B.D.), and the others; it was more or less a sing-song declamation with an accompaniment consisting of occasional chords to keep the singer on the key; it was well-called "dry," or **recitativo secco**, or **parlante**, and the accompaniment was indicated merely by figured bass. This accompaniment was gradually elaborated into the **recitativo stromentato**. "Instrumented," or **accompagnato**, or **con accompagnamento** or **obbligato** (in *F.* **accompagné**, or **obligé**). In later opera, particularly Wagner's, the whole musical structure is inclined to be in recitative with a descriptive and complicated orchestral background. Recitative is usually delivered at the singer's pleasure except when specially marked *a tempo*.

réciter (rā-sē-tā), *F.* To perform a récit, or solo.

reci′ting note. That tone of a church-mode on which most of the chanting is done, usually the dominant.

rec′ord. Old *E.* To play the **rec-ord′er.** An obsolete flageolet with 9 holes, one of them covered with gold beater's skin, compass 2 octaves f′–f‴.

recreation, récréation (rā-krā-ăs-yôn), *F.* A light composition.

rec′te et re′tro, *L.* Forward and backward. Vide CANON.

rec′tus, *L.* Similar (of motion).

reddi′ta, redita (rā-dē′-tä), *I.*, **redite** (rŭ-dēt), *F.* A repeat.

redondilla (rā-dôn-dēl′-yä), *Sp.* Roundelay.

redoub′led. Compound (of an interval).

redoublement (rŭ-doob-lŭ-män), *F.* Doubling.

red′owa, redowak′, redowazka (rā-dō-väts′-kä), *Bohemian.* A dance in lively 3-4 time; in the Bohemian form 2-4 time is also employed.

redublicato (rā′-doob-lĭ-kä′-tō), *I.* Redoubled.

reduciren, reduziren (rā-doo-tsē′-rĕn), *G.*, **réduire** (rā-dwēr), *F.* To arrange or transcribe a composition in a smaller form. Hence, such condensation is called **reduction,** *E.*, **réduction** (rā-düks-yôn), *F.*, **Reduktion** (rĕ-dook′-tsĭ-ōn), *G.*, **riduzione** (re-doo-tsĭ-ō′-nĕ), *I.*

reduc′tio, *L.* Reduction (of a mode to its original key).

red-note. Vide NOTATION.

reed. Originally a thin and elastic strip of cane, now made of other fibres and of metal. It is fixed in an opening by one end; its free end is set in motion by the breath or by a current of air, and transmits this vibration with musical effect to the column of air in the main tube, to which it serves as a sort of quivering valve. The human larynx has a membranous reed, and the lips of horn-players serve the same purpose, the tone being determined by the tension of the lips and the length of the instrument. Vide EMBOUCHURE. **free-reeds** vibrate without striking the edges of their sockets. Those which strike the edges are called **beating (impinging, percussion,** or **striking) reeds.** They are used in the organ for brass effects. Some instrs., as the oboe and bassoon, have 2 reeds which strike each other, and are called **double.** Reeds are usually tuned by a sliding *wire* by which the vibrating portion is shortened or lengthened.

reed-instruments. A general name for those employing the reed mechanism, particularly the oboe and clarinet groups of the orchestra.

reed-pipe, r. stop, r. work. Refer to the pipes and stops of an organ which employ reeds.

reed-organ. Originally, a small portable organ called the **regal,** or a pair of **regals** (if it had 2 pipes for each digital). This small instr. which could sometimes be folded up like a book or Bible [hence **Bibel-regall** (bē′-bĕl-rā′-gäl)], employed beating reeds, in the pipes. In 1810 Grénié inv. what he called the **orgue expressif,** because he could swell and diminish the tone. In 1843, Debain developed the *Harmonium,* which possessed several stops. The air pressure is usually applied by pedals worked by treadles; with levers, worked by the knees, to produce a swell. The *American Organ* (q. v.) employed a suction mechanism. The *Vocalion* returns to the harmonium style with elaborate improvements. There are many other instrs. which differ chiefly in name from the typical reed-organ.

reel. A lively dance usually in 4-4 (sometimes 6-8) time, perhaps of Scandinavian origin, but chiefly popular in Scotland. It is danced by 2 couples. The **Virginia reel** of America is danced by 2 long facing lines, the men on one side, and the women on the other.

refrain′. A burden, or stanza, repeated at the end of each new stanza of a song.

Re′gal (in *G.* rā′-gäl), **régale** (rā-găl), *F.* 1. Vide REED-ORGAN. 2. An old suffix indicating a reed-stop. 3. An obsolete xylophone.

Regel (rā′-gĕl), *G.* Rule.

re′genschori, *L.* Choirmaster.

Regi′na cœ′li, *L.* "Queen of Heaven." A hymn to the Virgin.

Register (rĕj′-ĭs-tĕr in *E.;* in *G.* rā-jēs′-tĕr). 1. The handle or draw-knob which bears the name of a stop. Hence, 2. A complete stop, or the set of pipes controlled by a single draw-knob. Accordingly **registering** and **registration** are the act or art of bringing into play and combination the different stops of an organ. **Regis′ter-knopf** (knôpf), *G.* Draw-knob. **R.-stange** (shtäng-ĕ). Stop-lever. **R.-zug** (tsookh). The mechanism of the draw-stop. Speaking stops (**R.-stimmen,** or **tönende R.**) are distinguished from mechanical stops. **stumme** (shtoom′-mĕ) **R.** 3. A frame through which trackers run. 4. A distinct section of the tone-quality of a voice or instr. Vide VOICE.

registre (rŭ-zhēst′r), *F.*, **registro** (rā-jēs′-trō), *I.* 1. A stop-knob. 2. Vide REGISTER (4).

registri(e)ren (rā-jēs-trē′-rĕn), *G.* To register. **Registri(e)ung** (trē′-roongk). Registration.

règle (rĕgl), *F.*, **regola** (rā′-gō-lä), *I.* Rule.

reg′ula, *L.* 1. Register. 2. Rule.

reg′ular. 1. Strict (of fugue). 2. Similar (of motion).

regula′tion. Adjustment of touch.

Reigen (rī′-gĕn), or **Reihen** (rī′-ĕn), *G.* A circular dance.

rein (rīn), *G.* Pure, perfect (of intervals), exact, hence **reingreifen** (grī-fĕn). To play accurately.

Reiselied (rī′-zĕ-lēt), *G.* Traveller's or pilgrim's song.

Reitertrompete (rī′-tĕr-trôm-pā′-tĕ), *G.* A clarion, obsolete straight trumpet 30 inches long.

rela′ted. Vide RELATION.

rela′tion (in *F.* rŭ-lăs-yôṅ), **rela′tio,** *L.*, **relazione** (rā-läts-ĭ-ō′-nĕ), *I.* The affinity of keys based upon the similarity or identity of certain chords. Upon key-relationship the whole subject of harmony and modern counterpoint is largely based, and upon this split hair more great theorists jostle than there were angels dancing upon the needle-point of the old monkish dogmatists. In a liberal sense all keys are closely related. For purposes of distinction those keys are said to be *related* (*attendant*, *accessory*, or *auxiliary*) which have one or more chords in common. The most nearly related (or least *remote*) keys to any key are those founded on its dominant and subdominant (as the keys of G and F are most nearly related to the key of C), also the absolute and relative major and minor (as *c* minor is the absolute minor of C major while the relative minor to C major is *a* minor, which has the same signature). **false-relation,** or **rela′tio non harmon′ica.** Vide FALSE.

rel′ative key, *E.*, **mode-relatif** (môd-rŭl-ä-tēf′), *F.*, **tono relativo** (tē′-vō), *I.* 1. The relative key to a major is the minor key whose tonic is a minor third below. The relative major of a minor key has its tonic a minor third above. Vide RELATION.

religio'so (rā-lē-jĭ-ō'-sō), *I.*, **religiosamen'te.** Solemn(ly), devout(ly).

rel'ish. An old grace (q. v.).

remote'. Unrelated. Vide RELATION.

remo'tus,-a, *L.* Remote; open (as harmony).

remplissage (räṅ-plĭs-säzh), *F.* 1. "Filling," as the inner parts of a harmony. 2. Padding. 3. Cadenzas, and bravura passages.

rentrée (räṅ-trā), *F.* Re-entrance (of a part).

renverser (räṅ-vĕr-sā), *F.* To invert, hence **renversé** (răṅ-vĕr-sā). Inverted. **renversement** (vĕrs-mäṅ). Inversion.

renvoi (räṅ-vwä), *F.* A repeat; a sign of repetition.

repeat. A sign indicating the repetition of certain measures—marked by two or more dots in the spaces between the lines, before (or after) the double bar, which indicates the end (or beginning) of the portion to be repeated.

repeating. 1. Of action in which the hammer rebounds quickly enough to permit a rapid reiteration of the tone. 2. Of mixed stops whose overtones do not keep always the same height above the pitch, but sound an octave lower, as the pitch rises.

repercus'sa (*vox*), *L.* A "repeated tone." 1. In neumes the notes called *bi-*, *di-*, or *tri*. 2. In Gregorian music, the principal note of a mode.

repercus'sion, repercus'sio, *L.* 1. Repetition, of a chord or note. 2. The reappearance of the subject of the fugue after the exposition. 3. The dominant of a church-mode.

repeti(e)ren (rā-pā-tē'-rĕn), *G.* 1. Vide to BREAK (3). Hence **repeti(e)rende Stimme.** A mixture-stop with a break. 2. To repeat.

Repeti'tion (in *G.* rā-pā-tē'-tsĭ-ōn). 1. The rapid repeating of a note or chord. 2. (In *G.* **Repetions'mecha'nik**). Vide REPEATING (1). 3. Vide BREAK (3).

répétition (rā-pā-tēs-yôṅ), *F.* 1. Rehearsal. 2. Repetition.

répétiteur (rā'-pā'-tē-tūr'), *F.*, **repetitore** (rā-pā-tē-tō'-rĕ), *I.* Trainer of an opera chorus; the rehearser.

repetizione (rā-pā-tē-tsĭ-ō'-nĕ), **repetimen'to,** *I.* Repetition.

replica (rā'-plē-kä), *I.* A repeat; repetition, hence **replicato** (kä'-tō). Repeated; doubled.

rep'licate. The octave of a tone.

Replik (rā-plēk'). Complementary interval.

réplique (rā-plēk), *F.* 1. The octave of a tone. 2. The answer of a fugue. 3. Complementary interval. 4. Cue.

reply. Answer (of a fugue).

répons (rā-pôṅ), *F.* Response (1).

réponse (rā-pôṅs), *F.* Answer.

report. Answer.

repos (rŭ-pō), *F.* Point of repose, following a cadence.

reprise (rē-prīz'), *E.* The reappearance of the first theme of a sonata or symphony after the development.

reprise (rŭ-prēz), *F.* 1. Repetition. 2. Vide REPRISE. 3. Reappearance of a theme. 4. Vide BREAK (3). 5. Revival of a work.

reprendre (rŭ-präṅdr), *F.* To resume.

Requiem (rā'-kwĭ-ĕm), *L.* The first word and title of the Mass for the Dead (*missa pro defunctis*). Beginning "*Requiem æternam dona eis, domine*" "rest eternal, grant them, Lord." The requiem is divided into the introit, kyrie, gradual (with tractus, "*Absolve*," and sequence "*dies iræ*"). Offertory, "*Domine Jesu Christe*"; Sanctus, and Benedictus; Agnus Dei; and Communion "*Lux æterna*."

research'. An improvisation used as a prelude to a composition and made up of its chief theme.

res'ervoir. The portion of a bellows in which wind is stored.

resin (rĕz'-ĭn). A refined gum applied to the hair of the bow to improve its grip on the strings.

resolu'tion, résolution (rā-zō-lüs-yôṅ), *F.*, **resolu'tio,** *L.*, **resoluzione** (rā-zō-loo-tsĭ-ō'-nĕ), *I.* 1. Firmness, determination. 2. The dissolving of dissonance into concord; the satisfaction of the mental demand for that partial repose found only in consonance. Dissonant tones are generally resolved by progressing half a tone or a whole tone down or up.

res'onance, *E.*, **Resonanz** (rā-zō-nänts'), *G.* The sympathetic response of a vibrating body to its own particular tone or tones, under the impulsion of vibrations received from another vibrating body sounding the same tone or tones. Thus if one sounds the note a' on a violin, a tuning fork of the same pitch will give forth the same tone spontaneously, as also will a piano with the damper pedal down; a pane of glass or a loose plate of metal of the proper nature will also reply; furthermore each partial tone will be affected similarly. This acoustic fact is used for the reinforcing of tones; as cavities of air and sheets of wood have this same property of resonance to all the tones and partials which they themselves contain. The violin, etc., employ a hollow space called the **resonance box,** or **Resonanzkasten,** *G.* Certain old instrs. used a *sympathetic string* or **Resonanzsaite,** *G.* The piano, etc., use a **resonance board,** or *sound-board*, **Resonanz'boden,** *G.*

respiro (rā-spē'-rô), *I.* "A breath"; a sixteenth rest.

respond'. A psalm (or part of one) sung between lessons at canonical hours.

response', *E.*, **respon'sum,** *L.*, **responsio'ne, respon'so,** *I.* 1. The reply of choir or congregation to a phrase read or chanted by a priest or officiant, in R. C. and Episcopal churches. 2. Responsory. 3. The answer in fugue.

respon'sory, *E.*, **responso'rium,** *L.* 1. The psalm or portion of one sung between Missal lessons. 2. The graduale. 3. A respond.

responsivo (rā-spôn-sē'-vō), *I.* Responsive(ly).

resserrement (rŭs-sĕr-mäṅ), *F.* Stretto.

ressort (rŭs-sôr'), *F.* Bass-bar.

rest. 1. A period of rhythmic silence, the tempo continuing to be counted passively. 2. A symbol indicating such rest. The rests are usually named according to the portion of a measure they occupy, as 16*th rest*; sometimes being called after the note which has the same duration, as *quarter-note rest*, *breve rest.* They may be augmented by dots and may extend beyond the limits of one measure, as the *four-measure rest.* Vide SIGNS AND SYMBOLS. **large-rest, long-rest.** Vide NOTATION.

restric'tio, *L.* Stretto.

result'ant. Used of secondary tones formed by the combined vibration of two independent tones. Vide ACOUSTICS. When sounded together they produce a *difference tone* or *differential tone* whose vibration equals the difference between theirs; also a *summational tone* whose vibration is the sum of theirs.

Resurrex'it, *L.* "And rose again." Part of the Credo. Vide MASS.

retard'. 1. To diminish the velocity. 2. To suspend and then resolve upwards, hence **retarded progression,** or **retarda'tion, retarda'tio,** *L.* 1. A suspension resolving upwards. 2. A decrease in velocity.

retraite (rŭ-trĕt'), *F.* Retreat, tattoo.

ret'ro, *L.* Backwards. Vide CANON.

ret'rograde, retrogra'dus, *L.*, **retrogrado** (rā-trō-grä'-dō), *I.* Vide IMITATION.

ret'to, *I.* Direct, similar. Vide MOTION.

réveil (rā-vĕ'), *F.*, **reveille** (rŭ-vā'-yŭ, in *E.* rĕ-vĕl'-yĕ. In the American army rĕv-ĕ-lē', in *G.* rā-fīl'-lĕ). "Awakening," the first morning military signal. In old *E.* **reveil',** or **revel'ly.**

rev'erie. A contemplative composition.

reversed. Contrary (of motion). **reversion.** Retrograde imitation.

revoice. To tune an organ-pipe.

rf., rfz. Abbr. for **Rinforzando.**

r. h. Abbr. for right hand.

rhapsodie (răp-sō-dē′), *F.* and *G.*, **rhap′sody,** *E.* "A song of patches." In ancient music a fragment of an epic poem, sung by a minstrel or rhapsode, or rhapsodist. In modern music a brilliant composition which combines the idea of a medley with the acquired idea of great joy or ecstasy.

rhythm, *E.*, **rhyth′mus,** *L.* (in *G.* rēt′-moos), **rhythme** (rēdhm), *F.* The "flow" and undulation of progression, marked by the rise and fall of stress and duration. The arrangement of accented and unaccented, and of long and short sounds. Rhythm usually follows some pattern which is repeated with more or less variation through an entire movement or composition. Rhythm might be called the melody of monotone. It is distinct from melodic or harmonic progression, and can be vividly shown on such an instr. as the drum, and it can be written on a single line without reference to pitch. The rhythm sometimes is so complicated that it is not completed in less than a musical period, vide FORM; but it is usually based upon a fundamental series of pulsations that can be expressed within the limits of three or four or nine beats. These are accordingly taken as a unit and grouped within the limits of a *measure*, and cut off by two bars; the first bar being placed before the strongest accent of the group, the second after the weakest. Time may be expressed by the regular swing of a bâton; rhythm embellishes this bâton pulsation, and usually coincides with it in accentuation, except in a syncopated rhythm.

rhythmique (rēdh-mēk), *F.*, **rhythmisch** (rēt′-mĭsh), *G.* Rhythmical.

ribattuta (rē-băt-too′-tä), *I.* "Restriking." The slow beginning of a trill.

ribe′ba, ribeca (rē-bä′-kä), *I.* Rebeck. **ribbechino** (kē′-nō). Small Rebeck.

ribs. The sides connecting back and belly of violins, etc.

ricerca′re, ricercata (rē-chĕr-kä′-tä), *I.*, **ricercar** (rē-tsĕr-kär′), *G.* "Searched out," cf. *récherché.* Used of compositions or passages, usually of fugal form, and employing all the resources and learning of the composer. Vide FUGUE.

richiamare (rē-kĭ-ä-mä′-rĕ), *I.* To imitate the **Richia′mo** or bird-call.

ricordanza (rē-kôr-dän′-tsä), *I.* Recollection.

riddo′ne, *I.* A roundelay.

ridevolmente (rē-dā′-vōl-mĕn′-tĕ), *I.* Laughingly.

ridicolosamen′te, *I.* Ridiculously.

rid′dle-canon. Vide CANON.

ridot′to, *I.* 1. Reduced (cf. **reduciren**). 2. A reduction.

riduzione (rē-doo-tsĭ-ō′-nĕ), *I.* Arrangement, reduction.

Riesenharfe (rē′-zĕn-här-fĕ), *G.* Æolian harp.

rifiormento (rē-fĭ-ôr-mĕn′-tō), *I.* Ornament.

riga (rē′-gä), *I.* Staff.

rigabel′lo, *I.*, **rigabel′lum,** *L.* Regal.

rigadoon′, *E.*, **rigaudon, rigodon** (rē-gō-dôṅ), *F.* A lively and humorous dance of Provençal origin, and consisting of three or four reprises, the third in a lower position. The time is usually 4-4, with an uptake of a quarter note.

rigals, rigol(e)s. Regals.

rigore (rē-gō′-rĕ), *I.* Rigour, exactness of tempo. **rigoro′so.** Exact.

rilasciando (rē-lä-shän′-dō), *I.* Relaxing the speed. **rilascian′te.** With reduced speed.

rikk. Egyptian tambourine.

rilch (rĭlsh), **ril′ka.** Russian lute.

rimett. Abbr. for **rimettendo,** *I.* Retarding.

rinforzare (rĭn-fôr-tsä′-rĕ), *I.* To reinforce, emphasise. **rinforzamen′to, rinforzo** (fôr′-tsō). Reinforcement. **rinforzan′do, -a′to.** Suddenly emphasised and accented.

Ringelpauke (rĭng'-ĕl-pow-kĕ), *G.* A rattle with rings on bars.

Ringeltanz (rĭng'-ĕl-tänts), *G.* Circular dance.

ripercussio'ne, *I.* Repercussion.

ripetizione (rē-pā-tē-tsĭ-ō'-nē), **ripetitura** (too'-rä), *I.* 1. Repetition. 2. Refrain.

ripieno, pl. **-i** (rē-pē-ā'-nō[ē]), *I.* "Filling." 1. Used of a part or an instr. which merely strengthens and rounds out the harmony, as opposed to *solo* or *concertante*. 2. Used in scores to indicate the entrance of the full band. One who plays a ripieno (in *G.* **Ripienstimme**, rē-pĭ-ān-shtĭm-mĕ) is called **Ripienist**, or **ripienis'ta**. 3. A mixture-stop called **ripieno** *di due*, *tre*, *quattro* or *cinque*, according as it has 2, 3, 4, or 5 ranks.

ripienino (nē'-nō). 4-ft. stop.

ripigliare (rē-pēl-yä'-rĕ), **ripren'dere** (prĕn'-dĕ-rĕ), *I.* To resume, hence, **ripiglan'do, ripren'den'do.** Resuming. **ripiglio** (rē-pēl'-yō). Reprise.

ripo'so, *I.* Repose, hence **riposa'to** (zä'-tō), **reposatamen'te.** Reposeful(ly).

ripresa (rē-prā'-zä), *I.* 1. Reprise. 2. Repeat. 3. The repeat mark.

risentito (rē-sĕn-tē'-tō), *I.* With energetic expression.

risoluzione (rē-zō-loo-tsĭ-ō'-nĕ), *I.* Resolution, 1 and 2. **risoluto** (loo'-tō), **risolutamen'te.** Decided(ly), energetic(ally).

risonanza, risuonanza (rē-soo-o-nän'-tsä), *I.* Resonance.

risposta (rēs-spō'-stä), *I.* 1. Consequent. 2. Answer in fugue.

Riss, *G.* "Gap," between registers.

ristret'to, *I.* Stretto.

risvegliato (rēs-väl-yä'-tō), *I.* Animated.

rit, ritard. Abbr. for **ritardando** (rē-tăr-dän'-dō). Retarding gradually. **ritardato** (dä'-to). Retarded. **ritar'do, -azio'ne.** Retardation.

riten. Abbr. for **ritenuto** (rē-tā-noo'-tō), *I.* Immediately slower, to be distinguished from ritardando and rallentando as well as from **ritenendo,** and **ritenen'te,** which refer to gradual retardation.

ritmo (rēt'-mō), *I.* Rhythm. **r. di due (tre) battute** (dē doo-ā-bät-too'-tä). Rhythm in 2 (or 3) *measures* to the beat, not in duple or triple time, which means 2 (or 3) beats to the measure. **ritmico.** Rhythmic.

ritornare (rē-tôr-nä'-rĕ), *I.* To return. **ritornan'do.** Returning. **ritornato** (ä'-tō). Reverted.

ritornel', ritornel'lo, *I.*, **ritournelle** (rē-toor-nĕl'), **ritornelle,** *F.* 1. A burden or repeated portion, such as the instrumental prelude, inter- and post-lude of a song, sometimes called the symphony. 2. The tutti parts in a concerto. 3. A repeat. 4. A burden, or refrain.

river'so, riverscio (rē-vĕr'-shō), *I* 1. Reversed. 2. Retrograde.

rivoglimento (rē-vōl-yĭ-mĕn'-tō), *I.* Inversion or transposition, in counterpoint. **rivoltato** (rē-vôl-tä'-tō), **rivolto** (rē-vôl'-tō). Inversion.

robusto (rō-boos'-tō), *I.* Robust. Vide TENOR. **robustamen'te.** Firmly.

roccoco, rococo (rō-kō'-kō), *I.* Old-fashioned, eccentric.

rock-harmon'icon. A graduated series of rock crystals played with hammers.

Roger de Coverley. Vide SIR R. DE C.

Rohr (rōr), pl. **Röhre** (rā'-rĕ), *G.* 1. Tube. 2. Reed, usually **R.-blatt.** reed of oboe, bassoon and clarinet. **R.-flöte.** "Reed-flute" a half-covered 4, 8 or 16 ft. flue-stop. **R.-schelle** (shĕl-lĕ). The same stop in 1 or 2 ft. pitch. **Doppelröhrflöte.** One with double mouth. **R.-quint.** One sounding a fifth above. **Rohrwerk.** The reed-stops.

roll (rōl), *E.*, **rollo** (rôl'-lō), *I.* 1. The trill on drum or tambourine, produced on the kettle-drum by rapid taps with the two sticks; on the side-drum with two taps with the left stick, then two with the right; on the tambourine with the knuckles. 2. **long r.** (a) Battle or rally signal for troops. (b)

Swift arpeggio on the organ. **rollan'do.** Rolling.

Rolle (rôl'-lĕ), *G.* Rapid up-and-down passages of one figure.

roller. 1. A 2-armed wooden bar on gudgeons connecting two trackers, one to a draw-stop, one to a valve, usually **roller-board.** 2. Cylinder of music-box or carillon.

Roman. 1. Used of the school of Rome from Goudimel and Palestrina to the 19th century. 2. Of strings made in Italy.

romance (in *F.* rō-mäṅs), **romanza** (rō-män'-tsä), *I.*, **Romanze** (rō-män'-tsĕ), *G.*, **romaunt,** Old *E.* 1. A composition of romantic character, as *r. sans paroles,* a story without words. 2. In *F.* a love-song.

romanesca (rō-mä-nās'-kä), *I.*, **romanesque** (rō-măn-ĕsk'). The galliard.

roman'tic, romantique (rō-mäṅ-tĕk), **romanzesco** (tsās'-kō). A term much fought for and much evaded. In general, it means the striving after individuality, novelty, and personality of musical expression as opposed to the repetition of classic forms—the reaction of the molten against the mold. As every generation tries to modify, assimilate and re-spin the art of the preceding, and always meets an opposition from the schoolmen and conservatives, the word really means little more than "modern."

Rome, prix de (prē dŭ rôm), *F.* 1. A stipend granting four years' study in Rome, annually awarded by the French government to competing pupils of the Paris Conservatoire. This is the **grand prix** (gräṅ prē), the **second** (sŭ-kôṅ) being a gold medal. 2. Stipend awarded every other year by the Brussels Cons.

romera (rō-mā'-rä). A Turkish dance.

Romanusbuchstaben (rō-mä'-noos-bookh'-shtä-bĕn), *G.* "Letters of Romanus." Vide LITTERÆ SIGNIFICATÆ.

ro'mischer Gesang', *G.* "Roman" Catholic plain-song.

ron'da, *I.* Round.

ronde (rôṅd), *F.* A whole note.

rondel'lus. An early form of strict imitation.

rondeau (rôṅ-dō), *F.*, **ron'do** (rôn'-dō), *I.* and *E.* 1. A form originally based on a dance with alternating solos (couplets), and chorus (rondeaux); the form is characterised by a cheerful humour. 2. In classic music a principal subject preceding and interleaving two episodes, with much variation of key and many bridge-passages. 3. The more modern form consists of three themes with the first recurrent, thus A–B–A–C–A–B and coda. The second theme appears in the dominant at first, finally in the tonic, giving the Rondo a close relation with the sonata formula. Vide FORM. A small or easy rondo is called variously, **r. mignon** (mēn-yôṅ), *F.*, **rondilet'ta, rondinet'to, rondino** (rôn-dē'-nō), **rondolet'to.**

rondeña (rôn-dān'-yä), *Sp.* Fandango.

root. Fundamental tone of a chord.

rosalia (rō-zä'-lĭ-ä), **Rosalie** (rō-zä-lē') *G.* 1. A sequence (q. v.) advancing a whole tone each time. 2. Music consisting of cheap and trite sequences and harmonies.

rose (in *G.* rō'-zĕ), **rosa** (rō'-zä), *I.*, **rosette** (rō-zĕt'), *F.* The ornamental border of the sound-hole of guitars, etc.

rosin (räz'-ĭn). Resin.

Rostral (rôs'-träl), *G.* A music-pen.

rote, *E.*, **ro'ta, rot'ta,** *I.*, **Rot'te,** *G.* "Wheel." 1. Canon, round. 2 Rondeau 3. Hurdygurdy.

rotondo (rō-tôn'-dō), *I.* Round, full.

rot'to, *I.* Broken, interrupted.

ro'tula. A small round or carol.

roulade (roo-lăd), *F.* A florid passage, division, a grace.

roulement (rool-mäṅ), *F.* A roll.

round. 1. Popular form of canon in the unison or octave, without coda, and with a frequent harmonic support or *pes.* 2. A circle-dance. **round o.** A rondo.

round'el, roun'delay. A ballad of the fourteenth century with a recurrent refrain. Also a ring-dance.

rovesciamento (rō-vā-shä-mĕn'-tō) *I.*, 1. Reversion. 2. Inversion.

rovescio (rō-vā'-shō), *I.* 1. Retrograde. 2. Inverted. Hence, **al r.** In inversion.

rua'na. Hindu violin.

rubato (roo-bä'-tō), *I.* "Robbed," borrowed, used of a tempo whose strict values are to be disregarded at caprice, the long notes stealing time from the short, etc. It should not depart so far from the tempo as to destroy the sense of rhythm.

Rückfall (rük'-fäl), *G.* Back-fall. **Rück-positiv'.** Vide POSITIVE. **Rück'gang.** Return of the leading theme.

Rückung (rük'-oongk), *G.* 1. Syncopation. 2. Change.

Rüdenhorn (rü'-dĕn-hôrn). Vide HIEFHORN.

Rührung (rü'-roongk), *G.* Emotion.

Ruhepunkt (roo'-ĕ-poonkt), *G.* Rest. **R. stelle, -zeichen.** A pause, a rest.

ruhig (roo'-ĭkh), *G.* Calm, gentle.

Rührtrommel (rür'-). An old-fashioned drum.

rule. 1. Old name for line. 2. In music as in science, not an edict by an authority, but a recorded observation by more or less qualified judges of what has happened with some regularity before. It need not necessarily happen always again. Vide OCTAVE.

rullan'do, rullante (rool-län'-tĕ), *I.* Rolling. **tamburo r.** Side-drum.

run. 1. A rapid flight of notes usually in scales, used in singing on one syllable. 2. Of air in an organ, to leak from the wind-chest into a groove, where it causes certain pipes to give a faint sound called **running.**

Rundgedicht (roont'-gĕ-dĭkht), *G.* 1. Rondo. 2. Solo with chorus. Also **R.-gesang.**

russe (rüs), *F.* Russian. **à la r.** In Russian style.

Russpfeife, Ruszpfeife (roos'-pfī-fĕ), *G.*, **ruispipe** (rois'-pē-pĕ), *Dutch.* Vide RAUSCHQUINTE.

Rus'sian bassoon. A deep-toned military instrument.

Russian horn band. One in which each horn plays but one tone.

rustico (roos'-tĭ-kō), *I.* Rural, rustic.

Rutscher (root'-shĕr), *G.* A galop.

ruvido (roo'-vĭ-dō), **ruvidamĕn'te,** *I.* Rough(ly).

ry'mour. Old *E.* Minstrel

rythme, rythmé, *F.* Same as *rhythm(é).*

S

S Abbr. (*dal*) *segno; senza* (*pedale*)*; sinistra; solo; sordino,* (*volti*) *subito.*

sab(b)'eca. Hebrew harp.

sabot (să'-bō), *F.* 1. A disk turned by one of the pedals of a double-action harp and carrying two studs which engage and shorten the vibrating portion of a string. 2. A cheap fiddle.

saccade (săk-kăd), *F.* A firm pressure of the bow against two or more strings.

sack'but, sag'but. 1. An old instr. resembling the trombone. 2. Translation of sabeca.

Sackpfeife (säk'-pfī-fĕ), *G.* A bagpipe.

sacque-boute (săk-boot), *F.* Sackbut.

sa'cring-bell. Small bell marking the divisions of the Mass.

sac'rist. Music librarian, and copyist of a church.

sa'cred music. Religious music.

Saite (zī'-tĕ), pl. **Saiten,** *G.* String(s). **Sai'teninstrument.** A stringed instrument. **S.-chor.** A group of strings tuned in unison. **S.-fessel,** or **-halter.** Tailpiece. **S.-harmo'nika.** A key-board instr. with diminuendo device, inv. by Stein, 1788. **S.-orgel.** A trichord piano with a fourth string for each note. This string is fanned by a reed of the same pitch, with leather head, thus obtaining a sustained tone, capable of swell and decrease. Treadles and bellows control this part of the instr., which may serve as piano, or organ, or both, or part of either. This instr. was inv. by a Prussian, Karl Gümbel, 1890. **S.-klang**, or **-ton.** The sound of a string. **S.-spieler.** Player on a stringed instr. **saitig** (zī'-tĭkh). Stringed.

saint's bell. Vide SACRING-BELL.

sal'amie. Oriental flute.

salcional (săl-sĭ-ō-năl). **salicet** (sä-lĭ-sā). **sali'cionell, salicional** (să-lē'-sĭ-ō-năl), *F.* A reed-stop of stringy tone.

Salm (sälm), *G.*, **salmo** (säl'-mō), pl. **i**, *I.* A psalm.

salmi (säl'-mē), *F.* Quodlibet.

Salon'flügel, *G.* Parlour grand piano. **Salonmusik** or **-stück.** Music for the drawing-room.

sal'pinx. Ancient Greek trumpet.

saltando (säl-tän'-dō), *I.* 1. Proceeding by skips. 2. With bounding bow.

saltarella or **(o)** (säl-tä-rĕl'-lō), *I.* 1. A very quick dance, in 2-4, 6-8, or 6-4 measure with wide skips. 2. The triple-timed, second part of a 16th century dance in duple time (also called *Hop'peltanz* (tänts). *Nachtanz*, *G.*, *proportio*, *L.*, *tourdion*, *F.* 3. A jack. 4. A *cantus firmus* with accompaniment of sextuplets.

saltato (säl-tä'-tō), *I.* Springing. Vide SALTANDO.

salteret'to, *I.* 1. A rhythmic figure in 6-8 time, the first and fourth quavers dotted.

salter(i)'o (säl-tā-rĭ-ō), *I.*, **Salteire** (zäl-tī'-rĕ), **Saltirsanch** (zäl-tērs'-änkh), *G.* 1. Psaltery. **s. tedesco.** Dulcimer.

salto (säl'-tō), *I.* 1. Leap, skip. 2. Dance. **di s.** By skip.

Sal've Regi'na, *L.* "Hail Queen"; R. C hymn to the Virgin Mary.

salvar'(e) (säl-vä'-rĕ), *I.* To resolve.

salvation (săl-văs-yôṅ), *F.* Resolution.

sambuca (säm-boo'-kä), *I.*, **Sambat',** **Sambiut** (zäm'-bĭ-oot), *G.* Word used variously and ambiguously for various mediæval instrs., bagpipe, hurdy-gurdy, etc. **sambucis'tria.** One who plays such an instrument.

Sammlung (zäm'-loongk), *G.* Collection.

sampogna (säm-pōn'-yä), **sampo'nia, sampu'nia,** *I.* 1. A flageolet. 2. Sambuca.

san'cho. A negro guitar.

Sanct'us, *L.* "Holy." 1. Fourth movement of the Mass. 2. Vide SACRING.

sanft (zänft), *G.* Soft, mild. **S.-gedackt.** A soft-toned stopped pipe. **S.-heit.** Softness, smoothness, gentleness. **sänftig** (zĕnf'-tĭkh), **sanft'müthig.** Soft, gentle. **S.-muth, S.-müthigkeit** (mü-tĭkh-kīt). Softness.

Sang (zäng), *G.* Song.

Sänger (zĕng'-ĕr), *G.* Singer(s). **S.-bund** (boont). A society or convention of singers. **S.-verein** (fĕr-īn). Singers' union.

sanglot (säṅ-glō), *F.* "Sob." An old grace in singing, an interjection.

sans (säṅ), *F.* Without.

san'toral, *Sp.* Choir-book.

santur'. A Turkish inst., the psaltery.

saquebute (săk-büt), *F.* Sackbut.

saraband (săr'-ä-bănd), *E.*, **sarabanda** (sär-ä-bän'-dä), *I.*, **sarabande** (săr-ä-bănd in *F.*; in *G.* zä-rä-bän'-dĕ). A stately Spanish dance, perhaps derived from the Saracens, and danced with castanets; it is in slow 3-4 or 3-2 time, with the second note usually prolonged through the second and third beats of the measure.

sarrus'ophone. A double-reed instr., inv. by Sarrus, Paris, 1863. It is made in 6 sizes besides a sopranino and a contra-bass in E♭, and resembles a bassoon in appearance, a trombone in tone.

sartarella (or **-o**), *I.* A tarantella-like dance in 6-8 time.

Sattel (zät'-t'l), *G.* Nut. **S.-machen.** To use the thumb as a nut for producing harmonics on the 'cello. **S.-lage.** Half-position.

Satz (zäts), *G.* 1. Theme or subject. 2. Phrase, half a period, the former half being the **Vordersatz,** the second, the **Nachsatz.** 3. Section of a movement. 4. Movement. 5. A composition. 6. Style, school, as **reiner S.** Pure, strict style.

saun. Burmese harp.

saut (sō), *F.* Skip. **sauter** (sō-tā). To overblow. **sautereau** (sō-tĕ-rō). Jack. **sau'terie,** Old *E.* Psaltery.

sautillé (sō-tē'-yā). *F.* Springing bow.

sauver (sō-vā). To resolve. **sauvement** (sōv-mäṅ). Resolution.

saw'try. Psaltery.

Sax (zäx). A prefix for the numerous inventions or improvements of Adolphe Sax, the Christopher Columbus of metallic instruments, whose importance lies largely in the application of a valve-mechanism to old *natural* keyed instruments. **saxhorn.** An improvement in various sizes on the key-bugle and ophicleide, used chiefly in military bands except the tuba (q. v.). Saxhorns are made in the following seven principal sizes (variously named), and are also made a semitone lower than each of the following, the compass of each being given in brackets:

Bugles à Pistons: 1. Sopranino saxhorn (petit saxhorn, petit bugle à pistons, piccolo in *Es.* or e♭, [range a–b'' flat]). 2. Soprano saxhorn (contralto saxhorn, bugle-tenor, Flügelhorn in *B* or B flat) [g–b'' flat]. 3. Alto saxhorn (Althorn in *Es.*) E flat [A–e'']. 4. Tenor saxhorn (baryton en *si*♭, Tenorhorn in *B*, Bassflügelhorn), in B flat [E–b' flat]. *Tubas or bombardons:* 1. Bass saxhorn (tuba-basse en *si*♭, Basstuba, Euphonium, Baryton, Tenorbass in *B*) in B flat [G,–b' flat], also made in C. 2. Low bass saxhorn (bombardon en *mi*♭) in E flat [G, flat–e' flat], also made in F,. 3. Contrabass saxhorn (bombardon en *si*♭ grave, Kontrabasstuba) in B flat [E flat—b flat], also in C. **sax'ophone.** A keyed brass instr. single-reeded and mouthed like a clarinet and combining in its tone that of the 'cello, cor anglais and clarinet. It is a transposing instr. written in the G clef, made in six sizes with two keys to each, the compass being nearly three octaves: 1. Sopranino or piccolo or aigu in *F* and *E*♭. 2. Soprano in *C* and *B*♭. 3. Contralto in *F* and *E*♭. 4. Tenor in *C* and *B*♭. 5. Barytone in *F* and *E*♭. 6. Bass in *C* and *B*♭. Also **saxofo'nia,** *I.* **sax'otromba.** An instr. in seven sizes standing in tone between the key-bugles, or saxhorns, and the horns. **sax-tuba.** Vide SAXHORNS (*Tubas*).

saynete (sä-ē-nā'-tĕ), *Sp.*, **saynete** (sĕ-nĕt), *F.* Comedietta for two singers.

sbalzo (sbäl'-tsō), *I.* Skip. **sbalzato** (tsä'-tō). Dashing.

sbar'ra, *I.* Bar. **s. doppia.** Double-bar.

scagnello (skän-yĕl'-lō), *I.* Bridge.

scala (skä'-lä), *I.* Scale, gamut.

scald. Scandinavian poet-musician.

scale. From the Latin *scala* "a ladder," applied to the Aretinian syllables, ut, re, mi, fa, sol, la. In modern usage: 1. The tones of any key (q. v.) taken in succession up or down according to pitch; according to Riemann a chord of the tonic with passing notes, as *c*, d, *e*, f, *g*, a, b, and *c*, those passing notes being chosen which lead most inevitably to the next chord-note. **chromatic, diatonic, enharmonic, major, minor, pentatonic,** etc., **scales,** vide the adjectives. Vide also MODES. The so-called **German s.** is a–h–c–d–e–f–g; "b," being reserved for b♭. Vide H. **natural** or **normals.** That of the key of C, which has no chromatics. 2. A series of semitones in successive order. 3. The series of tones belonging to any instr. as a natural horn. **harmonic** or **natural s.** The series of over-tones (vide ACOUSTICS). 4. A compass or range. 5 Dimensions and proportions, as the **s.** of organ-pipes, determined by the ratio of diameter to height, a **broad s.** giving a broad, smooth tone, a **narrow s.** giving a thin, sharp tone.

scannet'to, scanel'la (skä-nĕl'-lä), *I.* Bridge.

scemando (shĕ-män'-dō), *I.* Diminishing.

scena (shā'-nä), *I.*, **scène** (sĕn), *F.*, **scene** (sēn), *E.* The portion between the entrances of different actors, hence a dramatic recitative usually followed by an aria, often **s. d'entrata** or **d'entrée** (däṅ-trā). Entry-song. **scenic music.** Dramatic music.

Schablonen (shäp-lō'-nĕn), *G.* Stencil-patterns, hence **S.-musik.** Trite and formal music. **S.-haft** (häft). Academic.

Schäfer (shā'-fĕr), *G.* Shepherd. **S.-lied** (lēt). Pastoral song.. **S.-pfeife.** Shepherd's pipe. **S.-tanz.** Rustic dance.

schalkhaft (shälk'-häft), *G.* Sportive, roguish.

Schall (shäl), *G.* Sound, ringing, resonance. **S.-becher, S.-horn, S.-stück,** or **S.-trichter.** Bell (of an instr.). **S.-becken,** *G.* Cymbals. **S.-loch.** Sound-hole. f.-hole. **S.-stab** (shtäp). Triangle.

Schalmay, Schalmei (shäl'-mī), *G.* 1. Shawm. 2. Chalumeau. 3. A reed-stop.

Schanzune (shän-tsoo'-nĕ), *G.* Chanson.

scharf (shärf), *G.* 1. Sharp. 2. Acute, of a stop.

schaurig (show'-rĭkh), *G.* Weird, ghastly.

Schauspiel (show'-shpēl). *G.* Dramatic piece. **Schauspieler.** Actor.

Scheitholt (shīt-hōlt), *G.* Marine trumpet.

Schellen (shĕl'-lĕn), *G.* Bells, jingles. **S.-baum** (bowm). "Jingle-tree"; Crescent.

Scherz (shĕrts), pl. **en**, *G.*, **scherzo** (skĕr'-tsō). pl. i, *I.* "Jest." 1. A style of instrumental composition in which humour prevails (though those of Chopin are merely moody and whimsical). Those of Beethoven, the greatest master of this style, are often hilariously funny and provoke audible laughter. 2. A form developed from the Minuet and by Beethoven and his successors generally substituted as the 3d (or 2d) movement of the sonata (q. v.) or symphony. The structure varies greatly, but the time is usually triple. **scherzan'do, scherzan'te, scherzevole** (tsā-vō-lĕ), **scherzo'so,** *I.*, **scherzhaft** (shĕrts'häft), *G.* Sportive, mirthful. **scherzosamen'te,** *I.* Gaily.

schietto (skĭ-ĕt'-tō), **schiettamen'te,** *I.* Simp(ly). **schietezza** (tĕd'-zä), neatness.

schisma (skĭz'-mä'), *Gr.* A minute difference between intervals. In ancient music, equal to the half of a comma, or the 18th of a tone; in modern acoustics, the 11th of a syntonic comma (the difference between the 3d tierce of the 8th quint and the octave of a given tone). Vide TEMPERAMENT, QUINT, and TIERCE.

Schlachtgesang (shläkht'-gĕ-zang), *G.* War-song.

Schlag (shläkh), *G.* 1. Stroke, blow. 2. Beat, impulse. **schlagen.** To beat. **Schlagfeder** (fā'-dĕr). Plectrum. **S.-instrument.** Inst. of percussion. **S.-mani(e)'ren.** The strokes in down-beating. **S.-zither.** The common zither as opposed to the bow-zither.

Schlägel (shlā'-khĕl), *G.* Drumstick, hammer.

schlecht (shlĕkht), *G.* Faulty, weak. **Schlechtertaktt(h)eil** (shlĕkh-tĕr-täkt-tīl), *G.* The unaccented part of a measure.

schleifen (shlī'-f'n), *G.* To slide, slur. **Schleifbogen** (bō-gĕn). Slur. **Schleifer** (shlī'-fĕr). 1. Slurred note. 2. Slow waltz. **Schleifzeichen.** Slur.

schleppen (shlĕp'-pĕn), *G.* To drag. **schleppend.** Dragging.

Schlummer-lied (shloom'-mĕr-lēt), *G.* Slumber-song.

Schluss (shloos), *G.* 1. The end. 2. Cadence, also **S.-fall, S.-kadenz** (or **note**). Final cadence or note.

Schlüssel (shlüs'-sĕl), *G.* A clef. **S.-fiedel.** Nail-fiddle. **S. G.** The note *g'* occupied by the G clef. **S.-satz.**

A closing passage or movement. **S.-striche.** Double bar. **S.-zeichen.** 1. A firmate. 2. Double bar. **S.-reim** (rīm). Refrain.

schmachtend (shmäkh'-tĕnt), *G.* Languishing.

schmeichelnd (shmī'-khĕlnt), *G.* Coaxing, caressing.

schmelzend (shmĕl'-tsĕnt), *G.* Melting.

Schmerz (shmĕrts), *G.* Grief, sorrow. **s.-shaft, s.-lich.** Sorrowful.

Schnabel (shnä'-bĕl), *G.* "Beak," mouthpiece. **S.-flöte.** Vide FLUTE.

schnarr (shnär), *G.* Rattle. **S.-pfeifen,** or **-werk.** 1. Reed-pipes, reed-work. 2. Regal. **S.-töne.** A series of rough under-tones exactly paralleling and drowning the overtones as in a tuning-fork vibrating loosely on a box.

Schnecke (shnĕk'-ĕ), *G.* "Snail," scroll.

schnell (shnĕl), *G.* Quick, rapidly. **Schnel'le, Schnelligkeit** (shnĕl'-lĭkh-kīt). Rapidity. **schnel'ler,** *G.* 1. Quicker. 2. Inverted mordent. **Schnell'walzer.** Quick waltz.

Schollrohr (shôl'-rōr), *G.* Brass wind-instrument.

Schottisch (shôt'-tĭsh), *G.*, **schottische** (*E.* and *F.*, shŏt'-tĭsh). "Scottish," rather slow 2-4 time round dance.

schrag (shräkh), *G.* Oblique.

Schreibart (shrīp'-ärt), *G.* Style. **Schreiber.** Music copyist.

schreiend (shrī'-ĕnt), *G.* Screaming, acute. **Schreiwerk.** Acute (mixture-stop).

Schrei'erpfeife. A sharp 3-rank mixture-stop in octaves.

Schryari (shrē'-ä-rē), *G.* 1. An obsolete wind-instr. 2. Schreierpfeife.

schrittmäs'sig (shrĭt'-mĕs-sĭkh), *G.* Andante.

schub (shoop), *G.* Slide (of a bow).

Schuh (shooh), *G.* "Shoe"; bridge of a marine trumpet. **S.-plattltanz.** An Austrian clog-dance.

schuiftrommpet (shwīf'-trôm-pĕt), *Dutch.* Sackbut.

Schule (shoo'-lĕ), *G.* A school or method. **schulgerecht** (ghĕ-rĕkht). Academic.

Schultergeige (shool-tĕr-gī'-khe), *G.* Shoulder-violin.

Schusterfleck (shoos'-tĕr-flĕk), *G.* Rosalia.

schwach (shväkh), *G.* Weak, **schwacher Taktteil.** Weak beat. **schwächer** (shvĕ'-khĕr). Softer.

Schwärmer (shwĕr'-mĕr), *G.* Rauscher.

Schwebung (shvā'-boongk), *G.* Waving. 1. Tremulant. 2. Beat (of vibration).

Schweige (shvī'-khĕ), *G.* A rest. **S.-zeichen.** Rest-mark.

Schwegel (shvā'-khĕl). 1. A wind-instr. 2. A flue-pipe. **S.-pfeife.** A 4 or 8 ft. stop with tapering pipes.

Schweinskopf (shvīns'-kôpf), *G.* "Pig's head." Used of the profile of a grand piano.

Schweizerflöte (shvī'-tsĕr-flā-tĕ). "Swiss flute." 1. Fife. 2. 8-ft metal flue-stop. **S.-bass.** The 16-ft. stop on the pedal. **Schweizerpfeife.** 1. 4-ft. stop. 2. Old name of cross flute.

schwellen (shvĕl'lĕn), *G.* To swell, increase. **Schweller.** The swell. **Schwellwerk.** Swell-organ. **Schwellton.** Messa di voce.

schwer (shvār), *G.* 1 Heavy, ponderous. 2. Difficult. **S.-mut(h)ig.** Melancholy.

Swiegel (shvē'-gĕl), *G.* Schwegel.

Schwindend (shvĭn'-dĕnt). Dying away.

Schwingung (shvĭng'-oongk), *G.* Vibration.

scialumo (shäl-oo-mō'), *I.* Chalumeau.

scintillant(e) (săṅ-tē-yäṅ(t) in *F.*; shēn-tĭl-län'-tĕ in *I.*). Brilliant.

scioltezza (shôl-tĕd'-zä), *I.* Ease. **sciolto** (shôl'-tō). 1. Light. 2. Free (of fugue). **scioltamen'te.** Easily.

scivolando (shē'-vō-län-dō), *I.* Glissando.

scolia (skō'-lĭ-ä), *Gr.* Festive lyrics.

scordato (skôr-dä'-tō), *I.* 1. Out of tune. 2. Tuned in an unmusical accordature

scordatura (too′-rä), *I.*, **scord′atùre,** *E.* The unusual tuning of an instr. for special effects, as a violin b-d′-a′-e″ (Paganini).

score. 1. An arrangement of the parts of a composition with bars drawn (or "scored") across all the parts to connect the simultaneous measures. **full** or **orchestral s.** One with a stave to each part, voice or instr. **close, compressed,** or **short s.** (*a.*) One with more than one part on a single stave. (*b.*) An abridged score or sketch. **piano s.** A compression of score to two staves for the instruments with two additional staves for the voice, also **vocal s.** The **organ s.** has a 3d stave for the pedal. **supplementary s.** Staves pasted on when the parts are too numerous for the page. 2. *As a verb*, to arrange for instrs., hence **scoring** is instrumentation; **score-reading** or **playing,** the mental transposition of the different keys and clefs of a full score into one key.

scorren′do, scorrevole (rā′-vō-lĕ), *I.* Gliding, flowing.

Scotch scale. Vide PENTATONIC.

Scotch catch, or **snap.** A rhythmic peculiarity in tunes; as the placing of an accented 16th note before a dotted eighth note with a snapping electric effect. It is a characteristic of Scotch music and also of American negro tunes.

scozzese (skôd-zā′-sĕ), *I.* Scotch. **alla s.** In Scotch style.

scriva (skrē′-vä). Written. **si s.** As written.

scroll. The curved head of violins, etc.

sdegno (sdān′-yō), *I.* Disdain, wrath. **sdegnan′te.** Angry. **sdegno′so.** Disdainful.

sdrucciolare (sdroot-chō-lä′-rĕ), *I.* To slide the fingers along the strings or the keys of an instr., hence the noun **sdrucciolamen′to,** and the adjective, **sdrucciolato** (ä′-tō).

se (sā), *I.* If, as, etc. **se bisogna** (bē-sōn′-yä). If necessary. **se piace** (pĭ-ä′-chĕ). If it please (you).

sea-trumpet. Marine trumpet.

sec (sĕk), *F.*, **secco** (sĕk′-kō), *I.* Dry, unornamented, cold, sharp. Vide RECITATIVO. **à table sec** (ä tăb′l sĕk). Without accompaniment.

seccarara (sĕk-kä-rä′-rä), *I.* Neapolitan dance.

sechs (zĕkhs). Six. **S.-achteltakt.** 6-8 time. **S.-vierteltakt.** 6-4 time

Sechs′er, sechstaktiger (täk-tĭkh-ĕr) **Satz,** *G.* A passage or period in 6 measures. **sechstheilig** (tī′-lĭkh). Six-fold, e. g., in 6 parts.

sechszehn (zĕkhs′-tsān), *G.* Sixteen. **S.-tel.** 16th note. **S.-telpause** (pow-zĕ). 16th rest. **S.-füssig** (füs-sĭkh). 16-ft. pipe.

second(e) (in *F.* sŭ-kôṅ(d)), **seconda** or **o** (sā-kôn′-dä), *I.*, **Secunde** (zā-koon′-dĕ), *G.* 1. *As a noun*, (a) The interval (q. v.) between a tone and the next above or below. (b) Alto voice or part. (c) **secondo.** 2d part or player in a duet. (d) **chord of the second** (**Secund′akkord**). 6–4–2 chord. 2. *As an adjective*, (a) Lower in pitch, as 2d string. (b) Of lower rank or importance, as 2d violin. **seconde dessus.** 2d soprano, **secon′da don′na,** etc. (c) Higher, as the 2d space of a stave. (d) Second in order, as **seconde fois,** subject, etc. **secondan′do.** Following.

secondaire, temps (tāṅ-sŭ-kôn-dăr′), *F.* Weak beat.

sec′ondary. Subordinate (of chords or themes), related (of keys).

sec′tio can′onis, *L.* "The section of the canon." The mathematical division of a string, upon a monochord.

sec′tion. Portion of a composition, variously used as (a) Half a phrase, (b) what is often called a phrase, (c) a group of periods with a distinct completeness. Vide FORM.

sec′ular music. Music that is not sacred.

Secun′de, *G.* Vide SECOND.

secun′dum ar′tem, *L.* According to art or rule.

sedecima (sā-dā′-chē-mä), *I.* and *L.* Sixteenth. 1. Interval. 2. Stop.

Seele (zā'-lĕ), *G.* 1. Soul, feeling. 2. Sound-post. **Seelenamt** (sā'-lĕn-ämt) or **-mes'se.** Requiem.

seer. Bard or rhapsodist.

segno (sān'-yō), *I.* A sign :S:. **al s.** (return), "to the sign." **dal s.** (repeat) "from the sign," to the *Fine.*

segue (sā'-gwĕ), *I.* 1. Follows, now follows, as *s. la finale.*—The finale now follows. 2. In a similar manner, to that which precedes. 3. Go on; *s. senza rit*, go on without retarding.

seguendo (sĕ-gwĕn'-dō), **seguen'te,** *I.* Following next. **seguenza** (sā-gwĕn'-tsä). A sequence.

seguidilla (sā-gwē-dēl'-yä), *Sp.* Spanish dance in 3-4 time, usually slow and in minor, with vocal and castanet or guitar accompaniment.

seguite (sĕ-gwē'-tā), *I.* Plural of segue.

seguito (sĕ-gwē'-tō), *I.* Followed, imitated.

sehnlich (zān'-lĭkh), *G.* Longing(ly).

Sehnsucht (zān'-zookht), *G.* Desire, longing. **s.-svoll.** Full of longing. **sehnsüchtig** (zān'-zükh-tĭkh). Longingly.

sehr (zār), *G.* Very much.

sei (sā'ē), *I.* Six.

Seitenbewegung (zeit'-ĕn-bĕ-vā'-goongk), *G.* "Side-wise," i. e., oblique motion (q. v.). **Seitensatz** (zäts). A "side-piece"; episode, or second subject.

seizième (sĕz-yĕm), *F.* Sixteenth.

Sekunde (zĕ-koon'-dĕ), *G.* Second. **sekundi(e)ren** (dē'-rĕn). To play a second part.

selah (sā'-lä), *Heb.* A term used perhaps to mark a pause or a place for the priests to blow the trumpets.

sem(e)iog'raphy. Notation by signs or notes.

semeiomelodicon (zā-mī'-ō-mĕ-lōd'-ĭ-kōn). A device inv. by Fruh, 1820, for aiding beginners; it consists of a series of note-heads which the finger presses, producing the corresponding tone.

semi (sĕm'-ĭ), *L.* and *I.* Half. **s. biscroma.** 32d note. **semibreve rest.** Whole rest. **s. chorus.** A chorus to be sung by half of the voices. **s. cro'ma.** A 16th note. **semidemisemiquaver (rest).** 64th note (or rest). **s. diapa'son, diapen'te, diates'seron, di'tonus** (or **di'tone).** Diminished or minor octave, fifth, fourth, third. **semidi'tas.** The diminution due to a stroke through the time-signature. **semidi'tone, semi-fusa,** or **semiquaver.** 16th note. **semigrand.** Small grand piano. **s. min'im(a).** Quarter note. **semipausa** (pä'-oo-zä) Whole rest. **semiserio** (sā'-rĭ-ō). Serio-comic. **s. sus'pirium.** Quarter rest. **s. trillo.** Inverted mordent.

sem'itone, *E.*, **semito'nium,** *L.*, **semituono** (sĕ-mĭ-too-ō'-nō), *I.* A half-tone, smallest interval written.

semito'nium mo'di. The leading note. **s. fic'tum (naturale).** A chromatic (diatonic) half-tone.

semi-tonique (tô-nēk'), *F.* Chromatic.

semplice (sĕm'-plĭ-chĕ), *I.* Simple. **semplicità** (sĕm-plē-chĭ-tä'). Simplicity. **semplicemen'te.** Plainly, without ornament. **semplicis'simo.** With utmost simplicity.

sempre (sĕm'-prĕ), *I.* Always, continually, throughout.

sen'net. Old *E.* Repeating a note seven times.

sensibile (sĕn-sē'-bĭ-lĕ), *I.* Sensitive, expressive. **nota s.** Leading note. **sensibilità** (bē-lĭ-tä'). Feeling. **sensibilmen'te.** Expressively.

sensible (in *F.* säṅ-sēbl). Leading note, usually **note s.**

sen'tence. 1. An interlude strain in the Anglican Church service. 2. Short anthem. 3. Passage, or phrase.

sentimen'to, *I.* Feeling, sentiment.

senza (sĕn'-tsä), *I.* (Without, sometimes followed by the infinitive with or without **di,** as *s.* (*di*) *rallentare*, without retarding.

separa'tion. 1. A device for keeping the great organ-stops from speaking. 2. A passing note in a tierce.

sept-chord. Chord of the 7th.

Septdezime (zĕpt-dā′-tsē-mĕ), *G.* A 17th.

septet (sĕp-tĕt′), *E.*, **septet′to,** *I.*, **Septett** (zĕp-tĕt′), *G.* Composition for seven voices or instruments.

septième (sĕt-yĕm), *F.*, **Septime** (zĕp′-tē-mĕ), *G.* Interval of a seventh. **Sep′timenakkord.** Chord of the seventh.

septimole (mō′-lĕ), **septio′le, septo′-le, sep′tuplet,** *L.* and *I.* A group of seven equal notes.

septuor (sĕp-tü-ôr) *F.* Septet.

sequence (in *F.* sā-käṅs), **Sequenz** (zā-kvĕnts′), *G.*, **sequenza** (sĕ-kwĕn′-tsä), *I.* 1. The repetition at least three times in succession of a musical pattern, a *melodic* or *harmonic* design, it may proceed chromatically or by whole tones. Vide ROSALIA. 2. A R. C. Church poem (Pro′sa) of the 9th century adopted to the long coda (or sequentia) of vocalising on the vowels of the Hallelujah. In 1568 Pope Pius V. abolished all but these five: Victimae paschali laudes; Veni Sancte Spiritus; Lauda sion Salvatorem; Stabat Mater; Dies irae. These are still in use (vide also the separate titles).

ser′aphine (or **-a**). An early harmonium.

serenade, *E.*, **sérénade** (sā-rā-năd), *F.*, **serenata** (sā-rĕ-nä′-tä), *I.* "Evening music." 1. An open-air concert under the window of the person addressed. 2. An instrumental piece of like character. 3. A dramatic cantata of the 18th cent. 4. A composition in chamber-style of several movements.

sereno (sĕ-rā′-nō), *I.* Serene.

sérieusement (sā-rĭ-ŭz′-mäṅ), *F.* Seriously.

serinette (sŭr-ĭ-nĕt′), *F.* A bird-organ used for training birds to sing tunes.

sering′hi (sĕ-rēn′-gē), *Hin.* Hindu violin.

serio (**-a**) (sā′-ri-ō), **serio′so,** *I.* Serious, grave.

ser′pent, serpente (sĕr-pĕn′-tĕ), **serpento′no,** *I.* 1. Long curved wood-instr. of coarse tone and compass of 2 octaves. It is practically obsolete, having yielded to the tuba. The **serpentcleide** is wooden but much like the ophicleide. The **contra-serpent,** descended to E♭. 2. A reed-stop.

ser′vice. The music for a complete set of the solo and chorus numbers used in the Anglican Church ritual for morning and evening prayer and communion: Venite exultemus, Te Deum, Benedicite, Benedictus dominus, Jubilate, Kyrie, Credo, Sanctus, Agnus Dei, Benedictus fui venit, Gloria magnificat, Cantate Domino, Nunc dimittis, Deus misereatur (vide the separate titles).

sesqui (sĕs′-kwĭ), *L.* Latin prefix "a whole, and a half" joined with **al′tera, ter′za, quar′ta,** etc., it expresses a kind of ratio. **sesquialtera** (sĕs-kwĭ-äl′-tĕ-rä) 1. The ratio of a perfect fifth which includes one and a half to one (3 : 2). 2. A 2 to 5 rank mixture-stop producing the 3d, 4th, and 5th partials. **sesquino′na.** Lesser, whole tone (ratio 9 : 10). **s.-octa′va.** Greater whole tone (8 : 9). **s.-ter′tia.** Perfect 4th (3 : 4). **s.-quar′ta.** Major 3d (4 : 5). **s.-quin′-ta,** or **s.-tone.** Minor 3d (3 : 4).

sesto (sĕs′-tō), *I.* Interval of a sixth.

sestet (sĕs-tĕt′), *E.*, **sestet′to,** *I.* Sextet.

sestina (sĕs-tē′-nä), **sesto′la,** *I.* A sextole.

sette (sĕt′-tĕ), *I.* Seven.

settimo (sĕt′-tĭ-mō), *I.* Interval of a seventh. **settimo′la.** A septimole.

Setzart (zĕts′-ärt), *G.* Style of composition. **Setzkunst** (koonst) Art of composition. **Setzstück.** Crook.

seul(e) (sŭl), *F.* "Alone," solo.

seventeenth′. 1. Two octaves plus a tierce. 2. A tierce-stop.

sev′enth. Vide INTERVAL, CHORD.

severamente (sĕ-vār-ă-mĕn′-tĕ), *I.* Strictly. **severità** (sĕ-vā-rĭ-tä′). Exactness, strictness.

sext. 1. Interval of a 6th. 2. Vide HORAE. 3. A compound stop with 2 ranks a 6th apart.

sex'ta, *L.* Sixth; interval of a 6th.

Sexte (zěx'-tě), *G.* 1. Sixth. 2. A stop with two ranks.

sexquial'tera. Vide SESQUI.

sextet', *E.*, **Sextett',** *G.*, **sextuor** (sěx-tü-ôr), *F.* A composition for six voice-parts, or instrs. Usually a composition in sonata form for six instruments.

sext'ole, sex'tolet, sex'tuplet, *L.* A group of six equal notes. The **false s.** is a double triplet.

sex'tuple measure. Compound double measure.

sex'tus, *L.* Sixth.

sf. Abbr. of Sforzando.

sfogato (sfō-gä'-tō), *I.* "Exhaled." A lightly executed note. **soprano s.** A high voice.

sforza (sfôr'-tsä), *I.* Force. **sforzan'do, sforzato** (ä'-tō). "Forced," of a particular chord or note to be struck with immediate emphasis. If followed by a softer tone, it is **sfp.**, or **fzp. sforzare la voce.** To overstrain the voice. **sforzatamen'te.** Energetically.

sfuggito (sfood-jē'-tō), *I.* Avoided. Vide CADENCE.

sfumato (sfoo-mä'-tō), *I.* Exhausted (of breath).

sgallinacciare (sgäl-lĭ-nä-chä'-rě), *I.* To sing like a rooster (galinaccio).

shade. 1. To place anything near enough to the tip of a pipe to affect its vibration. 2. To observe gradations of force in executing music.

shake. 1. Trill. **double s.** Simultaneous shakes as on sixths or thirds. **passing s.** A short trill. **prepared s.** A shake preceded by introductory notes. **shaked graces.** The beat, backfall, cadent, elevation, and double Relish. Vide GRACE.

shalm. Shawm.

sharp. 1. A character (♯) raising the following note a half-tone; if in the signature, raising every note on the line or space it occupies. The **double s.** (×) marks an elevation of two half-steps. 2. *As an adj.* (a) Too high in pitch. (b) Augmented or major (of intervals). (c) With sharps in the key-signature. (d) Shrill (of stops). (e) A black piano-digital; also any white digital regarded as a semitone above another. **to sharpen,** or **sharp.** To raise the pitch a semitone.

shawm. 1. Ancient Hebrew wind-instr., supposed to be of the reed class. 2. An early form of the oboe with double reeds in a mouthpiece; it still persists in the chanter of the bagpipe. 3. Vide CHALUMEAU.

shem'inith, *Heb.* 1. A stringed instr. 2. Species of music. 3. Section.

shepherd's flute. A short flute, blown through a lip-piece at the end.

shift. 1. A change of the left hand's position on the violin, etc. (vide POSITION), **half-shift** being the 2d position, **whole s.** the 3d, the **double s.** the 4th. 2. Any position except the first, hence "**on the shift**" and **shifting.**

shiv'aree. Corruption, probably of charivari; a grotesque discordant serenade with an orchestra of tin pans, cat-calls, etc., to bridal couples or to other objects of general ridicule. Philip Hale quotes from Gabriel Peignot's "Histoire morale, civile, politique, et littéraire sur Charivari, depuis son origine vers le iv^{e} siècle," the exact make-up of such an orchestra for a town of 15,000 or 20,000 inhabitants; "12 copper kettles, 10 saucepans, 4 big boilers, 3 dripping-pans, 12 shovels, and 12 tongs, 12 dish covers for cymbals, 6 frying-pans and pipkins, 4 warming-pans, 8 basins, 6 watering-pots, 10 hand-bells and mule bells, 4 strings of bells, 2 tambourines, 1 gong, 1 or 2 empty casks, 3 cornets-à-bouquins, 3 big hunting horns, 3 little trumpets, 4 clarinets (badly keyed), 2 oboes, ditto, 2 whistles (these will be enough), 1 musette, 4 wretched violins to scrape, 2 hurdygurdies, 1 marine-trumpet (if you can find one), 4 rattles, 10 screeching voices, 8 howling voices, 3 sucking pigs, 4 dogs to be well whipped. This is all that is necessary. I can assure you that when all this is vigorously set a-going at the same time, the ear will experience all desirable joy."

sho'far. A Heb. trumpet.

short. Vide METER, MORDENT, APPOGGIATURA, SCORE, SHAKE, OCTAVE.

shut'ter. One of the blinds of a swell-box. Vide ORGAN.

si (sē), *F.* and *I.* 1. The note or key of B. 2. Vide SOLMISATION. 3. One (cf. French **on**), almost equal to "**you**," as **si leva.** One lifts, you lift. **si piace.** One pleases, if you please, etc.

sib'ilus, *L.* A little flute.

Siciliana (sē-chē-lĭ-ä'-nä), or **-o,** *I.*, **Sicilienne** (sē-sēl-yĕn), *F.* A Sicilian peasant dance of slow pastoral nature in 6-8 or 12-8 time. **alla s.** In Siciliana style.

side-drum. Vide DRUM.

side-beards. Vide BEARD.

Sieb (zēp), *G.* Sound-board.

sieben (zē'-bĕn), *G.* Seven. **S.-pfeife.** Pan's pipes. **S.-klang.** Heptachord. **Siebente** (zē'-bĕn'-tĕ). Seventh. **Siebenzehnte** (zē'-bĕn-tsān-tĕ), *G.* Seventeenth.

Siegesgesang (zēkh'-ĕs-gĕ-zäng), or **Siegeslied** (lēt), *G.* Triumphal song. **Sieges marsch.** A triumphal march.

si(e)fflöte (zēf'-flā-tĕ), *G.* A 1 or 2 ft. stop of the Hohlflute species.

siffler (sĭf-flā), *F.* To whistle. **sifflet** (sĭf-flā). 1. A whistle. **s. de pan.** (päṅ). Pan's pipes. **s. diapa'son.** 1. Pitchpipe. 2. A cat-call.

Signalhorn (zēkh-näl'-hôrn), *G.* A bugle. **Signalist** (lēst). Trumpeter.

sign, musical. One of the numerous devices for expressing music visually. Vide chart, SIGNS AND SYMBOLS.

signatur (zēkh'-nä-toor), pl. **-en,** *G.*, **sig'nature,** *E.* 1. The tabulation at the beginning of a composition section or stave, showing (a) the key of the piece (*key-signature*), with such tones as are to be sharpened or flattened unless otherwise marked. (b) The governing time or rhythm (*time-signature*). 2. In Germany a figured bass sign.

signe (sēn'-yŭ), *F.* Sign, as **s. accidental.** An accidental. **s. de silence** (dŭ sē-läṅs). 1. A rest. 2. Vide SEGNO.

sig'net. Sennet.

sig'num, *L.* Sign.

siguidilla (sē-gwē-dēl'-yä), *Sp.* Seguidilla.

Silbendehnung (zēl'-bĕn-dā-noongk), *G.* Singing a syllable to more than one note.

silence (sē-läṅs), *F.*, **silenzio** (sē-lĕn'-tsĭ-ō), *I.* A rest.

sillet (sē-yā), *F.* Nut. **petit s.** The nut at the neck of violins, etc. **grand s.** That at the tailpiece.

silver trumpet. Chatsoteroth. Many instrs. and strings are made of silver.

sim'icon, *Gr.* 35-stringed harp.

sim'ilar. Vide MOTION.

simile (sēm'-ĭ-lĕ), *I.*, **simil'iter,** *L.* Similarly. An indication that a certain manner of pedalling or playing is to be continued till otherwise indicated.

simp'la, low, *L.* Quarter note.

simple, *E.* (in *F.* säṅ-pl). 1. Not compound (of intervals). Vide COUNTERPOINT, IMITATION, RHYTHM, etc. 2. Plain, easy. 3. Without valves. **simplement** (säṅ-plŭ-mäṅ). Simply.

sin (sĭn), *I.* As far as. Vide SINO. **sin al.** As far as the.

sincopa (sĭn'-kō-pä), or **-e,** *I.* Sincopation.

sinfonia (sĭn-fō-nē'-ä), *I.*, **Sinfonie** (in *G.* zēn-fō-nē' ; in *F.* săṅ-fō-nē). 1. Symphony. 2. In early operas, overture. **s. pittor'ica.** Descriptive symphony. **s. concertan'te, concerta'ta, concertate** (tä'-tĕ). Concerto for many instrs., a concerto symphony. **s. da cam'era.** Chamber quartet.

singen (zĭng'-ĕn), *G.* To sing, to chant. **Singakademie** (ä-kä-dĕ-mē'), **-anstalt** or **-verein.** Vocal society.

Singart (zĭng'-ärt). Vocal art. **S. chor.** Choir.

THE MUSICAL GUIDE

SIGNS AND SYMBOLS

(*See also* GRACES *and* NOTATION.)

NUMERALS AND ACCENTS.

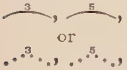
1, 2, 3, etc. See CHORD, METRONOME, FINGERING, TEMPO and REST.

8, 8va. See OTTAVA.

2′, 4′, 8′, 16′. See FOOT.

①, ②, etc. See HARMONIUM.

$\frac{2}{4}$, $\frac{3}{4}$, $\frac{6}{8}$, etc. See TEMPO.


See TRIPLET, QUARTOLE, etc.

a′, A′, b″, B″, etc. or **a^1, b^2, a^3, C_1, C_2, etc.** **$\underline{a}$, $\bar{\bar{a}}$, etc.** See PITCH.

4-tette, 5-tette, etc. Quartette, Quintette, etc.

1-ma, 2-da, etc. Prima (Seconda, etc.) volta.

Man. 1. The Great Organ.

Man. 2. The Choir Organ.

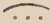
6̸, 5̸, etc. **I, II, II$_7$, VII^0, etc.** See CHORD.

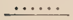
O. 1. Open string. 2. See HARMONIC. 3. Tasto solo. 4. The heel, in organ-playing. See below.

DOTS, COMMAS, CURVES, LINES, ETC.

• See DOT and NOTATION.

• Staccato.


Slightly staccato.


Slightly staccato and marcato.

ǃ ǃ Very staccato. Martellato.

—•— Forte tenuto.

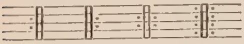
——— or ········ Placed under notes sung to one syllable; in Tonic Sol-fa, placed under the letters.

𝄐 Fermate.

÷ or // Abbreviation indicating a repetition of the figure preceding, or of the previous measure(s) or part of a measure.

•S• :𝄋: Presa.

𝄋 :𝄋: ⊕ 𝄌 Segno.


Repeat.

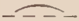
× or + Thumb (pfte.-music).

♯ ♭ ♮ Sharp, Flat, Natural.

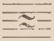
× Double-sharp.

ʼ or // // or ∨ ∨ Breathing-place.

— Tenuto. Pesante.


Mezzo legato.

⌒ Bind. Slur. Tie.


Sign of a measure where no bar is required.

> ∧ ∨ < 1. Forte-piano (*fp*). 2. Rinforzando. 3. Sforzato (*sf*).

∧ ∨ or o ∧ or ‿ ∨ Heel and toe; in organ-playing placed above the notes for the right foot; below, for the left.

∧ ‿ ∧ Slide the toe to the next note.

∨ — ∧ Change toes on the same note.

∨ ∨ 1. Up-bow. 2. Breathing place.

∧ Down-bow in 'cello music.

⊔ ⊓ Down-bow on the violin.

⊓ ⊔ 1. In organ music, alternately heel and toe of the same foot. 2. Bind.

DICTIONARY OF TERMS

⌈ Notes thus connected are to be played with the same finger or hand; or to be sung *divisi*.

▭ Pesante.

{ Brace.

— or —. Notes so connected are to be played with the same hand, or continue a melody or a resolution from one staff to another.

〰〰 Sign of the continuation of a TRILL (q.v.) or of ALL' OTTAVA (q.v.).

⌇ Arpeggio. A chord preceded by this mark is to be played broken.

〰 〰 or √ Direct.

〰 Inverted Mordent.

〰 Mordent.

tr 〰〰 etc. Trill.

∾ Turn.

✱ ⊕ + Release damper-pedal.

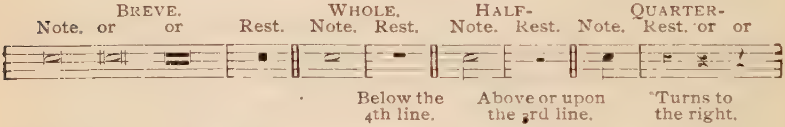
⌊—⌋ or ⌊_⌋ A recent improved sign marking exactly the points where the pedal is to be pressed and released.

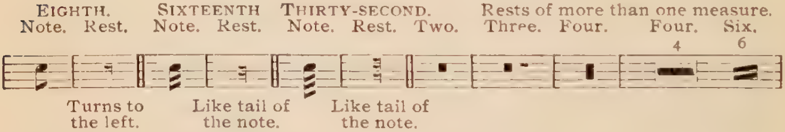
ǫ Thumb-position on the 'cello.

< Crescendo.

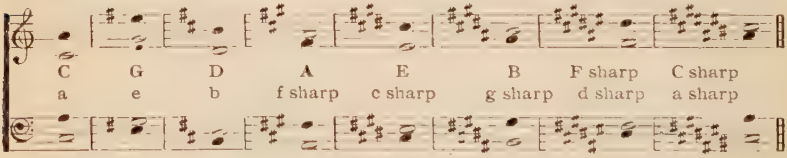
> Diminuendo.

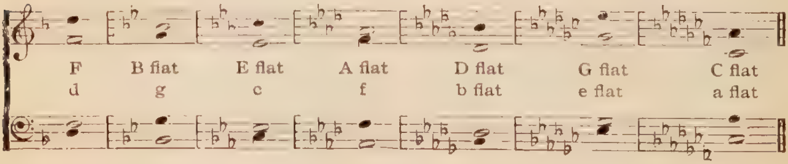
NOTES. RESTS, AND SIGNATURES.





KEY SIGNATURES.—Capital letters indicate Major keys; small letters, the relative Minor keys which use the same signatures. White notes indicate the tonics of Major keys; black notes, the tonics of Minor keys.





singbar (zĭng'-bär). Singable. **singend** (zĭng'-ĕnt). Cantabile. **Sing (e)-tanz** (tänts). Dance-song. **Singfuge.** Vocal fugue. **Singmärchen** (mār'-khĕn). A ballad. **Singmani(e)ren** (mä-nē'-rĕn). Vocal embellishment. **Singschauspiel** (show-shpēl). Drama with songs. **Singschule** (shoo-lĕ). Vocal school or method. **Singspiel** (shpēl). 1. The original form of German opera in the 18th cent. Simple tunes were given to peasants, etc., florid songs to the aristocracy. (Vide J. A. HILLER in the B. D.) **Singstimme.** Voice, vocal part. **Singstück, Singweise.** Air, melody.

singhiozzando (sĭn-gĭ-ôd-zän'-dō), *I.* Sobbing.

sin'gle-action. Vide HARP.

single-chant. A simple melody to one verse of a psalm.

siniestra (sē-nĭ-ās'-trä), *Sp.*, **sinistra** (sĭn'-ĭs-trä), *L.* (in *I.* sē-nēs'-trä). Left (hand). **colla sinistra (mano).** With the left hand. **sinis'trae,** *L.* Vide TIBIA.

sink'apace. A five-step dance. Cinquepace.

sino (sē'nō), *I.* To, as far as; usually **sin'al.**

si'ren, *E.*, **Sirene** (zē-rā'-nĕ), *G.*, **sirène** (sē-rĕn'), *F.* 1. A mythological being whose vocal powers captivated the human beings on whom she preyed; hence, a prima donna. 2. An instr. for counting vibrations.

Sir Roger de Coverley. An imaginary gentleman of the old school described by Addison; hence an English country-dance in 9-4 time.

sirventes (sēr-vänt'), *F.* Troubadour songs of homage.

sistema (sēs-tā'-mä), *I.* Staff.

Sister (zēs-tĕr), *G.* Old 7-stringed guitar.

sis'trum, *L.* An ancient inst., consisting of an iron frame with a number of movable rings; when shaken or struck it sounded.

sit'ar. Hindu guitar.

sito'le. Citole.

Sitz (zĭts), *G.* Position, place.

six (in *F* sēs). Six. Vide METER; 6-8 time, that in which there are six-eighth notes, the accent resting on the first and fourth. **six pour quatre** (poor kătr). Sextuplet.

sixte (sēkst), **sixième** (sēz-yĕm), *F.* A sixth.

sixteenth note. A semiquaver; one-fourth of a quarter note. **sixteenth rest.** A pause of equal duration.

sixth. 1. An interval (q. v.). 2. A chord. **chord of the s.** or **s. chord.** The first inversion of a chord (q. v.). chord of the **added s.** (**de la s. ajoutée**). Subdominant triad, with sixth added as f-a-c-d. Vide ALTERED. **little sharp s.** The 2d inversion of the seventh on the second degree. **extreme s.** Vide EXTREME and ALTERED. **six-four, six-five,** etc. Vide CHORD.

sixtine (sēx-tēn'), *F.* Sextuplet.

sixty-fourth (note). A hemidemisemiquaver. **s. rest.** A pause of equal duration.

Skalde (skäl'-dĕ), *G.* Vide SCALD.

skim'mington. A shivaree described in Hardy's novel "The Mayor of Casterbridge."

skip. A progression exceeding a whole step.

Skizze (skĭts'-zĕ), *G.* Sketch, a short piece.

slancio (slän'-chō), *I.* Vehemence.

slargando (slär-gän'-dō), **slargando'si,** *I.* Enlarging, gradually slower.

slentan'to, *I.* Becoming slower.

slide. 1. A movable tube in the shape of a U, used in the **slide-trumpet, slide-horn,** and the **trombone** (q. v.). 2. A grace of two or more notes moving diatonically. 3. A portamento. 4. A sliding lath strip which cuts off a rank of pipes from the wind, also **slider.** 5. **tuning-s.** A sliding pitch-pipe sounding thirteen semitones. **sliding-relish.** 6. An old grace, a slide (2).

slo'gan. Highland war-cry or rallying word.

slur. 1. A curved line above or beneath two or more notes, which are, (a) to be played legato, (b) to be sung to one syllable, hence **slurred** as opposed to *syllabic* melody.

small octave. Vide PITCH.

smaniante (smä-nĭ-än′-tĕ), **smaniato** (ä′-tō), **smanio′so,** *I.* Frantic.

sminuendo (smē-noo-ĕn′-dō). Diminishing. **siminuito** (smē-noo-ē′-tō). Softer.

smoran′do, *I.* Dying away.

smorfioso (smôr-fĭ-ō′-zō), *I.* Affected.

smorz. Abbr. of **smorzando** (smôr-tsän′-dō), *I.* Dying away. Extinguished.

snap. Vide SCOTCH.

snare-drum. Side-drum. Vide DRUM.

snuff-box. 1. A musical box combined with a snuff-box. 2. A famous waltz written for it.

soave (sō-ä′-vĕ), **soavemen′te,** *I.* Suave(ly), sweet(ly).

sobb. Damping (on the lute).

sock′et. The round joint which holds the mouthpiece of a clarinet.

soggetto (sôd-jĕt′-tō), *I.* Subject, theme, motive. **s. invariato** (ä′-tō). The invariable subject. **s. variato** (vä-rĭ-ä′-tō), *I.* Variable subject of a counterpoint.

sognando (sōn-yän′-dō), *I.* Dreamy.

soh. Tonic Sol-fa, for Sol.

sol (sōl). 1. Vide SOLMISATION. 2. The note G in France and Italy.

sola (sō′-lä), *I.* Alone, solo.

solem′nis, *L.* Solemn.

solenne (sō-lĕn′-nĕ), **solennemen′te,** *I.* Solemn(ly). **solennità** (ĭ-tä′). Solemnity.

solfà (sōl-fä′), *I.* 1. Gamut; scale. 2. A bâton. 3. Time, a *bat′tere la* **s.,** to beat time.

solfa, *E.* 1. Solmisation (q. v.). 2. Solfeggio. 3. To sing in solmisation or solfeggio. 4. Vide TONIC SOL-FA.

solfège (sŭl-fĕzh), *F.*, **solfeggio** (sôl-fĕd′-jō), *I.* Exercise for the voice in solmisation or on one syllable. **solfeggiare** (sôl-fĕd-jä′-rĕ), *I.*, **solfeggi(e)ren** (zôl-fĕd-jē′-rĕn), *G.*, **solfier** (sŭl-fĭ-ā), *F.* To sing a solfeggio.

soli (sō-lē), *I.* 1. Plural of solo. 2. A passage played by one performer to each part.

sol′id. Of a chord not *broken* (q. v.).

so′list. Soloist, solo-player.

solito (sō-lē′-tō), *I.* Usual. **al s.** As usual.

sollecito (sôl-lā′-chē′-tō), *I.* Careful, exact.

solmisation. "The singing of the syllables *do*, *re*, **sol, mi,** etc." A venerable method of teaching and singing scales and intervals ascribed to Guido D'Arezzo (or Aretinus). It is a convenient crutch for those who are not going far; but must soon be discarded.

Greek music (Vide MODES) divided the complete scale into groups of four consecutive degrees or *tetrachords.* Guido or a disciple divided it into groups of six degrees, or *hexachords.* It happened that the initial syllables of the six phrases of a certain familiar hymn to St. John formed the ascending scale of one of these hexachords (the one called *naturale*). The device was hit upon (as an aid for weak memories) of using these syllables as names of the notes; hence the notes of this hexachord began to be called ut, re, mi, fa, sol, la. (The hymn ran as follows: "*Ut* queant laxis, *Re*sonare fibris *Mi*ra gestorum *Fa*muli tuorum *Sol*ve polluti *La*bii reatum, Sancte Johannes.") It was later found convenient to use these syllables for other hexachords, the *ut* being movable. A crude form of modulation was developed called *mutation.* When the modern scale came into play early in the 17th cent. it brought into use the heptachord or scale of seven degrees. A new syllable *si* was therefore devised and the so-called *Aretinian syllables,* used for singing in all the keys; *ut,* being always the tonic, *sol,* the dominant, etc. The syllables have persisted for primary use and for vocal exercises ever since. In many countries they have been since used as the definite names of the notes of the scale of C, except that the syllable *do* (being more easily sung) has displaced *ut* except in France, since its first use (perhaps by Bononcini), in 1673. This is the only change that has been accepted among the many that have been advocated, such as the *bocedisation*, or *bodisation* (bo, ce, di, ga, lo, ma, ni) of Waelraut, 1550 (Pedro d'Urenna in 1620 proposing ñi for si), and the *bebisation*, or *labecidation* (la, be, ce, de, me, fe, ge)—satirically called *labisation*—of Hitzler in 1628. The *damenisation* (da, me, ni, po, tu, la, be) of Graun, 1750, was not for solmisation but for use in place of words in vocalising.

solo (sō'-lō), *I.* 1. As adjective, "alone." 2. A passage or composition for a single voice or instr. **violino solo** may mean either "violin only"; or the solo (i. e., leading) vln. **solo-organ.** A manual of the organ (q. v.). **solo pitch.** A scordature (q. v.) used by a soloist. **solo quartet.** A group of four soloists; a composition for such a group; a solo with 3-part accompaniment. **solo-stop.** Vide STOP. The word is used in compounds of various languages, as **Solo-sänger,** *G.* Solo-singer, etc.

solomanie (sō-lō-mä-nē'). A Turkish flute, without reed.

sombrer (sôṅ-brā), *F.* To give a sombre, veiled tone.

somma (sôm'-mä), *I.* Greatest, highest, extreme.

Sommer'ophone. A bombardon-like instr. inv. by Sommer of Weimar, 1843 (also called *euphonion*, *euphonic horn*).

son (sôṅ), *F.*, **son** (sōn), *Sp.* Sound. **s. harmonique** (sō-năr-mō-nēk). Harmonic.

sonabile (sō-nä'-bĭ-lĕ), **sonante** (nän'-tĕ), *I.* Sounding, sonorous.

sonare (sō-nä'-rĕ), *I.* To sound; to ring; to play. **s. alla mente.** To improvise.

sonata (sō-nä'-tā), *I.*, **Sonate** (in *F.* sō-năt, in *G.* zō-nä'-tĕ). Music "sounded or played" as opposed to music sung (*cantata*). Originally any instrumental piece, as **s. da chiesa.** For church. **s. da camera.** For the salon. Later the term was applied to a group of three to five dance-tunes of varied rhythms. The treatment came to be less and less lyrical and more and more thematic (q. v.). Such were Bach's organ and violin sonatas. The very human Haydn added a lyric interest as contrast in the form both of counter-themes to the principal theme and of separate movements of melodious character. Mozart made no formal change but added more human interest and warmth. The sonata now consisted of 3 or 4 movements; first an allegro written on what is confusedly called the sonata-form (the editor suggests "sonata-formula" (q. v.) as a substitute term for describing the structure of this one movement, retaining the word "sonata-form" for the entire group of movements); second, a slow movement; third a minuet; fourth, a rondo, or finale on the same formula as the first movement. Beethoven substituted for the minuet a light and witty scherzo (q. v.); other composers have made other substitutions. This general group of varied movements and moods is applied to many forms, notably the symphony, the classic overture, the concerto, the string quartet, and chamber-music generally, which are hence said to be "in sonata-form." The **sonata-formula, sonata-piece,** or **Sonatasatz** (zäts), the structure of the first movement, marks the highest period of classic formalism. It is described under Form (q. v.). The word is qualified in many ways as *grand*, a highly elaborate form, *double*, for two solo instrs. A short easy composition with few movements and little development is called **sonatina** (sōn-ä-tē'-nä). **sonatil'la,** *I.*, **Sonatine** (zō-nä-tē'-nĕ), *G.*

sonatore (to′-rĕ), feminine **sonatrice** (trē′-chĕ), *I.* A man (or woman) instrumentalist.

sonevole (sō-nä′-vo-lĕ), *I.* Resounding.

sonetto (sō-nĕt′-tō), *I.* A composition based on a poetic sonnet.

song. 1. A melody for voice. 2. Lyric piece for any instr.

song-form. A structure of 3 chief sections, (a) a first theme, (b) a contrasting second theme, (c) a return of the first theme. In poems of many stanzas, the same air is commonly used for all the stanzas regardless of changed language and emphasis. This *strophic* treatment is discarded by more conscientious composers for a treatment in which each stanza is individually set to music with intelligent deference to its meaning. This is the *through-composed* or *durchkomponi(e)rt* (doorkh-kôm-pō-nērt′) style.

song without words. A lyric instrumental piece.

sonnante (sôn-näṅt), *F.* A scale of hanging steel bars struck with a hammer.

sonner (sŭn-nā), *F.* To sound. **s. le tambour** (lŭ tän-boor). To sound the drum, used of a jarring G string in the 'cello.

sonnerie (sŭn-rē), *F.* 1. Chime. 2. Military call.

sono (sō′-nō), *I.* Sound, tone.

sonomètre (sō-nō-mĕtr), *F.*, **sonome′ter.** 1. A monochord inv. by Loulis to aid piano-tuners. 2. A sounding-board with two strings for acoustic experiments.

sonore (sō-nôr), *F.*, **sonoro** (sō-nō′-rō), *I.*, **sonoramen′te.** Sonorous(ly). **sonoridad** (sō-nō-rĭ-dădh′), *Sp.*, **sonorità** (sō-nō-rĭ-tä′), *I.*, **sonorité** (sō-nō-rĭ-tā), *F.* Sonority.

sonor′ophone. A form of bombardon.

sonorous (sō-nō′-rous). Capable of musical sound; sounding.

so′nus, *L.* Sound, tone.

so′pra, *I.* Over, above, upon, before. **come s.** As above. **di s.** Above. **s. u′na cor′da.** On one string. **par′te di s.** Higher part. **s. dominante.** The dominant. **s. quinta.** Upper dominant. **s. to′nica.** Supertonic.

soprano (sō-prä′-nō), *I.* (pl. -i), **Sopran** (zō-prän′), *G.* 1. The highest kind of human voice, differing from the alto in lying chiefly in the "head-register"; this voice is typically a woman's voice, but is also found in boys. It occurs naturally in some men (called *falsetti*, *alti naturali*, or *tenorini*), but was obtained artificially in others (called *evirati*, *castrati*), particularly in the last century when the eunuch "artificial" sopranos achieved marvellous power and agility. The soprano voice has an average range from c′–a″ (Vide PITCH), the tones from f′ up being head-tones. The voice occasionally reaches lower, and often higher than this normal range, c‴, being not unusual. A voice that reaches f‴ or g‴ is phenomenal (Agujari sang c⁗ three octaves above mid-C). (Vide also **mezzo-soprano.**) Soprano voices are divided into the more powerful or *dramatic* (*drammat′ico*), and the flexible, and light or *lyric leggiero* (lĕd-jā′-rō) or *légier* (lā-zhā). 2. The part sung by the highest voice or the highest instrument. 3. The instr. which is the *highest* of its class (sometimes an extra high instr. is called **sopranino**). 4. The possessor of a soprano voice. **soprana chorda** (kôr-dä). The E string of a violin. **sopran′ist.** A male soprano. **soprano clef.** The C clef on the first line of the staff; sometimes used of the G clef.

sordo (sôr′-dō), *I.* Muffled, veiled tone. **sordamen′te.** Soft(ly).

sordellina (lē′-nä), *I.* A small 4-piped bagpipe.

sor′dine, *E.*, **Sordino** (sôr-dē′-nō, pl. -i, German pl. -en), *I.* 1. A small tone-softening device, damper or mute to set against piano-strings, in the mouth of a trumpet, or, on the bridge of a violin. 2. A kit. **con s.** In piano-playing "use the soft pedal"; in playing violin, horn, etc., "use the mute." **senza** (sĕn′-tsä), **s.** or **s. levato** (lĕ-vä′-tō). "Remove the mute or damper."

sordo′no, *I.*, **sordone** (sôr-dŭn), *F.*, **Sordun** (zôr-doon′), *G.* 1. Obs. bombard of 5 sizes, and 12 ventages. 2. An old stop. 3. In *G.* a trumpet-mute.

sorgfältig (zôrkh′-fĕl-tĭkh), *G.* Careful(ly).

sortita (sôr-tē′-tä), *I.* 1. Entrance aria. 2. Voluntary for close of service.

sospensione (sĭ-ō′-nĕ), *I.* Suspension. **sospensivamen′te.** Doubtfully.

sospiran′do, sospirante (rän′-tĕ), **sospirevole** (rā′-vō-lĕ), **sospiro′so,** *I.* 1. Sighing, doleful. 2. A sobbing catch in the breath.

sostenen′do, sostenen′te, *I.* Sustaining the tone.

sostenuto (sōs-tĕ-noo′-tō), *I.* 1. Sustained, prolonged, retarded. 2. Gradually retarded. 3. Andante.

sostinen′te, *I.* Used of instrs. with special device for sustaining tones.

sotto (sôt′-tō), *I.* Under, below. **s. voce** (vō′-chĕ). In an undertone. **s. dominan′te.** Sub-dominant.

soubass (soo-băs), *F.* Sub-bass.

souf′farah. Oriental reedless wind-instrs. in general.

soum. Burmese harp.

soufflerie (soof-flĕ-rē), *F.* The bellows action. **soufflet** (soof-flā). Bellows. **souffler** (soof-flā). To blow. **souffleur** (flŭr), fem. **souffleuse** (flŭz). 1. Organ-blower. 2. Prompter.

sound. Vide ACOUSTICS.

sound-board, sounding-board. 1. A thin resonant board which by sympathetic vibrations enlarges, enriches and prolongs the tone of the strings stretched across it (as in pianos, the belly of violins, etc.). 2. The cover of the wind-chest, **sound-body** or **box,** a resonance box; **s. bow,** the rim of a bell; **s. hole,** a hole in the resonance box to give communication from the resonance chamber to the air. **s. post.** Vide VIOLIN. **s. register.** A sound-recorder inv. in Paris, 1858. **s. waves.** The alternate condensation and rarefaction of air in vibration (q. v.).

soupape (soo-păp), *F.* Valve.

soupir (soo-pēr), *F.* A quarter rest. **demi-s.** 8th rest. **quart de s.** 16th rest. **huitième** (or **demi quart**) **de s.** 32d rest. **seizième.** 64th rest.

sourdeline (soor-dĕ-lēn), *F.* Sordellina.

sourdement (soord-mäṅ), *F.* In a subdued manner.

sourdine (soor-dēn), *F.* 1. Sordino. 2. A soft harmonium-stop. 3. Céleste pedal. 4. An old spinet.

sous (soo), *F.* Under, below. **s.-chantre** (shäṅtr). Subcantor. **s.-dominante.** Sub-dominant. **s.-médiante.** Sub-mediante. **s.-tonique.** Leading note.

soutenir (soo-tĕ-nēr), *F.* To sustain.

souvenir (soo-vĕ-nēr), *F.* Reminiscence.

Sp. Abbr. of **Spitz.**

space. The interval between 2 lines of the staff, or between 2 ledger lines.

spagnuola (spän-yoo-ō′-lä), *I.* The guitar.

spalla (späl′-lä), *I.* Vide VIOL.

spanisch (spän-ĭsh), *G.*, **spagnolesco** (spän-yō-lĕs′-kō), *I.* Spanish. **spanischer Reiter** (rī′-ter), *G.* Tones made by *running.* **spanisches Kreuz** (kroits), *G.* Double sharp.

spar′ta, spartita (spär-tē′-tä), or **-o,** *I.*, **Sparte** (spär′-tĕ), *G.* Partitura.

spartire (tē′-rĕ), *I.* To score; particularly to rescore an old work.

spassapensiero (pĕn-sĭ-ā′-rŏ), *I.* Jew's harp.

spasshaft (späss′-häft), *G.* Sportive(ly). **S.-tigkeit** (tĭkh-kīt). Sportiveness, playfulness.

spa′tium, *L.*, **spazio** (spä′-tsĭ-ō), *I.* A space.

spe′cies. Kind. Vide COUNTERPOINT.

Sperrventil, *G.* Vide VENTIL 2.

spezzato (spĕd-zä′-tō), *I.* Divided.

spianato (spĭ-ä-nä´-tō). 1. Legato. 2. Calm.

spiccato (spĭk-kä´-tō), *I.* Separated. pointed. Vide BOW.

Spiel (shpēl), *G.* Playing; style of playing. **S.-art.** 1. Style of performance. 2. Touch. **s.-bar.** Playable. **S.-leute** (loi-tĕ). 1. The drummer and fifers of a band. 2. Strolling players. **S.-manieren** (mä-nē´-rĕn). Ornaments, graces. **S.-oper.** Light opera. **S.-tenor,** etc. Light opera tenor, etc.

Spillflöte, *G.* Spitzflöte.

spina (spē´-nä), *L.* "Thorn," jack; quill of a spinet (q. v.).

Spin´delflöte, *G.* Spitzflöte.

spinet (spĭn´-ĕt or spĭ-nĕt´), *E.*, **Spinett** (spĭ-nĕt´), *G.*, **spinet´ta,** *I.* Obsolete and small square form of harpsichord, originally called the couched harp, later called **spinet,** from its quills, or **spinae.**

spirito (spē´-rĭ-tō), *I.* Spirit, energy. **spirituo´so, spirito´so, spiritosamen´te.** Spirited(ly).

spirituale (spē-rĭ-too-ä´-lĕ), *I.*, **spirituel** (spĭr-ĭ-too-ĕl´), *F.* Spiritual.

spis´si gravis´simi, *L.* Hypatoides—the deep sounds of the Greek system.

spis´sus, *L.* "Thick;" full (of intervals).

Spitz (shpĭts), *G.* Point (of bow), toe (of foot) **S.-flöte** (flā-tĕ). A soft stop with pointed pipes. **S.-quint.** Its quint. **S.-harfe** (här´-fĕ). Pointed harp. A small harp with strings on each side of its sounding-board.

spondau´lium. Greek hymn with flute.

spread. Open.

springing bow. Vide BOW.

spressione (ĭ-ō´-nĕ), *I.* Expression.

Sprung (sproongk), *G.* A skip. **s. weise** (vī-zĕ). By skip.

square. Vide ORGAN. **square B.** Vide B. **square piano.** Vide PIANO.

squil´la, *I.* A little bell. **squillan´te.** Tinkling.

srou´tis. The 22 degrees of the Hindu scale.

sta (stä), *I.* "Let it stand;" i. e., to be played just as it stands.

Stab´at Ma´ter Do´loro´sa, *L.* "The grieving Mother stood," a hymn on the Crucifixion, written by Jacoponus, 14th cent. Vide SEQUENCE.

stabile (stä´-bĭ-lĕ), *I.* Firm.

stac. Abbr. of Staccato.

staccare (stäk-kä´-rĕ), *I.* To play staccato.

staccato (stäk-kä´-tō), *I.* "Detached," used of short, non-legato notes or a touch which leaves the key or string immediately. This crispness is marked over the notes by round dots called **staccato marks;** it may be modified by a slur over the dots, or emphasised by small wedge-like dots. **staccatis´simo.** As staccato as possible.

Stadt (shtät), *G.* Town, city; used of a salaried municipal musician, as **S.-musikus, -pfeifer,** etc.

staff, stave. The five horizontal parallel lines on, between, above and below which the notes are placed, the pitch of the note being determined by the key-signature and the clef, from which the **s.** takes its name. The usual arrangement is a **bass s.** (with F clef) under a **treble s.** (with G clef); they form a continuous notation except for the middle C, which is sometimes given a line, making the **11-line** or **great s.** **s. notation** is opp. to alphabetical notation. The **Gregorian s.** had 4 lines.

Stahlharmo´nika (shtäl), *G.* Steel bars played (a) with a bow, **inv. by** Nobe, 1796, (b) with a hammer; more commonly **Stahlspiel** (shtäl-shpēl).

Stamentienpfeife (shtä-mĕn´-tĭ-ĕn-pfī´-fĕ), *G.* Vide SCHWEGEL.

Stamm (shtäm), *G.* Stem, trunk. **S.-akkord.** A chord in root position, unaltered and uninverted. **S.-ton.** Natural tone. **S.-tonleiter.** Key of C major.

stampita (stäm-pē´-tä), *I.* A song.

Ständchen (shtĕnt´-khĕn), *G.* Serenade.

Standhaftigkeit (shtänt´-häf-tĭkh-kīt), *G.* Firmness.

stanghetta (stän-gĕt´-tä), *I.* A bar.

sta'ple. The tube which holds the oboe's reed.

stark (shtärk), *G.* Strong, loud. **stärker** (shtĕr'-kĕr). Louder.

stave. Staff.

steam-organ. Calliope.

stec'ca, *I.* A choked and strained tone-production.

Stecher (stĕkh'-ĕr), *G.* Sticker. Vide ORGAN.

Steg (stākh), *G.* Bridge.

Stellung (shtĕl'-loongk), *G.* Position.

stem. The thin stroke attached to the head of a note.

stentan'do, *I.* Retarding. **stentato** (tä'-tō). Slow and forced.

step. A progression to the adjoining note or tone, hence **whole-step,** and **half-step** or **chromatic-step**; a **diatonic-step** is a progression to the next note of the key.

sterbend (shtĕr'-bĕnt), *G.* Dying away. **Sterbelied** (shtĕr'-bĕ-lēt). Death-song.

steso (stā'-sō), *I.* Extended, prolonged, slow.

stes'so, *I.* The same. **s. tempo.** Same time.

sthénocire (stā-nō-sēr), *F.* A finger-strengthener.

stibbacchiato (stĭb-bäk-kĭ-ä'-tō), *I.* Retarded.

sticca'do, sticcato (stĭk-kä'-tō), *I.* Xylophone.

stick'er. Vide ORGAN.

Stiefel (shtē'-fĕl), *G.* Boot (of a pipe).

Stiel (shtēl), *G.* 1. Stem. 2. Neck.

Stift (shtĭft), *G.* Jack (of violin).

Stil (shtēl), *G.*, **stile** (stē'-lĕ), **stilo** (stē'-lō), *I.*, **sti'lus,** *L.* Style. **s. rigoro'so,** or **osservato** (vä'-tō). Strict style. **s. rappresentativo** (tē'-vō). Vide OPERA.

still (shtĭl), *G.* Calm, quietly. **S.-gedakt.** A stopped diapason.

Stimme (shtĭm'-mĕ), pl. **-en,** *G.* 1. The voice. 2. Part. **mit der S.** Colla parte. 3. Organ-stop. 4. Sound-post. **Stim'mensatz.** Vocal attack. **Stimm'bänder** (bĕnt-ĕr). Vocal cords. **S.-bildung.** Voice-building. **S.-bruch** (brookh). Change of voice. Vide MUTATION. **S.-buch.** Part-book. **Stimmer.** Tuner; drone. **stimmen.** To tune, or voice. **Stimmflöte,** or **-pfeife.** Pitch-pipe. **S.-führer.** Chorus-leader. **S.-mittel.** Vocal capacity. **S.-ritze** (rĭt-zĕ). Glottis. **S.-holz** (hôlts), or **-hölzchen** (hĕlts'-khĕn), or **-stock.** Sound-post; wrestplank. **S.-werkzeuge** (vĕrk'-tsoi-khĕ). Vocal organs. **S.-führung** (fü-roongk). Part-progression. **S.-gabel** (gä-bĕl) Tuning-fork. **S.-hammer** (häm-mĕr). Tuning-hammer. **S.-horn.** Tuning-cone. **S.-keil.** Tuning-wedge. **S.-krucke.** Tuning-wire. **S.-zange.** Tuning-tongs. **S.-umfang, S.-weite** (vī-tĕ). Compass.

Stimmung (shtĭm'-moongk), *G.* 1. Tune. 2. Accordature. 3. Pitch. 4. Mood. **S. halten.** To keep the key. **S.-bild.** Tone-picture.

stinguendo (stĭn-gwĕn'-dō), *I.* Dying away.

stiracchiato (stē-räk-kĭ-ä'-tō), **stirato** (stē-rä'-tō), *I.* Retarded.

sti'va, *L.* Neuma.

Stock (shtôk), *G.* Bundle of 30 strings. **S.-fagott.** Rackett. **S.-flöte.** 1. Bamboo flute. 2. A flute in a walking-stick. **Stöckchen** (shtĕk'-khĕn). Heel (of violin, etc.).

Stollen (shtôl'-lĕn), *G.*, pl. Vide STROPHE.

stolz (shtôlts), *G.* Proud.

stonante (nän'-tĕ), *I.* Dissonant.

stone-harmon'ica. Lapideon.

stop. 1. Loosely used for (a) draw-knob and stop-knob and draw-stop, which only carry the label and, by admitting wind, bring into play the stop proper. (b) A mechanical stop, which does not sound or speak, but acts as a coupler, a bell-signal, a tremulant, etc. Strictly, the **sounding,** or **speaking stop** is a complete graduated series of organ-pipes of uniform quality. It is this quality which gives the stop its individual name (as *dulciana*, *cremona*, etc.). Stops are divided into two chief classes, (a) those with flue-pipes, **flue-**

work, or **flue-stops,** and (b) those with reed-pipes (q. v.), **reed-work,** or **reed-stops. flue-work** is again divided, according to the character of the pipes, into (a) the cylindrical open pipes that give the **diapason,** or typical organ-quality, also called **principal-stops,** or **-work**; (b) covered, plugged, or stopped pipes (without chimneys), **gedackt-work**; (c) pipes too broad or too narrow of scale to give diapason tone, 3 or 4 sided wooden pipes, and stopped pipes with chimneys.

stops are further grouped according to the length of their pipes as 2-ft., 4-ft., 8-ft., etc., the standard being the 8-ft., or foundation-stops, which are the basis of the organ, and to which the other stops are tuned (vide FOOT).

stops which do not produce the unison or the octave of the key-board, but sound the third (tierce), fifth (quint) and such of their octaves as the tenth (double tierce), fifteenth, etc., are called **mutation-stops.**

furniture, mixture, or **compound stops** are composed of 2 or more ranks of pipes and produce the octave of the key depressed and also one or more of its other overtones.

A stop may have its pipes *divided* between two draw-knobs. If it has a pipe for every key of the key-board, it is *complete;* otherwise it is an *imperfect*, *incomplete*, *partial* or *half-stop*.

Some stops are given only to the *pedal;* or to only one of the manuals; these are said to be *on* the pedal, *on* the swell, etc. A **solo-stop** is one complete enough in itself to sound a melody. **stopped.** Vide PIPE.

stop. 2. A fret, or similar position on an unfretted instr. 3. The pressure of the finger at a nodal point of a string. **double stop.** The stopping, hence sounding, of two or more notes at once on the violin, etc. 4. On a wind-instr. the closing with key or finger of a ventage. 5. On horns, etc., the inserting of the hand in the bell to produce a raised tone of muffled quality. Such a tone is said to be **stopped,** as opposed to open or natural.

stop'fen, *G.* To stop (of trumpet, etc.). **stopftöne** (shtôpf'-tā-nĕ). Stopped tones.

stop-knob. Vide STOP.

stor'ta, *I.* A serpent. **stortina** (tē'-nä). A small serpent.

Stosszeichen (shtôs'-tsī-khĕn) *G.* Staccato mark.

str. Abbr. for String(s).

straccicalando (strät-chĭ-kä-län'-dō) *I.* Prattling.

straccinato (strä-chĭ-nä'-tō), *I.* Retarded.

Strad., Stradivari, Stradivarius, etc. A violin made by Stradivari (vide B. D.), A.D. 1650.

strain. Section, motive, theme, air

strascicando (strä-shĭ-kän'-dō), **strascinan'do,** *I.* Dragging, playing slowly. **s. l'arco.** Keeping the bow of the violin close to the strings to slur the notes. **strascinato** (ä'-tō). Slow. **strascino** (strä-shē'-nō). A drag, a slurring race, in slow vocal music.

strath'spey. A lively Scotch dance, in common time, employing the Scotch snap freely.

stravagante (gän'-tĕ), *I.* Extravagant, odd. **stravaganza** (gän'-tsä). Eccentricity.

straw-fiddle. Xylophone, because its bars are often laid on straw cords.

straziante (strä-tsĭ-än'-tĕ), *I.* Mocking.

street-organ. Hand-organ.

Streich (strīkh), *G.* Stroke (as of a bow), hence **S.-instrumente.** Stringed instrs. **S.-quartett.** String quartet. **S.-orchester.** The strings of the orch. **S.-zither.** Bow-zither. **streichen.** 1. To draw the bow. 2. To cut (as a scene). **streichend.** "Stringy" (of the violin quality of certain stops). **Strei'cher.** Bow-instr. player(s).

strene. A breve

streng (shtrĕng), *G.* Firm(ly), strict(ly).

strepito (strā′-pĭ-tō), *I.* Noise. **strepito′so, strepitosamen′te.** Boisterous(ly).

stretch. The interval covered by the fingers of one hand.

stretta (strĕt′-tä), *I.* A concluding passage, or finale, in an opera, taken in quicker time to enhance the effect.

stret′to, sometimes **stretta,** *I.*, **strette** (strĕt), *F.* 1. "Compressed." In fugue a closing treatment in which subject and answer are so compressed as to overlap. **s. maëstrale,** or **majestrale.** A strictly canonic **stretto. alla s.** In stretto-style. **andante s.** A slow agitato. 2. "Hastened." A closing movement at increased speed.

Strich (strĭkh), *G.* Stroke. 1. A dash. 2. A cut. **Strichart.** Manner of bowing.

strict. Used of a composition following the most rigid and severe rules. Vide CANON, FUGUE, etc.

strident (strē-däṅ), *F.*, **striden′te, stridevole** (dā′-vō-lĕ), *I.* Sharp, shrill.

striking reed. Vide REED.

string. A sonorous cord made of various materials, the strings of violins, etc., being of **gut,** or **cat-gut** (so-called, although made of the entrails of sheep). Guitar, etc., strings are of brass, copper, or a core of steel wire or silk, sometimes *covered* (wound round with silver or other wire); piano strings are of drawn cast steel. Strings are measured in thickness by a **string-gauge.** "**The strings**" is a general term for the stringed instruments of an orchestra (also **string-band,** etc., or **string orchestra**). **s. pendulum.** A Weber chronometer. **s. quartet.** 1. A group of four instrs. of the violin species, 1st and 2d violin, a viola, and 'cello. 2. All the instrs. of these kinds in the orchestra. 3. A composition for these 4 instrs. **s. quintet, sextet,** etc., (a) the string-quartet with addition of some other stringed instr. (as double-bass), or more of the same kind (as an extra violin). The strings of an instr. are numbered beginning with the highest (or soprano or chanterelle). **stringy** is used of tone (such as that of an organ-stop), which resembles a bow and string instr.). **open strings** are those which are not pressed with the finger, or stopped. **string-organ.** Vide SAITENORGEL.

stringendo (jĕn′-dō), *I.* Accelerating.

Stroh- (shtrō), *G.* Straw. **S.-bass.** The husky lower tones of a bass voice. **S.-fiedel** (fē-dĕl). Xylophone.

stroke. 1. Vide SIGNS. 2. The rise and fall of a pedal.

strombazzata (strôm-bäd-zä′-tä), **strombettata** (bĕt-tä′-tä), *I.* Sound of a trumpet. **strombettare** (tä′-rĕ). To play on the trumpet. **strombettiere** (tĭ-ā′-rĕ). Trumpeter.

stromentato (tä′-tō), *I.* Instrumented. Vide RECITATIVE.

stromen′to, strumen′to (pl. **-i**), *I.* Instrument(s). **s. da fiato** (dä fĭ-ä′-tō), or **s. di ven′to.** Wind-instr. **s. d'arco** (där′-kō). Bow-instr. **s. da cor′da.** String-instr. **s. da tacto.** Key-board instr. **s. di legno (di metallo).** Wooden (metal) instr. **s. di rinforzo** (fôr′-tsō). An instr. used to support or strengthen an effect.

Stuben-orgel (shtoo′-bĕn-ôr-gĕl), *G.* Chamber-organ.

Stück (shtük), pl. **Stücke** (shtük-ĕ), *G.* Piece. **S.-chen** (khĕn). Little tune.

Studie (stoo′-dē), pl. **-ien** (ĭ-ĕn), *G.*, **studio** (stoo′-dĭ-ō), *I.*, **stu′dium,** *L.*, **stud′y,** *E.* Vide ÉTUDE and PIANO STUDIES.

Stufe (stoo′-fĕ), pl. **en,** *G.* Step, degree. **stufenweise** (vī-zĕ). By degrees.

stumm (shtoom), *G.* Dumb. **S.-regis′ter.** Mechanical stop.

stürmisch (shtür′-mĭsh), *G.* Stormy.

Stürze (shtür′-tsĕ), *G.* Bell (of horns, etc.). **S. in der Höhe** (hā′-ĕ). "The bell turned upwards."

Stutt′gart pitch. Vide PITCH.

Stuzflügel (shtoots'-flü-gĕl), *G.* "Baby" grand piano.

Styl (shtēl), *G.* Style.

su (soo), *I.* Above, upon. **arco in su.** Up-bow.

suabe-flute. A soft stop.

suave (soo-ä'-vĕ), *I.*, **suave** (swăv), *F.* Suave. **suavità** (soo-ä-vĭ-tä'), *I.* Suavity.

sub, *L.* Under, below, beneath.

Subbass (soop'-bäs) *G.*, **subbour'don.** A double-stopped 16 or 32 ft. stop.

subcan'tor. Assistant cantor.

subdiapen'te. The 5th below.

subdom'inant. The fourth tone of a scale or key.

Subflöte, *G.* Sifflöte.

subito (soo'-bĭ-tō), *I.*, **subitamen'te.** Sudden(ly), immediate(ly). **volti s.** Turn quickly. **p. subito.** A soft touch immediately after a loud.

sub'ject, *E.*, **Subjekt** (soop'-yĕkht), *G.* A motive or theme for development usually followed by an answer, or second (*secondary* or *subsidiary*) subject, or counter-subject. Vide FORM.

subme'diant. The sixth tone of a scale or key.

suboct'ave. 1. The octave below. 2. Coupler producing the octave below.

subor'dinate. Not principal or fundamental, used of chords on the 2d, 3d, 6th, and 7th degrees of a scale, and of all 7th chords except that on the 5th degree.

subprin'cipal. Below the pedal diapason, a double open bass 32-ft. stop.

subsemifu'sa, *L.* A 32d note.

subsem'itone, subsemito'nium mo'di, *L.* Leading note.

substitu'tion. The resolution of a dissonance in some other part an octave removed.

substitution (süb-stĭ-tüs-yôn), *F.* Change of fingers.

subton'ic. Leading note.

succen'tor, *L.* 1. Subcantor. 2. Bass-singer.

succes'sion. 1. Sequence. 2. Progression.

Sufflöte (soof-flā-tĕ), *G.* Sifflöte.

sudden modulation. Modulation to a remote key without intermediate harmony.

suffocato (soof-fō-kä'-tō), *I.* "Suffocated," muffled.

sugli (sool-yē), **sui** (soo-ē), *I.* Vide SUL.

suite (swēt), *F.*, or **suite de pièces** (dŭ pĭ-ĕs'). A set or series of pieces. Originally a group of dances, the **s.** has followed the line deserted by the sonata. Strictly it is a cycle series of classic dance-forms in one key. The number varies from three to five, often with a prelude. The dance-forms are chosen from the following: allemande, courante, sarabande, bourée, gigue, gavotte, minuet, passepied, loure, anglaise, polonaise, pavane. The allemande is usually first, the gigue last; the first dances named were the regular constituents, the others being called *intermezzi*. The modern suite aims chiefly at lightness even when extended to the orchestra, and great liberty is now taken with keys and forms.

suivez (swē-vā), *F.* "Follow" (the soloist); continue similarly.

sujet (sü-zhā), *F.* Subject.

sul (sool), **sull',** **sulla** (sool'-lä), *I.* On the, near the, as **sul a.** On the *a* string. **sulla tastiera.** Near the finger-board (of bowing). **sul ponticel'lo.** Near the bridge.

suma'ra. A two-piped Turkish flute.

summa'tional tones. Vide RESULTANT.

sumpun'jah, *Heb.* Sambuca.

sumsen (zoom'-zĕn), *G.* To hum.

suonare (soo-o-nä'-rĕ), *I.* To play, sound, ring. **suonata** (soo-o-nä'-tä). Sonata. **suonatina** (tē'-nä). Sonatina.

suono (soo-ō'-nō), *I.* Sound. **suo'ni armonichi** (är-mō'-nĭ-kē). Harmonics.

su'per, *L.* Over, above.

superano (soo-pĕr-ä'-nō), *Sp.* Soprano.

superdom'inant. The 6th tone in the scale.

super'fluous, *E.*, **superflu** (sü-pĕr-flü), *F.* Augmented.

supe'rius, *L.* Higher, i. e., the highest part.

superoc'tave. 1. The octave above. 2. A stop two octaves above the diapasons. 3. Coupler producing the octave above.

superton'ic, *E.*, **supertonique** (sü-pĕr-tôn-ēk'), *F.* The second tone of a scale.

supplican'do, supplichevole (soop-plĭ-kā'-vō-lĕ), **supplichevolmen'te,** *I.* Pleading(ly), appealing(ly).

support'. Accompaniment, reinforcement.

supposed bass. The lowest note of an inverted chord (q. v.).

sur (soor), *I.*, **sur** (sür), *F.* On, upon, over. **sur une corde.** On one string.

surabondant(es) (sür-ă-bôṅ-däṅ(t)), *F.* Used of triplets, quintoles, etc.

suraigu (sür-ĕ-gü), *F.* Over-acute.

surdelina (soor-dā-lē'-nä), *I.* Small bagpipe.

surprise. 1. Vide CADENCE. 2. Name of Haydn's 6th symphony with an unexpected crash breaking in on a long, soft movement.

susdominante (sü-), *F.* Superdominant.

suspended cadence. 1. Vide CADENCE. 2. Vide SUSPENSION.

suspen'sion. 1. The holding back of one note of a chord with the result that it causes, with the following chord, a clash that earnestly demands its progress to the destined note in which it will find resolution (q. v.). 2. The note so suspended. A **s.** may be *unprepared*, that is, it may be the only note of a group that is not proper to a sudden chord. **s.** may be *double* or *triple*, by occurring in more than one note of a group at once.

suspir'ium, *L.* 1. A quarter rest. 2. More anciently, a half-rest.

süss (züs), *G.* Sweet(ly). **Sussflöte.** A soft flute-stop.

su(s)surando (soo(s)-soo-rän'-dō), **su(s)surante** (rän'-tĕ), *I.* Whispering, murmur. **sussura'tion,** *E.* A soft murmur.

sustain. To hold a note during its full time-value; to perform in legato manner, vide also PEDAL-POINT. Vide PEDAL.

svegliato (svāl-yä'-tō), *I.* Lively.

svelto (svĕl'-tō), *I.* Light, easy.

sw. Abbr. of Swell-organ.

swell. 1. Gradual increase (and decrease) of sound. 2. The device for increasing and diminishing a sustained tone on an organ, hence **swell-organ,** and **swell key-board.** Part of an organ (the **swell-organ**), is surrounded by a **swell-box,** the front of which is filled with **Venetian swell-blinds** (**Jalousie,** *G.*), opened or closed by a lever worked by a **swell-pedal.** In old organs, there was but one shutter (**nag's-head swell**); in harpsichords the cover moved.

Sylbe (zēl'-bĕ), *G.* Syllable.

syllab'ic, *E.*, **syllabisch** (zēl-läp'-ĭsh), *G.*, **syllabique** (sēl-lăb-ēk), *F.* Of an air in which each syllable has its own note.

syllable-names. Do, re, mi, etc., as opposed to *letter-names*, C, d, e, etc Vide SOLMISATION.

sym'bal. Cymbal.

sympathet'ic. Of strings, etc., which are made to sound by sympathetic vibration (q. v.), and strengthen some other tone by unison or by sounding some overtone.

symphone'ta, *L.* Polyphony.

sympho'nia, *Gr.* 1. Agreement. 2. Hurdygurdy. 3. A symphony.

symphon'ic, *E.*, **symphonique** (săṅ-fō-nēk), *F.*, **symphonisch** (zēm-fō'-nĭsh), *G.* Pertaining to or relating to the symphony. **symphonic poem, poème s.** (pō-ĕm' säṅ-fō-nēk), *F.*, **sympho'nische Dichtung** (dĭkh-toongk), *G.* A composition of symphonic demands on orchestra and intelligence, but not built on the sonata form and rather descriptive than thematic. The name was first given by Liszt to some of his best works.

Symphonie (săṅ-fō-nē in *F.*, in *G.* zēm-fō-nē'). 1. Symphony. 2. Concord. 3. Instrumental accompaniment. 4. String-band. 5. Orchestra. **Symphonie-Ode** (ō′-dĕ), *G.* Choral symphony.

sympho′nion. 1. A combination of flute-stop with piano, inv. by Kaufmann. 2. A music-box with interchangeable disk in place of a cylinder.

sym′phonist, symphoniste (săṅ′-fō-nēst′), *F.*, **Sympho′niker, symphoniensetzer** (zēm-fō′-nĭ-ĕn-zā′-zĕr), *G.* A composer of symphonies; in *F.* also a church-composer, or member of an orchestra.

sympho′nious. Harmonious.

sym′phony, Symphonie (in *F.* săṅ-fō-nē′, in *G.* zēm-fō-nē′). 1. A sonata for orchestra with all the elaboration and extension permitted by the larger resources. Beethoven (and followers of him) even added a chorus, hence *choral symphony*. Historically founded on the overture, Haydn, the father of the sonata (q. v.), established the form, which has survived with minor substitutions (as in the sonata) till now. 2. In E. and elsewhere the instrumental pre-, inter-, and postludes, of vocal composition. 3. Old name for hurdygurdy, etc.

sympo′sia. Convivial compositions.

syn′copate. To perform syncopation.

syncopato (sĭn-kō-pä′-tō), *I.*, Syncopated.

syn′copation, *E.*, **syncopa′tio,** *L.*, **syncope** (săṅ-kôp in *F.*, in *G.* zēn′-kō-pĕ). A pleasantly confusing rhythmic "intersection" caused by suppressing a natural accent or strong-beat, or moving it from its natural place to a weak beat, usually by means of tie-ing over a note on a weak beat across the time belonging to a strong beat. The note so prolonged is said to be **syncopated.** In piano-music, only one hand usually has the syncopation.

Synkope (zēn′-kō-pĕ), *G.* Syncopation. **synkopi(e)ren** (pē′-rĕn). To syncopate.

synnem′enon. Vide MODES.

synonyme (sē-nō-nēm), *F.* Homophone.

synton′ic. Vide COMMA.

syntonolyd′ian. Hypolydian.

sy′ren. Siren.

syr′inx, *Gr.*, **syringe** (sē-răṅzh), *F.* 1. Pandean pipes. 2. A portion of a hymn to Apollo sung by candidates for Pythian prizes.

sys′tem (in *G.* zēs′-tām). 1. A group of staves. 2. In *G.* a staff.

syste′ma, *Gr.* 1. A tetrachord, or other interval. 2. In *L.* Staff. 3. Hexachord series. Vide MODES.

système (sēs-tĕm), *F.* 1. All musical tones. 2. Compass.

syzygi′a, *Gr.* and *L.* A chord. **s. perfecta,** or **simplex.** Triad. **s. composita.** Triad with a tone doubled. **s. propin′qua** (*remo′ta*). Close (open) chord.

szopelka (shō-pĕl′-kä). Russian oboe with brass mouthpiece.

T

T Abbr. of *Talon*, *Tasto*, *Tempo*, *Tenor*, *Toe*, *Tre*, *Tutti*.

tabal′lo, *I.* A kettle-drum.

tabar (tä-bär′), *I.*, **tab′arde, tab′arte,** Old *E.* A tabor.

tabl. Egyptian drum.

tablatura (täb-lä-too′-rä), *I.*, **tablature** (tă-blä-tür′), *F.*, **tablature** (tăb′-lä-tūr), *E.*, **Tabulatur** (tä-boo-lä-toor′), *G.* 1. The Tonic Sol-fa notation. 2. The rules of poetic and musical composition established by the Meistersinger. Vide "STORIES OF THE OPERAS." 3. An early form of notation from which our present system got its vertical character, the bar and the tails of its notes. Old tablature had many forms. In **lute-tablature** the French and English used letters, the Italians, numerals, designating the frets to be touched on the lute. These were written on a staff with as many lines as the instr. written for had strings; beneath were stems with tails, indicating the time-value of the notes; these tails represent our modern values except that our whole note (their semibreve) had a stem like that of our half-note; our half-note (their minima) had the tail of an eighth note; our ¼ note (semiminima) a double-hooked-stem, our ⅛ note (fusa) three hooks, our $\frac{1}{16}$ note (semifusa) the tail of a 64th note. The hooks of consecutive notes were often run together in thick lines as in our music. **organ** (or **German**) **t.** was used for key-board instrs., and employed the letter-names of the notes, the melody being marked on a staff with chord-accompaniment in vertical rows of letters beneath.

table d'harmonie (tăbl dăr-mō-nē), *F.* 1. A table of chords, intervals, etc. 2. Sound-board.

table d'instrument (tăbl dăṅ-strü-mäṅ), *F.* Belly.

ta'ble-music. 1. Part-songs. 2. Music printed so that singers at opposite sides of a table could read it.

ta'bor, taboret', *E.*, **tabourin** (tă-boo-răṅ), *F.*, **tab'ret.** A small drum; a tambourine without jingles.

ta'cet, pl. **ta'cent,** *L.*, **tace** (tä'-chĕ), pl. **taci** (tä'-chē), **taciasi** (tä-chĭ-ä'-sĭ), *I.* "Be silent!" as *oboe tacet*, let the oboe be silent.

tac'tus, *L.* The stroke of the hand or bâton in conducting.

Tafel (tä'-fĕl), *G.* Table. **T.-förmiges** (fĕr-mĭkh-ĕs) **klavier,** or **T.-klavier.** Square piano. **T.-musik** (moo-zēk'). 1. Music sung at a banquet. 2. Vide TABLE-MUSIC.

tail. Stem. **tail-piece.** The wooden brace which holds the strings of violins, etc., below the bridge.

taille (tī'-yŭ), *F.* 1. Tenor. 2. Viola, also **t. de violin, t. de basson.** Oboe da caccia.

takigo'to. 1. Japanese dulcimer.

Takt (täkt), *G.* 1. Time. 2. Measure. 3. Beat. **im T.** In time. **ein T. wie vorher zwei.** Double the former time. **T.-accent.** Primary accent. **T.-art.** Species of time, as duple or triple. **T.-erstickung** (ĕr-shtĭk-oongk). Syncopation. **T.-fach** (fäkh). Space. **T.-fest.** Steady in keeping time. **T.-glied** (glēt). Measure-note. **T.-führer** (fü'-rĕr). Conductor; leader. **T.-halten.** To keep time. **takti(e)ren** (täk-tēr'-ĕn) or **t.-schlagen.** To beat time. **T.-linie** (lĭn'ē), **T.-strich** (strĭkh). Bar-line. **t.-mässig** (mĕs-sĭkh). In time. **T.-messer.** Metronome. **T.-note.** Whole note. **T.-pause.** Whole rest. **T.-stock.** Bâton. **guter T.-teil.** Strong beat. **schlechter T.-teil.** Weak beat. **T.-vorzeichnung,** or **Taktzeichen** (tsī-khĕn). Signature.

talabalac'co, *I.* Moorish drum.

ta'lan. Hindu cymbals.

talon (tă-lôṅ), *F.* Heel. 1. Of a bow. 2. Of the foot.

tambour (täṅ-boor), *F.* 1. Drum. 2. Drummer. **t. de basque** (dŭ băsk). Tambourine. **t. chromatique.** Timbalarion. **t. roulante** (roo-länt). Long drum. **t. major** (mă-zhôr). Drum-major.

tamb(o)u'ra. An ancient instr., used in the East, like a guitar, struck with a plectrum.

tambouret (täṅ-boo-rā), *F.*, **tambourine** (tăm'boo-rēn), *E.*, **Tambourin** (täm-boo-rēn'), *G.* 1. A small drum, with little bells (called *jingles*) pivoted in the rim. Notes with waved stems indicate a *roll;* notes with vertical lines above, call for the *jingles.* **tambourineur** (nŭr'), *F.* Tambourine-player.

tambourin (täṅ-boo-răṅ), *F.* 1. A tambourine without jingles. 2. A lively dance in 2-4 time with **t.** accompaniment.

tamburaccio (täm-boo-rät'-chō), *I.* A large drum. **tamburel'lo, tamburet'to,** *I.* 1. Tabor. 2. Drummer.

tamburino (täm-boo-rē'-nō), *I.* 1. Drummer. 2. Tambourine.

tamburo (täm-boo'-rō), *I.* Side-drum.

tamburone (täm-boo-rō'-nē), *I.* The great drum.

tamis (tă-mē'), *F.* Pipe-rack.

tam'tam'. 1. Indian drum. 2. Gong

Tanbur (tän-boor′), *G.* Tamburo.

tändelnd (tĕn′-dĕlnt), *G.* Playful, trifling.

tan′gent, *E.*, **Tangente** (tän-jĕn′-tĕ), *G.* Vide CLAVICHORD. **Tangentenflügel.** A "wing-shaped" clavichord.

tantino (tän-tē′-nō), *I.* A little.

tanto (tän′-tō), *I.* So much ; as much ; but **allegro non t.** Not too quick. **allegro t. possibile.** As fast as possible.

Tan′tum er′go, *L.* "So much therefore." A hymn sung at the Benediction in the R. C. service.

Tanz (tänts), *G.*, pl. **Tänze** (tĕn′-tsĕ). A dance. **Tänzer** (tĕn′-tsĕr). A dancer. **Tänzerin** (tĕn′-tsĕ-rĭn). A female dancer. **T.-lied** (lēt). Dance-song. **T.-musik,** or **T.-stück** (shtük). Dance-tune.

tap. A single note on the drum. **taps.** The last military signal at night. It is also used at the funeral of a soldier.

tapada (tä-pădh′-ä), *Sp.* Stop. **tapadillo** (dhēl′-yō). Baxoncillo.

ta′rabouk. Instr. used by Turks, a parchment over the bottom of a large earthen vessel.

tarantella (tä-rän-tĕl′-lä), **tarentelle** (tăr-äṅ-tĕl′), *F.* Perhaps of Tarentine origin, but claimed to be derived from the tarantula, two explanations being given, one that the bite of the spider incites a mania for dancing ; a more probable one that the fatal effects of the poison find an antidote in violent exercise. The dance is a wild presto in 3-8 or 6-8 time, with increasing frenzy and alternatingly major and minor.

tarau, theyau thro. Burmese violin with 3 silk strings.

tar′do, tardato (tär-dä′-tō), **tardan′do, tardamen′te,** *I.* Slow(ly).

Tartini's tones. Resultant tones, first observed by Tartini. (Vide B. D.).

Taschengeige (täsh′-ĕn-gī-khĕ), *G.* Kit.

tasseau (tăs-sō), *F.* The mould on which violins are built.

tastame (täs-tä′-mĕ), *I.*, **Tastatur** (täs-tä-toor′), *G.*, **tastatura** (täs-tä-too′-rä), *I.*, **tastiera** (täs-tĭ-ā′-rä), *I.* Keyboard ; finger-board. **sulla tastiera.** Near the finger-board (of a vln.).

Taste (täs′-tĕ), *G.* The touch, henc a key. **Tas′tenbreit.** Key-board. **Tastenstäbchen** (stĕp-khĕn). Fret. **Tastenschwanz** (shvänts). Extremity of key-board. **Tastenwerk.** A keyed instrument.

tasto (täs′-tō), *I.* 1. Touch. 2. Key. 3. Fret. 4. Finger-board. **sul t.** "Near the finger-board." **t. solo.** "One key alone," a note to be played without other harmony than the octaves.

tatto (tät′-tō), *I.* Touch.

tattoo′. The drum-beat at night recalling soldiers to quarters for sleep. It precedes taps (q. v.).

tche (chē). A Chinese stringed instrument.

te. Tonic Sol-fa name for the 7th tone *si.*

té (tā), *F.* C sharp.

technic(s) (tĕk′-nĭk(s)), *E.*, **Technik** (tĕkh-nēk′), *G.*, **technique** (tĕk-nēk), *F.* The mechanical side of musical performance, including dexterity, velocity, distinctness, shading as opposed to the poetical or interpretative side. The means, not the end, of a properly balanced musical ambition.

tech′nicon. A device for training the fingers, inv. by J. Brotherhood, 1889.

tech′niphone. First name of the Virgil Practice-Clavier.

technisch (tĕkh′-nĭsh), *G.* Technical, used to indicate proficiency.

tedesco (-a) (tĕ-dĕs′-kō), *I.* German. **alla t.** In the German style, in waltz-rhythm. **lira t.** Hurdygurdy.

Te De′um Lauda′mus, *L.* "Thee, Lord, we praise," a hymn attributed to St. Ambrosius. Vide MASS.

Teil (tīl), *G.* Vide THEIL.

tel′ephone-harp. An instr. for transmitting music by telephone.

tell′tale. An indicator of wind-pressure.

tema (tā'-mä), *I.* Theme; subject; melody.

Tem'perament, *E.*, **tempérament** (täṅ-pā-rä-mäṅ), *F.*, **temperamen'to**, *I.* A method of tuning, representing the triumph of practice over theory; of art over science. It is a system of compromise, whereby, for practical musical purposes, the octave is divided into twelve intervals, none of which is quite true. In the present piano, and similar instrs. the tones *c*♯ and *d*♭, for example, are identical, and are given the same string and digital. As a matter of acoustical fact there is a difference between them. If they were given different digitals and tuned exactly, the present freedom of modulation from one key to another would be impossible without some elaborate device, and the piano, organ, etc., would need a greatly increased finger-board, with 53 digitals to the octave instead of 12 as now. The present tuning was not reached without a war of the bitterest sort; but since the 18th century began, only 12 degrees have been given to the octave. The earliest method was **unequal temperament,** the key of C major being tuned true, and the other tones forced to conform. In the **twelve-semitone system,** the octave was divided into twelve equal parts, no interval being quite true. The **mean-tone** system had the major thirds tuned true, the intermediate space being divided into two equal intervals; this system produced much discord called the *wolf.* **equal temperament** is now generally employed; it is the practice of tuning by fifths. A series of twelve fifths beginning with c lacks only 74/73 of forming a perfect seven octaves; by dividing this slight discrepancy equally among the 12 fifths, the *circle of fifths* is tempered and made perfect; thus in major C–G–D–A–E–B–F♯– (or G♭)–D♭–A♭–E♭–B♭ F– C (B♯); in minor a–e–b–f♯–c♯–g♯–d♯ (or e♭)–b♭–f–c–g–d–a; and one can modulate by means of dominant harmony (chords on the fifths) through the whole succession of keys with almost imperceptible acoustic falsehood. It is this great convenience and simplicity of Equal Temperament that has prevented thus far the acceptance of any of the many instruments invented with the rival method of **just intonation.** Nevertheless the music we know and enjoy has no perfect intervals except the octave; the fifths are a 12th of a *comma* flat; the fourths a 12th of a *comma* sharp; the major thirds ¼th of a *comma* sharp, etc.

Temperatur (tām-pĕ-rä-toor'), *G.* Temperament.

tempesto'so, tempestosamen'te. Tempestuous(ly), furious(ly).

tempête (täṅ-pĕt), *F.* "Tempest." A boisterous quadrille in 2-4 time.

tem'po, *I.* "Time." 1. Rate of speed, ranging from the slowest to the fastest, thus Grave, largo, lento, adagio, andante, moderato, allegro, presto, prestissimo. 2. Rhythm, measure. 3. Beat. **a tempo.** In exact time (usually appearing after retardation). **t. primo** (or **1mo**), or **primiero.** Original speed. **t. alla breve** (brā'-vĕ). Vide BREVE. **t. a. piacere,** or **senza t.** The time at pleasure. **t. bina'rio (terna'rio).** Duple (triple) time. **t. como'do.** Convenient, moderate time. **t. debole** (dā'-bō-lĕ). Weak beat. **t. di bal'lo.** Dance-time. **t. di bole'ro, gavot'ta, mar'cia,** etc. In the time of a bolero, gavotte, march, etc. **t. di cappel'la.** In the Church-time. Vide BREVE. **t. di pri'ma par'te.** In the same time as the first part. **t. for'te.** Strong beat. **t. giusto** (joos'-tō). In strict time. **l'istesso** (or **lo stesso**), **t.** Continue at "the same speed." **t. maggiore** (mäd-jō'-rĕ). Vide BREVE. **t. mino're,** or **t. ordina'rio.** 1. Common time, 4 beats to the measure. 2. The original time of the piece. **t. perdu'to.** "Lost," unsteady time. **t.**

reggiato (rĕd-jä′-tō), same as colla parte. **t. rubato.** Vide RUBATO. **T. wie vorher** (vē fôr-hār), *G.* Same time as before.

tempo-mark, Tempo-Bezeichnung (bĕ-tsīkh′-noongk), *G.* A word or phrase indicating the standard or unit of time for a composition, as *andante;* or indicating some deviation from this unit, as *meno mosso.*

temporiser (täṅ-pôr-ĭ-zā), *F.* In an accompaniment, to follow the soloist's time.

temps (täṅ), *F.* 1. Time. 2. Beat. **t. faible** (fĕbl), or **levé** (lŭ-vā). Weak beat. **t. fort** (fôr), **frappé** (frăp-pā′). Strong beat.

tem′pus, *L.* Time, i. e., of the breve. **t. perfec′tum** (marked O). That in which the breve equalled 3 semibreves. **t. im′perfectum** (marked (C). That in which it equalled 2 semibreves. **t. bina′rium** (or **terna′rium**). Duple or triple time. Vide NOTATION.

tenete (tĕ-nā′-tĕ), *I.* Hold.

Ten′ebræ, *L.* "Shadows, Darkness"; R. C. Evening Service, during Holy Week, in commemoration of the Crucifixion, the candles being extinguished one by one.

tenen′do, *I.* Sustaining (as the melody).

tenero (tā′-nĕ-rō), **tenero′so, teneramen′te,** *I.* Tender(ly). **tenerezza** (tā-nĕ-rĕd′-zä). Tenderness.

teneur (tŭ-nŭr), *F.* *Cantus firmus* of a hymn.

tenor (in *G.* tā-nôr′), **ténor** (tā-nôr), *F.* **tenore** (tā-nō′-rĕ), *I.* 1. The highest male voice produced "in the chest." Vide SOPRANO. (a) The more powerful tenor is almost a barytone and is called **dramatic** (**Heldentenor′**), **teno′re robus′to,** or **di mezzo carrattere** (dē mĕd′-zō kä-răt-tā′-rĕ), or **di forza** (dē fôr′-tsä). Compass c–b′ (♭). The more light and flexile tenor is called **lyric, lyrischer** (lēr-ĭsh-ĕr). **T. tenore leggiero** (lĕd-jā-rō), **légier** (lā-zhā), or **di grazia** (dē gräts′-yä). Compass d–c″, sometimes higher. 2. The part corresponding to the tenor voice in compass. 3. The highest of a chime of bells. 4. The viola, as tenor violin. 5. As a prefix for instrs. of tenor range; e. g., tenor trombone (*Tenor-posaune*), etc. 6. **tenor C** is an octave below mid-c. 7. **tenor-clef, Tenor-schlüssel** or **-zeichen,** the C clef on the fourth line. 8. The lowest string of the viola. 9. In Gregorian music, the principal melody taken by a medium male voice, above which sang the **counter-** or **contra-tenor,** or the *altus* or *alto.* 10. In mediæval music, (a) fermate, (b) ambitus, (c) tone of a mode of the *evovae.* **tenorino** (tā-nō-rē′-nō), *I.* Falsetto or **castrato** tenor. **Tenorist** (tĕn-ō-rēst′), *G.*, **tenorista** (tān-ō-rēs′-tä), *I.*, **ténoriste** (tā-nō-rēst′), *F.* A tenor-singer.

tenoroon′. 1. Old tenor oboe, compass downward to tenor C. 2. A stop that does not go below E.

ten′sile. Applied to stringed instruments.

tenth. 1. An interval of an octave and a third. 2. A stop a tenth above the diapasons. 3. Decima.

tenu(e) (tŭ-nü), *F.*, **tenuto** (tā-noo′-tō), *I.* "Held." 1. Sustained. 2. A sustained note or pedal-point. 3. Legato. 4. Constantly, as **forte t.** Pl. **tenute** (**note**).

téorbe (tā-ôrb), *F.* Theorbo.

teoretico (tā-ō-rā′-tĭ-kō), *I.* Theoretical.

teoria (tā-ō-rē′-ä), *I.* Theory.

tepidità (tā-pē-dĭ-tä′), *I.* Indifference, lukewarmth. **tepidamen′te.** Calmly.

teponaz′tli. An Aztec drum still used in Central America; a log about a yard long, hollowed from below, then cut through till two tongues of wood are left. These sound an interval when struck with padded sticks.

ter (tĕr), *L.* Thrice, three times (of a passage to be repeated twice). **ter un′ca.** "Three-hooked"; 16th note. **ter sanctus.** "Thrice holy," referring to the "Holy, holy, holy" of the Te Deum.

terce. 1. Tierce. 2. Vide HORÆ CANONICÆ.

tercet (tĕr-sā), *F.* Triplet.

ternaire (tĕr-năr), *F.*, **ternario** (tĕr-nä′-rĭ-ō), *I.*, **ter′nary,** *E.* Triple, three-fold. **ternary form.** Rondo-form. **ternary measure.** Triple time.

terpo′dion. 1. An instr. inv. 1816 by Buschmann, resembling the harmonium, the tone being produced from sticks of wood. 2. An 8-ft. stop.

Terpsichore (tĕrp-sĭk′-ō-rĕ). The muse of dance and song.

ter′tia, *L.*, **Terzia** (tĕr′-tsĭ-ä), *G.* 1. Third, tierce. **tertia modi.** The 3d degree. 2. A stop sounding a third or tenth above.

tertian Zweifach (tĕr-tsĭ-än tsvī′-fäkh), *G.* A stop combining tierce and larigot.

Terz (tĕrts) (pl. en), *G.*, **terzo(-a)** (tĕr′-tsō), *I.* 1. Third, (a) the interval, (b) in number. 2. Tierce, **terzo mano.** Octave-coupler. **terzadecima, Terzde′zime.** A 13th. **Terzquart′akkord,** or **Terzquartsext′akkord,** 6–4–3 chord. (Vide CHORD.) **Terzquintsext′akkord,** 6–5–3 chord. (Vide CHORD.) **Terztöne.** Tierce-tones. **Terzflöte.** 1. Small flute, a minor third above. 2. A stop.

Terzdecimole (dā-tsĭ-mō′-lĕ). A group of thirteen equal notes.

Terzett (tĕr-tsĕt′), *G.*, **terzetto** (tĕr-tsĕt′-tō), *I.* A trio.

terzina (tĕr-tsē′-nä), *I.* A triplet.

tessitura (tĕs-sĭ-too′-rä), *I.*, **tessiture** (tĕs′-sĭ-tūr), *E.* "The web." The general "lie" of a song or phrase—its average pitch, whether high or low.

tes′ta, *I.* Head. **di t.** In the head as the voice.

testo (tĕs′-tō), *I.* "Text." 1. Subject, or theme. 2. The words of a song.

testu′do, *L.* "Tortoise." The lyre.

tête (tĕt not tāt), *F.* Head, of a note; of a vln., etc.

tet′rachord, *E.*, **tetrachorde** (tĕt-rä-kôrd), *F.*, **tetracor′do,** *I.* 1. A 4-stringed instr. 2. The interval of a fourth. 3. The 4 diatonic tones of a perfect fourth. (Vide MODES.) **tetrachordal system.** Original form of Tonic Sol-fa.

tetrachor′don. A small piano-like instr. with a rubber cylinder, impinging on strings.

tetrato′non, *Gr.*, **tet′ratone.** An interval of four whole tones.

tet′rad. Chord of the seventh.

tet′radiapa′son. Interval of 4 octaves.

tet′raphone. Tetratone.

tetrapho′nia. Organum in 4 parts.

T(h)eil (tīl), *G.* Part. **T.-ton.** Partial tone.

the′ma, *Gr.*, **Thema** (tā′-mä), *G.*, **thème** (tĕm), *F.*, **theme,** *E.* Loosely, the general idea of a composition. Strictly, the structural molecule, of which motive or subject and answer are the component atoms. The theme of a "theme with variations," **tema con variazioni,** is an extended air. Such a work as a sonata has contrasting themes which are developed. **themat′ic treatment** refers to the contrapuntal handling of a musical design as opposed to a lyric treatment, though the theme itself may be lyric in nature.

Theorbe (tĕ-ôr′-bĕ), *G.*, **théorbe** (tā-ôrb), *F.*, **theorbo** (thē-ôr′-bō), *E.* A large bass lute with two necks, the longer carrying a set of bass strings.

Theoretiker (tĕ-ō-rā′-tĭ-kĕr), *G.* **théoricien** (tā-ō-rēs-yăn), *F.* A theorist.

theoria, *Gr.* and *L.*, **théorie** (tā-ō-rē), *F.*, **theory** (thē′-ō-rĭ), *E.* The science of music, particularly of its composition.

the′sis, *Gr.* The accented downbeat. Vide ARSIS.

Theur′gic hymns. Songs performed in Greek mysteries.

theyau. Vide TARAU.

thin. Used of chords and harmonies that lack support and fulness.

thior′bo. Theorbo.

third. 1. Vide INTERVAL. 2. The mediant. **third-flute.** Vide TERZFLÖTE. **third-tones.** Vide QUINT-TONES.

thirteenth. An octave and a sixth.

thirty-second note. A demisemiquaver. **32d rest.** A rest of equal duration.

thorough-bass. Vide BASS.

thorough-composed. Vide SONG.

three-eighth time. That in which each measure contains three eighth notes.

threefold. Used of triads.

three-lined. Vide PITCH.

three-time. Triple time.

threno′dia, *L.* and *Gr.* A song. **thren′ody.** Lamentation.

thrice-marked, or **lined.** Vide PITCH.

thro. Vide TARA.

through-composed. Vide SONG.

thumb-position. On the 'cello, a high position where the thumb quits the neck.

thumb-string. Banjo melody-string.

Thürmer (tür′-mĕr), *G.* Town-musician.

tib′ia (pl. **tib′iae**), *L.* "Shin-bone." 1. Ancient name of all wind-instrs. with holes, such as the flute, pipe and fife, originally made from the human leg-bone. **tibiae pa′res,** *L.*, pl. Two flutes of the same length. **t. impares.** Unequal flutes, one for the right hand and the other for the left, which were played on by the same performer; those for the right hand, **t. dextrae,** being perhaps of higher pitch than those for the left (**sinistrae**). **t. obli′qua,** or **vas′ca.** Cross-flute. 2. Name of various flute-stops, as **t. major,** a 16-ft. covered stop. 3. **t. utric′ularis.** The bagpipe.

tib′icen (pl. **tibic′ines,** feminine **tibici′na**), *L.* Flute-player. **tibicin′ium.** Piping.

tie. A slur; a curved line placed over notes on the same degree which are to be sustained as one tone. Vide SIGNS. **tied-notes.** 1. Those thus tied. 2. A series of notes (16th notes, etc.) with a single tail.

tief (tēf), *G.* Deep, low. **tiefer** (tē′-fĕr). Lower. **8va tiefer.** Octave below. **tieftönend** (tēf-tā′-nĕnt). Deep-toned.

tier (tēr). Rank (of pipes).

tierce (tērs), *E.* 1. A third, hence **tierce-tones,** those reached by skips of major thirds. Vide PITCH. 2. The 4th in a series of harmonics. 3. A mutation stop 2⅓ octaves above diapason. 4. Vide HORÆ CANONICÆ.

tierce (tĭ-ĕrs′), *F.* 1. A third. 2. Vide HORÆ CANONICÆ. **t. de Picardie** (dŭ pē-kăr-dē), *F.* Tierce of Picardy, a major third introduced in the last chord of a composition in minor; supposed to have originated in Picardy. **t. coulée** (koo-lā). A sliding grace in thirds. Vide GRACE.

timbala′rion. A series of 8 drums chromatically tuned and fitted with pedals.

timbale (tăṅ-băl), *F.*, **timbal′lo,** *I.* A kettle-drum. **timbalier** (tăṅ-băl-yā). A kettle-drummer.

timbre (täṅ-br), *F.*, **tim′bro,** *I.* 1. Quality and color of tone. 2. A ball struck with a hammer. **jeux de timbres** (zhŭ-dŭ-tänbr). A chromatic series of small bells or metal bars. 3. The snare of a drum.

tim′brel. Hebrew tambourine.

time. A word used loosely and interchangeably with its Italian equivalent *tempo*, to indicate: 1. Rate of movement, or speed. 2. Rhythm.

Speed is indicated in various ways by descriptive words, such as slow, *andante*, *langsam*, etc., or by the metronome mark.

Rhythm is generally indicated by a fraction, as 2-4 or 3-8 set at the beginning of the composition or movement. The denominator indicates the unit of note-value; the numerator fixes the number of those unit-notes in each measure. Thus 2-4 means that the quarter-note is the standard of value, and that each measure contains two quarter notes or their equivalents.

With the exception of such rare

1. Duple, or Common Time. (mesures à deux ou quatre temps, *F.* gerader Takt, *G.* tempi pari, *I.*)

A. Simple. (binaire, *F.* einfacher, *G.* semplice. *I.*)

Signatures.	No. of beats to a meas.	English.	French.	German.	Italian.
𝄵 or $\frac{2}{2}$	2	Two-two (alla breve).	Deux-deux.	Zweizweiteltakt.	A cappella (alla breve).
$\frac{2}{4}$	2	Two-four.	Deux-quatre.	Zweivier "	Due-quarti (quarttro-due).
$\frac{2}{8}$	2	Two-eight.	Deux-huit.	Zweiach "	Due-ottavi (otto-due).
$\frac{4}{2}$	4	Four-two.	Quatre-deux.	Vierzwei "	Quattro-mezzi (due-quattro).
𝄵 or $\frac{4}{4}$	4	Four-four. (common).	Quatre-quatre.	Viervier "	Quattro-quarti (quattro-quattro, binario, ordinario).
$\frac{4}{8}$	4	Four-eight.	Quatre-huit.	Viverach "	Quattro-ottavi (otto-quattro).
$\frac{4}{16}$	4	Four-sixteen.	Quatre-seize.	Viersechzehn "	Quattro-sedicesimi (sedici-quattro).
$\frac{8}{8}$	8	Eight-eight.	Huit-huit.	Achtach "	Otto-ottavi (otto-otto).

B. Compound. (ternaire, *F.* zusammengesetzer, *G.* composti, *I.*)

Signatures.	No. of beats to a meas.	English.	French.	German.	Italian.
$\frac{6}{2}$	2	Six-two.	Six-deux.	Sechszweiteltakt.	Sei-mezzi (due-sei).
$\frac{6}{4}$	2	Six-four.	Six-quatre.	Sechsvier "	Sei-quarti (quattro-sei).
$\frac{6}{8}$	2	Six-eight.	Six-huit.	Sechsach "	Sei-ottavi (otto-sei).
$\frac{6}{16}$	2	Six-sixteen.	Six-seize.	Sechssechzehn"	Sei-sedicesimi (sedici-sei).
$\frac{12}{4}$	4	Twelve-four.	Douze-quatre.	Zwölfvier "	Dodici-quarti (quattro-dodici).
$\frac{12}{8}$	4	Twelve-eight.	Douze-huit.	Zwölfach "	Dodici-ottavi (otto-dodici).
$\frac{12}{16}$	4	Twelve-sixteen.	Douze-seize.	Zwölfsechzehn "	Dodici-sedicesimi (sedici-dodici).
$\frac{24}{16}$	8	Twenty-four-sixteen.	Vingt-quatre-seize.	Vierundzwanzigsechzehn "	Ventiquattro-sedici.

2. Triple time. (mesures à trois temps, *F.* ungerader, or Tripel Takt, *G.* tempi dispari, *I.*)

A. Simple.

Signatures.	No. of beats to a meas.	English.	French.	German.	Italian.
3 or $\frac{3}{1}$	3	Three-one.	Mesure à trois-un.	Dreieinteltakt.	Uno-tre.
$\frac{3}{2}$	3	Three-two.	à trois-deux.	Dreizwei "	Tre-mezzi (due-tre).
$\frac{3}{4}$	3	Three-four.	à trois-quatre.	Dreivier "	Tre-quarti (quattro-tre).
$\frac{3}{8}$	3	Three-eight.	à trois-huit.	Dreiach "	Tre-ottavi (otto-tre).

B. Compound.

Signatures.	No. of beats to a meas.	English.	French.	German.	Italian.
$\frac{9}{4}$	3	Nine-four.	à neuf-quatre.	Neunvierteltakt.	Nove-quarti (quattro-nove).
$\frac{9}{8}$	3	Nine-eight.	à neuf-huit.	Neunach "	Nove-ottavi (otto-nove).
$\frac{9}{16}$	3	Nine-sixteen.	à neuf-seize.	Neunsechzehn "	Nove-sedicesimi (sedici-nove).
$\frac{5}{4}$	5	Five-four	à cinq-quatre.	Fünfvier "	Cinque-quarti (quattro-cinque)
$\frac{5}{8}$	5	Five-eight.	à cinq-huit.	Fünfach "	Cinque-ottavi (otto-cinque)

NOTE.—Some English writers classify times also as *quadruple* and *octuple*, and indicate compound times by the signatures of the corresponding simple times with a dot added after the denominator.

rhythms as the 5-8 time, all musical time-patterns are divisible by 2 or 3, and are called *duple* or *triple*. Thus in 2-4 time there are two beats to the measure, in 3-4 time there are three. In more elaborate times the beats may themselves be divided by twos or threes. These are called *compound duple* or *compound triple* times.

The chart gives the various times in various languages. (See also Accent and Tempo.)

timido (tē′-mĭ-dō), *I.* Timid. **timidezza** (tē-mĭ-dĕd′-zä). Timidity.

timoro′so, timorosamen′te, *I.* Timid(ly). **timore** (tĭ-mō′-rĕ). Fear.

timpano (tĭm′-pä-nō) (Pl. **-i**), *I.* Kettle-drum. **t. coper′to.** Muffled drum. **timpanis′to.** Drummer.

tin′termell. An old dance.

tintinnab′ulum, *L.*, **tintinnabolo**, *I.* (tĭn-tĭn-nä′-bō-lō), **tintinna′bulo** (boo-lō). **1.** A little bell. **2.** A small rattle of bells.

tintinnamen′to, tintinnio (nē′-ō), **tintin′no,** *I.* Tinkling.

tin′to, *I.* Shading.

tiorba (tē-ôr′-bâ), *I.* Theorbo.

tipping. Vide DOUBLE-TONGUING.

tirade (tē-răd), *F.* A slide across an interval.

tiran′na, *Sp.* A national air with guitar.

tirant (tē-räṅ), *F.* Stop-knob. **t. à coupler** (ä-koo-plā). 1. Coupler. 2. Button. 3. Drum-cord.

tirarsi, da (dä tē-rär′-sē), *I.* "With a slide," as **tromba da t.**

tirasse (tĭ-răs), *F.* 1. A pedal-coupler. 2. A pedal key-board acting only on the manual pipes.

tirata (tē-rä′-tä), *I.* A group of equal notes, moving in joint degrees.

tirato (tē-rä′-tō), *I.* 1. Down-bow. 2 Pedal-coupler.

tira tutto (tē-rä toot′-tō), *I.* A pedal mechanism controlling the full power of an organ.

tiré (tē-rā), *F.* Drawn, pulled; a down-bow. **tirez** (tē-rā). "Use the down-bow."

Tischharfe (tĭsh′-här-fĕ), *G.* Dish harp," an autoharp.

tlap′anhuehue′tl. Huehuetl.

tit′ty. Hindu bagpipe.

tirolienne. Tyrolienne.

toccata (tôk-kä′-tä), *I.* From **toccare,** to touch, to play. In its 16th century form, a prelude made up of runs and arpeggios. The modern toccata develops with great thematic hilarity and contrapuntal informality a brilliant, swift and showy improvisation. **toccatina** (tē′-nä), **toccatel la.** Short toccata.

toccato (tôk-kä′-tō), *I.* A fourth-trumpet part in place of kettle-drums.

toc′sin. An alarm-bell.

To(d)tesgesang (tōt′-ĕs-gĕ-zäng). **To(d)teslied** (lēt), *G.* A dirge. **To(d)tenglöckchen** (glĕk′-khĕn) Funeral bell **To(d)tenmarsch** (märsh). Funeral ("dead") march.

tombeau (tôṅ-bō), *F.* "Tomb." Dramatic elegy.

tomb′estere. Old *E.* A dancer with tambourine.

tom′tom. Hindu drums.

Ton (tōn), pl. **Töne** (tā-nĕ) *G.* 1 Tone. **T.-bestimmung,** or **-messung.** Calculation of tones. **Tongattung** (gät′-toongk). The division of the octave. The selection of tones. Hence mode. **T.-rein.** True in pitch. **T.-bildung.** Tone-production, voice-training. **T.-bühne.** Orchestra. **T.-dichter.** Tone-poet, composer (also **T.-setzer**). **T.-dichtung** (dĭkh-toongk) or **satz** Composition. **T.-farbe** (fär-be) Tone-colour, timbre. **T.-folge.** Series of tones. **T.-führung.** Melodic progression, modulation. **T.-fuss, T.-fall** (or **-schluss**). Cadence. **T.-setzung,** or **-verhalt.** Rhythm measure. **T.-gang.** Melody. **T.-gebung.** Intonation. **T.-kunde** Science of music. **T.-kunst** (koonst) Music; the art of music. **Tonkunstschule.** School of music. **Tonlehre** (tōn′-lā-rĕ). Acoustics. **Tonleiter** (lī-tĕr). Scale. **T.-loch.** Ventage. **T.-malerei.** "Tone-painting," programme music. **T.-messer.** Monochord, siren, sonometer. **Tonschlüssel** (shlüs'-sĕl). Key-note. **T.-runge.** Fugue. **T.-setzkunst.** Art of composition. **T.-sprache.** Music. **T.-stück** or **-werk.** Piece of music. **T -schrift.** Musical notes. **T.-verwandschaft.** Relation of tones. **T.-verziehung.** Tempo rubato. **T.-veränderung.** Modulation. **T.-werkzeug.** Instrument (including the voice). **T.-system,** or **wissenschaft.** Theory of music. **T.-zeichen.** Note or other musical sign.

2. Pitch. **den T. angaben (halten).** To give (keep) the pitch. **T.-höhe.** Pitch. **T.-lage.** Register. 3. Key, octave-scale, mode, usually **Tonart** (tōn'-ärt). **T.-anverwandschaft** (fĕr-vänt'-shäft). Key-relationship. **T.-geschlecht** (gĕ-shlĕkht'). Mode (i. e., major or minor). **Tonabstand** (äp-shtänt). Interval. **T.-achtel.** Eighth note. **T.-stufe.** Degree. **T.-umfang.** Compass.

ton (tôṅ), *F.* 1. Tone. **t. bouché** (boo-shā). Stopped tone of a horn. **t. entier** (äṅ-tĭ-ā). Whole tone. **t. feint** (făṅ). Old term for flatted tone. **t. ouvert** (oo-văr). Open tone, of a wind-instr. **t. générateur** (zhā-nā-ră-tŭr). Fundamental. 2. Pitch. *donner le t.* Give the pitch. 3. Key, scale, mode. **t. majeur (mineur).** Major (minor) key. **t. relatif.** Related key. **t. de l'église** (dŭ lā-glēz). Church-mode. 4. Crook of a horn. **t. de réchange,** or **du cor.** Tuning-fork.

tonadica (tō-nä-dē'-kä), **tonadilla** (dēl'-yä), *Sp.* Cheerful song with guitar.

to'næ fic'ti, *L.* Transposed church-modes.

to'nal. Relating to a tone, a key, mode, etc. Vide FUGUE, and IMITATION.

Tonalität (tōn-äl-ĭ-tāt'), *G.*, **tonalité** (tôn-ăl-ĭ-tā), *F.*, **tonal'ity,** *E.* The unity in key-relationship of a phrase or composition. It may pass out of the predominant key, but so long as it does not stray beyond the limits of easy return and constant relationship with this key, the composition has not overstepped its general **tonality.**

ton'do, *I.* Round, full (of tone).

tone. 1. A sound of musical quality and regular vibration as opposed to noise. 2. A sound, (a) of definite pitch, (b) of a definite quality. 3. A full interval of two semitones. 4. A mode. 5. Of *aliquot*, *combinational*, *differential*, *partial*, *resultant*, *summational*, etc., tones or *difference-tones*, *overtones*, etc. Vide those words, also ACOUSTICS. Of *fifth-tones*, *quint-tones*, *third-tones*. Vide QUINT-TONES. **bridge-tone.** Vide TONIC SOL-FA. **tone-colour.** The distinctive quality or timbre of a tone. **tone-painting.** Description by music. **tone-poem.** A musical expression of sentiment. **determination of t.** The investigation of vibrations, or tone-values, tone-relationship, etc. **tone-relationship.** Tones which concur in a major or minor chord are said to be of the first degree of relationship; c is so related to g, f, e, a♭, a, and e♭, etc.

tönen (tā'-nĕn), *G.* To sound. **tö'nend.** Sounding.

tongue. 1. Reed; or the vibrating metal slip of a reed, hence, **tongue-pipes.** 2. *As a verb*, to use the tongue in playing wind-instr.; called **tonguing.** Vide DOUBLE-TONGUING. *Triple-tonguing* is the rapid iteration by tongue-thrust with the consonants, t-k-t, t-k-t, etc.

ton'ic, *E.*, **tonica** (tō'-nē-kä), *I.*, **To'nika,** *G.*, **tonique** (tō-nēk), *F.* 1. The key-note of a key, that on which the scale begins and ends, the tone from which a key takes its name, as C. 2. The **tonic-chord,** the diatonic chord built on the key-note. **t.-pedal.** Pedal-point on the key note. **t. section.** One which closes with a cadence to the tonic of the chief key of the movement.

Tonic Sol-fa. A system of teaching singing, inv. by Sarah Ann Glover, of Norwich, and improved by Rev. John Curwen, and his son John Spencer Curwen. It consists, first, in analysis with constant reference to key-relations, or "tones in key"; the second element is a notation modified from solmisation (q. v.), and consisting of doh for do, ray for re, me for mi, fah for fa, soh for sol, lah for la, te for si. These take the place of notes and are written on one line by their initials, d, r. m, etc., an accent being affixed below or above the letter to indicate an octave lower or higher as d' r'. Sharps are sung dē, rē, etc., flats dä, rä, etc. In modulation, *bridge-tones* are indicated by the new key-value of the tone large with its old key value small as ^{s}d. In notation, rhythm is expressed by time-spaces, the number varying according to the beats or pulses in the bar: a thick bar before a letter marks a strong accent: a colon a weak accent, a dot and a comma mark half and quarter beats a dash indicates prolongation of tone. a rest is marked by a vacant space.

to'no, *I.* 1. Tone. 2. Key.

to'nos, *Gr.*, **to'nus,** *L.* 1. A whole tone. **t. grav'is, tris'tis, mys'ticus, harmon'icus, laet'us, devo'tus, angel'icus, perfect'us,** respectively the 1st. 2d 3d 4th. 5th. 6th 7th, and 8th tones in church-music. **t. cur'rens.** Reciting note. **t. peregri'nus.** Foreign tone. 2. Mode.

toquet (tō-kā). **touquet,** *F.* Toccato.

toomour'ah. Hindu tambourine.

too'rooree'. Brahmin trumpet.

toph (tôf), *Heb.* Hebrew tambourine.

torcelli (tôr-chĕl'-lē). *I.* Organs.

tosto (tôs'-tō). Quick, rapid. **più tosto.** Rather: sooner.

touch. 1. Act or style of pressing the keys of a key-board instr. 2. The response or resistance of the action.

touche (toosh). *F.* 1. Touch. 2. A digital. 3. A fret. 4. A finger-board.

toucher (too-shā), *F.* 1. *As a noun,* touch. 2. *As a verb,* to touch, play.

touchette (too-shĕt'), *F.* Fret.

toujours (too-zhoor). *F.* Always. Vide SEMPRE.

touquet (too-kā), *F.* Toccato.

tourdion (toor-dĭ-ôṅ). *F* Saltarella 2.

tourmenté (toor-mäṅ-tā), *F.* Over-elaborated.

tourne-boute (toorn-boot), *F.* An instr. like a flute.

tour de force (toor dŭ fôrs), *F.* Bravura passage. etc.

tourniquet (toor-nĭ-kā). *F* Plug, cap.

touta ri. Hindu bagpipe.

tout (too), pl. **touts** (too), or **toutes** (toot) *F.* All. **t. ensemble** (too-täṅ-säṅ'-bl). All the whole together. the general effect.

toy. A trivial air or dance. **toy symphony.** A comic work, particularly one by Haydn employing toy cuckoo, trumpet, etc.

tp. Abbr. of Timpani.

tr. Abbr. for trumpet or trill.

track'ers, *E.*, **Tractur** (träk-toor'), *G.* Vide ORGAN.

tract, *E.* **trac'tus,** *L.* Solemn melodies sung from the Psalms during Lent in the Requiem Mass. The words are taken from the Psalms.

tradolce (trä-dōl'-chĕ), *I.* Very sweet.

tradotto (trä-dôt'-tō) *I.* Translated arranged.

Tra'gen der Stim'me, *G.* Portamento.

trainé (trĕ-nā). *F.* 1. Slurred. 2. A slow waltz.

trait (trĕ), *F.* 1. Passage as **t. de chant.** Vocal run. 2. A phrase, progression. **t. d'harmonie.** Sequence. 3. Rule. **t. d'octave.** Rate of the octave.

traité (trĕ-tā). *F* A treatise.

Traktur (träk-toor'). *G.* Trackers. Vide ORGAN.

tranquillezza (trän-kwĭl-lĕd'-zä), **tranquillità** (trän-kwĭl-lĭ-tä'). *I.* Tranquillity. **tranquil'lo, tranquillamen'te.** Calm(ly).

transcription (in *F.* träṅ-skrēps-yôṅ). A rearrangement of a composition for a different instr. or instrs. **t.**

uniforme. The notation, common in French bands, of writing all the transposing instrs. in the G clef.

tran'sient. Used of notes, chords and modulations that are merely passing and secondary, the means, not the end.

tran'sito, *L.*, **transit'ion** (in *F.* träṅ-ses-yôṅ). 1. A modulation of transient value; so also in Tonic Sol-fa.

tran'situs, *L.* A passing note (usually **t. re'gularis**). **t. irre'gularis.** Changing note.

transponi(e)ren (pō-nē'-rĕn). *G.* To transpose. **transponi'rende In'strumente.** Transposing instrs.

transpose, *E.*, **transposer** (träṅ-spô-zā), *F.* To change the pitch of a composition to a key higher or lower. Thus the tonic is replaced by the tonic of the new key, the old dominant by the new, etc.

transposing. 1. Used of **instruments,** which are not written as they sound, but always in the key of C major. This is done so that the player's ease and accuracy may be insured, by keeping the fingering, etc., the same in all keys, the key of the instr. being changed by changing the instr. entirely or merely changing a crook. The extent of this transposition is the interval between the key of the instr. and the key of C major. So an instr. in B, sounds a half-tone lower than written; an instr. in E♭ sounds a major 6th below or a minor 3d above the actual note. 2. **t. piano,** etc., one in which, by a mechanism, the action is shifted to higher or lower pitch. **t.-scale.** Vide MODES.

transpositeur (träṅs-pō-zĭ-tŭr'), *F.* 1. One who transposes. 2. A single-valve inv. by Gautrot as a substitute for the series usually used. 3. A key-board instr., **piano t.,** inv. by A. Wolff, 1873.

transposition (in *G.* träns-pō-zē'-tsĭ-ōn). The changing of the key of a composition. **T.-skalen.** Transposing Scales. Vide MODES.

transverse flute. Vide FLUTE.

traquenard (trăk-năr), *F.* A brisk dance.

trascinando (trä-shĭ-nän'-dō), *I.* Dragging, retarding.

trascrit'to, *I.* Copied, transcribed.

trasportato (trä-spôr-tä'-tō), *I.* Transposed. **chiavi trasportati.** Vide CHIAVETTE.

tratt. Abbr. of **trattenuto.**

trattato (trät-tä'-tō), *I.* Treatise.

trattenuto (noo'-tō), *I.* Retarded.

Trauergesang (trow'-ĕr-gĕ-zäng), *G.* Dirge. **Trauermarsch** (märsh). Funeral-march. **trauervoll.** Sad. **traurig** (trow'-rĭkh). Heavy, sad.

travailler (tră-vī-yā), *F.* To work; to lead, play solo part. **travaillé** (vī-yā). Worked up elaborately.

Travers'flöte. 1. A cross-flute. 2. A 4-ft. stop.

traversière (tră-vĕrs-yăr), *F.*, **traverso** (trä-vĕr'-sō). Vide FLUTE.

tre (trā), *I.* Three. **a tre.** For three voices or instrs. **tre cor'de.** Loud-pedal. Vide PIANO. **tre volte.** Three times.

treble. 1. The highest voice, soprano (from *triplum*, q. v.). 2. Highest part of a comp. 3. Highest register. 4. The highest of a group of instrs. **t. clef.** The G clef. **t. forte stop.** A stop for cabinet organs, increasing the treble at will, while the bass remains soft. **t. staff.** The staff on which the treble clef is placed.

Tredezime (trā-dā'-tsē-mĕ), *G.* Thirteenth.

treibend (trī'-bĕnt), *G.* Hurrying, accelerating.

treizième (trĕz-yĕm), *F.* Thirteenth.

tremblant (träṅ-bläṅ), *F.*, **tremen'do,** *I.* Shaking. **trembler** (blā), *F.* To trill. Vide TREMULANT. **tremblement** (träṅ-bl-mäṅ), *F.* A trill, shake.

tremolando (trām-ō-län'-dō), **tremolate** (lä'-tĕ), **tremolo** (trā'-mō-lō), **tremulo** (trā'-moo-lō), *I.* Trembling, trilling, quivering, reiterated with great rapidity

trem'olant, trem'ulant. A stop which gives to the tone a waving or trembling effect.

tremore (trā-mō'-rĕ), **tremoro'so,** *I.* Tremor(ous).

tremuli(e)ren (trā-moo-lē'-rĕn). To trill.

trench'more. An old dance in triple or compound duple time.

trénise (trā-nēz), *F.* Vide QUADRILLE.

trenodia (trā-nō'-dĭ-ä), *I.* A funeral-dirge.

très (trĕ), *F.* Very.

tres'ca, trescone (trĕs-kō'-nĕ), *I.* A country-dance.

Treter (trā'-tĕr), *G.* Bellows treader.

tri'ad, *E.*, **triade** (in *F.* trē-ăd; in *I.* trē-ä'-dĕ). A chord of three tones. Vide CHORD. **harmonic t.** Major triad.

tri'angle, *E.* (in *F.* trē-äṅgl), **Triangel** (trē'-äng-ĕl), *G.*, **triangolo** (trē-än'-gō-lō), *I.*, **triangulo** (trē-än'-goo-lō), *Sp.*, **triang'ulus,** *L.* A small steel rod bent into a triangle and tapped with a straight rod, for emphasising rhythm. **Triangular harp.** Vide HARP.

tri'as, *L.* Triad. **t. defic'iens.** Imperfect chord. **t. harmo'nica.** Perfect chord.

tri'chord. The three-stringed lyre. **t. piano.** One with three strings tuned in unison for each note. **trichord'on.** 3-stringed colachon.

Trichter (trĭkh'-tĕr), *G.* 1. Tube of a reed-pipe. 2. Bell of horn, etc.

tricin'ium, *L.* An unaccompanied trio.

tricorde (trē-kôr'-dĕ), *I.* 3-stringed.

tridiapa'son, *Gr.* A triple octave.

tri'gon, trigo'num. A 3-stringed lyre-like instrument.

trihemito'nium, *Gr.* Minor third.

trill, trille (trē'-yŭ), *F.*, **Triller** (trĭl'-lĕr), *G.*, **trillo** (trĭl'-lō), *I.* The rapid alternation of a principal note with an auxiliary, usually the major or minor second above (a small chromatic sign being set above the note when its auxiliary is not to be diatonic). The trill begins on the auxiliary note only when the auxiliary is written as a grace note before the principal, in this case the trill ends on the principal; normally it ends on the auxiliary. A trill is *long* or *short* (**trillette** (trē-yĕt), *F.*, **trillet'ta, trillet'to,** *I.*) according to the duration of the principal, the short trill sometimes amounting only to a mordent. A series of trills on different notes is a **chain of trills (Trillerket'te).** A mere rough rattle on one note instead of two notes crisply trilled is called **goat-trill, Bockstriller, chèvrotement,** or **trillo caprino. trillettino** (tē'nō), *I.* A soft trill. **imperfect t.** One without a turn at the close. In Caccini's Method, 1601, the **trillo** was the reiteration of a single note, our trill being called **gruppo. trillando** (trēl-län'-dō), *I.* 1. Trilling. 2. A succession, or chain, of shakes on different notes. **trillern** (trĭl'-lĕrn), *G.* To trill. Vide GRACES and SIGNS.

trine (trēn). A triad, with 2 major thirds.

Trinkgesang (trĭnk'-gĕ-zäng), **T.-lied** (lēt), *G.* Drinking-song.

trino'na. Open 8-ft. stop.

trio (trē'-ō), *I.* 1. A composition for three instrs. or voices, often in sonata form. **pianoforte trio.** pf., vln., and cello. **string trio** (vln., viola (or 2d vln.), and cello). (The name was formerly used for 3 instrs., accompanied by a fourth playing basso continuo.) **organ trio.** A strongly contrasted work for 2 manuals and pedal or for 3 manuals. 2. In the dance-form, the contrastingly quiet or lyrical second division. Gaining its name from being once written in 3 parts, the word should now be laid aside as meaningless and confusing, and the phrase second part, or second subject used instead.

Triole (trĭ-ō'-lĕ), *G.*, **triolet** (in *F.* trē-ō-lā). A triplet.

triomphale (trē-ôṅ-făl), *F.*, **trionfale** (trē-ōn-fä'-lĕ), *I.* Triumphal. **triomphant** (trē-ôṅ-fäṅ), *F.*, **trionfante** (trē-ôn-făn'tĕ), *I.* Triumphant.

tripar′tite. In three parts.

tripel (trē′-pĕl), *G.* Triple, as **T. fuge,** triple fugue. **T.-konzert.** Triple concerto. **T.-takt.** Triple time. **T.-zunge.** Triple-tonguing.

triph′ony. Three sounds heard at once. **tripho′nia.** Organum in 3 parts. **triphonisch** (trē-fō′-nĭsh), *G.* Triphonic, 3-voiced.

tripla (trē′-plä), *I.* Triple time. **t. de min′ima.** 1. 3-2 time. 2. Triplet.

triple (in *F.* trēp′-l). Threefold. Vide COUNTERPOINT, TIME, etc. **t.-croche** (krôsh). 32d note.

trip′let. A group of three equal notes. **doublet.** A sextole.

trip′lum, *L.* The third part in organum, hence the highest; in 4-part next to the highest, the 4th being called **quadruplum;** if there is a 5th it is called **quintuplum,** etc.

tripola (trē′-pö-lä), *I.* Tripla.

Trisa′gion, *Gr.*, **Trisa′gium,** *L.* "Thrice Holy," the Sanctus.

trisemito′nium, *L.* Minor third.

tristezza (trĭs-tĕd′-zä), *I.* Sadness.

tristro′pha, *Gr.* Triple square note of the greater stress.

triton (trē-tôṅ), *F.*, **tritone** (trī′-tōn), *E.*, **tritono** (trē-tō′-nō), *I.*, **tri′tonus,** *L.* (in *G.* trē-tō-noos′). An augmented fourth; long a forbidden interval in strict writing, since it was augmented and was said to be hard to sing. **mi chord of the t.** Third inversion of the dominant seventh, which contains the tritone. Vide MI.

tri′ton a′vis, *L.* "3-toned bird," a West-Indian bird, capable of singing a note, and its twelfth and seventeenth, all at the same time.

Tritt (trĭt), *G.* Treadle, pedal. **Tritt′schuh** (shoo). Place for the foot on bellows. **Tritt′harfe.** Pedal-harp. **Tritt′bret** or **T.-holz.** The board on which the bellows-treader steps.

tri′tus, *L.* Lydian Church-mode.

triumphirend (trē-oom-fē′-rĕnt), *G.* Triumphant. **Triumphlied** (lēt). Song of triumph.

trois (trwä), *F.* Three. *mesure à trois-deux* (trwä-dŭ). 3-2 time. *À trois-huit* (trwä zwēt). 3-8 time. *trois-quatre* (trwä kătr). 3-4 time.

troll. 1. Round or catch. 2. *As a verb*, to sing a catch.

tromba (trōm′-bä), *I.* 1. A trumpet. 2. 8-ft. reed-stop. **t. croma′tica,** *I.* Valve trumpet. **t.-bas′sa,** or **di bas′so,** or **spezzata** (spĕd-zä-tä). The bass trumpet. **t. da tirar′si.** Old slide trumpet, perhaps a soprano trombone. **t.-marina** (ma-rē′-nä), *I.* Marine trumpet. **spezzata** (spĕd-zä′-tä), *I.* An obsolete name for the bass trombone. **t. sor′da.** Muted trumpet. **trombadore** (dō′-rĕ), **trombacelloclyde.** A B♭ ophicleide **trombet′ta, trombettino** (tē′-no), **trombettatto′re-** or **iere** (ĭ-ā′-rĕ). 1. Trumpet. 2. A small trumpet.

trombone (in *E.* träm′-bōn; in *I.* trôm-bō′-nĕ; in *F.* trôṅ-bŭn), *I.*, pl. **-i.** 1. A trumpet-like instr. with valves; or more anciently, with a tube that may be lengthened or shortened by means of a U-shaped portion to be pushed in or drawn out. This *slide* moving by semitones has seven positions, each of which virtually, makes a separate instr. of it with a distinct key, the partial tones of this being obtained by variations of pressure (vide EMBOUCHURE). The tone of the instr., though suffering from misuse in bad hands, is of the utmost richness, dignity and humanity. Berlioz calls it "epic." It is a non-transposing instr. in four sizes, the tenor being most used, the tenor and alto are written on the C clef, the bass and contrabass on the F clef; compasses, *tenor*, chromatic E–b′♭ (with *pedal-tones* G,–B,♭, and difficult tones b′–d″), *alto*, A–e″♭; bass B,–f′. 2. A powerful 8, 16 or 32 ft. stop.

Trommel (trôm′-mĕl), *G.* Drum. **gros′se T.** Bass drum. **Militär-t.,** or **Wirbel-t.** Side drum. **Roll-t.** Tenor drum. **T.-bass.** A bass note thumped drum-wise. **T.-boden** (bō′-den). Bottom of a drum. **T.-kas′ten.** The body of a drum. **T.-klöpfel** (klĕp-fĕl). or **T.-schlägel**

(shlā-gĕl). Drumsticks. **T.-schläger.** Drummer. **trom'meln.** To drum; drumming.

Trommelstück (trôm'-mĕl-shtük), *G.* Tambourine, tabor.

trompe (trôṅp), *F.* 1. Hunt-horn. 2. Reed-stop. **t. de Béarn** (dŭ bā-ärn), or **à laquais** (ä lăk-ĕ'). Jew's harp.

Trompete (trôm-pā'-tĕ), *G.* 1. Trumpet. 2. A reed-stop. **Trompetengeige.** Marine trumpet. **Trompetenzug** (tsookh). Trumpet-stop. **Trompeter** (trôm-pā'-tĕr), **trompéteur** (trôṅ-pā-tŭr), *F.* Trumpeter.

trompette (trôṅ-pĕt), *F.* 1. A trumpet. 2. Trumpeter. 3. A reed-stop. **t. à coulisse** (ä koo-lēs). Slide-trumpet. **t. à clefs** (ä klā). The trumpet with keys. **t. à pistons** (ä pēs-tôṅ). Valve trumpet. **t. d'harmonie** (dăr-mŭ-nē). Orchestral t. **t. harmonieuse** (ăr-môn-yŭz). Trombone. **t. marine.** Marine trumpet. **t. harmonique** (ăr-mŭn-ēk). A reed-stop.

troop. 1. A quick march for trooping the colors. 2. The 2d drum-beat as a march-signal.

trope, tro'pus. 1. A Gregorian formula for the close of the lesser doxology. 2. Mode.

troppo (trôp'-pō), *I.* Too, too much. *lento ma non* **t.** Slow, but not too slow.

troubadour (troo-bä-door), *F.*, **trovador** (trō-vă-dhôr), *Sp.*, **trovatore** (trō-vä-tō'-rĕ), *I.* A poet musician, usually of noble rank, skilled in singing, chiefly of love. The cult arising in Southern France, flourished widely from the 11th Century. The **t.** sometimes had hired minstrels (ménestrels, ménétriers, or jongleurs) in attendance on him. **trouvères** (troo văr), *F.* A cult of poet-musicians contemporary with and often confused with the troubadours, but more characteristic of the north of France, and singing songs rather of war and epic struggle than of love.

trüb(e) (trüp or trü'-bĕ), *G.* Sad.

Trug (trookh), *G.* Deception. **T.-fortschreitung.** Progression of a dissonance, not to its resolution, but to another dissonance. **T.-kadenz,** or **-schluss.** Vide CADENCE.

Trumbscheit (troomp'-shīt), *G.* Marine trumpet.

trump. 1. Trumpet. 2. Jew's harp.

trump'et. 1. A metal wind-instr. with a tube half as long as that of the horn, but bent in longer folds, and with a smaller bell. The tube is narrow and cylindrical till near the bell; the mouthpiece is hemispherical and cupped. It is a transposing instr. written in the G clef (almost always), and in the key of C. Its pitch is an octave higher than that of the horn, and it is used in fewer keys. It is the most commanding of all brass instrs., but its stopped tones are unpleasant. It should be written for in a distinctly vocal manner. It is fitted with crooks to give it any key, the tone being produced by embouchure (q. v.) except in the **valve;** or **chromatic, trumpet;** which is displacing the older form. Its extreme compass is d–b''♭. In England the **slide trumpet** is used, working like a trombone but with shorter slide. Trumpets of the same key but sounding an octave apart are called *alto* (high), and *basso* (low). 2. An 8-ft. reed-stop.

marine trumpet. An old instr. once used for signalling in the English navy, hence its name; also used in convents, whence it was called "*nun's fiddle.*" It was played chiefly in harmonics, and had one thick gut string, sometimes an octave string, and one or more drone-strings. The box was long and thin with short neck and flat belly; one foot of the bridge rested loosely producing a powerful resonance. **harmonic t.** A sackbut. **reed-t.** A trumpet with 36 brass-reeded pipes inclosed, arranged in a circle, so that each pipe was brought in turn between the mouthpiece and the bell.

Trumscheit (troom'-shīt), *G.* Marine trumpet.

t. s. Abbr. of Tasto Solo.

tscheng (chĕng). Cheng.

tschung (choong). Chinese gong.

tuba (too′-bä), *I.* 1. The lowest of the saxhorns (q. v.), an enormous brass horn with four pistons, a trombone-like mouthpiece, and a compass of 4 octaves. It is a non-transposing instr. (except in the case of a tenor-tuba in B♭, and a bass-tuba in F so written by Wagner), and is written in the G clef. It is usually made of 3 sizes, the **bass** or the **euphonium,** in B flat (compass available B,♭–f′), or in E,♭; the **bombardon,** a fifth lower; and the **contrabass tuba** (or **bombardon**) in E♭ an octave lower than the Euphonium. 2. The straight Roman trumpet, or **t. communis**; the **t. duc′tilis,** being curved. 3. **t. curva.** A limited natural French trumpet of the 18th Century. 4. A powerful 8-ft. reed-stop. **t. major, t. mirab′ilis, t. clarion.** A 4-ft. stop.

tu′bicen, *L.* A trumpeter.

tuck′et. A flourish of trumpets.

tuiau (twē-ō), *F.* Tuyau.

tumultuoso (too-mool-too-ō′-sō), *I.* Agitated.

tun. Ancient Yucatan drum.

tune. An air or melody, usually short and simple.

tu′ner. 1. One who tunes instruments. 2. The flap or cut in the top of a pipe by which it is tuned. 3. Tuning-cone.

tu′ning. 1. The correction of the tone-production of an instr. 2. Accordature. **t.-cone** or **horn.** A cone of horn or metal which can be inserted in the top of an organ-pipe, by "coning out" or increasing its flare and raising its pitch; by "coning in" or pressing it, point upwards, over the top of a pipe, it decreases the flare and lowers the pitch. **t.-crook.** Vide CROOK. **t.-fork.** A small steel instr. with two prongs which upon being struck sounds a certain fixed tone. **t.-hammer** or **key.** A hand-wrench. **t. slide.** 1. An English instr. for producing thirteen semitones. 2. An adjustable U-shaped portion of the tube of certain brass instrs. **t. wire.** Vide REED and PIPE.

tuono (too-ō′-nō), *I.* 1. Mode, as **t. ecclesias′tico.** Church-mode. 2. Tone.

tuorbe (twôrb), *F.* Theorbo.

tur′ba, pl. **-æ,** *L.* "Crowd, multitude." The heathen or Jewish chorus in Passion music.

turbinoso (toor-bĭ-nō′-so), *I.* Tempestuous.

turbo (toor′-bō), *Gr.* A seashell trumpet.

turco (toor′-kō), *I.* Turkish. **alla turca.** In the style of Turkish music.

turdion (toor′-dĭ-ōn), *Sp.*, **turchesco** (toor-kā′-skō), *I.* An old dance.

türkish (tür′-kĭsh), *G.* Turkish. **Turkisch-muzik.** Janizary music.

turn. An embellishment consisting of a principal tone (struck twice) and one higher and one lower auxiliary a diatonic second removed, unless a chromatic sign accompanies the symbol; if a sharp or flat is placed above the turn-mark, it alters the higher auxiliary; if below, the lower. The **common, direct,** or **regular** turn usually begins on the upper auxiliary; the **back** or **inverted t.** begins with the lower; the **rebounding** or **trilled t.** begins with a passing shake; the **double t.** affects two notes at once. Vide GRACES.

turr. 3-stringed Burmese violin.

Tusch (toosh), *G.* A triple flourish of trumpets and drums.

Tute (too′-tĕ), *G.* Cornet.

tutta (toot′-tä), **tutto,** pl. **tutte** (toot′-tĕ), or **tutti** (toot′-tē), *I.* All; the entire band or chorus; in a solo or concerto it means that the full orchestra is to come in. **tutte corde** (kôr′-dĕ). "All the strings"; i. e., release the soft pedal. **tutti.** Full band or chorus—the entire force. **tutto ar′co.** With the whole bow.

tuyau (twe′-yō), *F.* 1. Tube, as of a horn. 2. Pipe. **t. à anche.** Reed-pipe. **t. à bouche.** Flue-pipe.

twelfth. 1. An interval of an octave plus a fifth. 2. A stop twelve tones above the diapasons.
twenty-second. A triple octave.
twice-marked, or **-accented.** Vide PITCH.
two-lined. Vide PITCH. **two-time.** Duple time. **two-step.** A dance in 6-8 time, somewhat resembling the waltz, but in duple accent.
tymb'estere. Vide TOMBESTERE.
tym'pan. 1. Timbrel. 2. Drum. 3. Irish instr., perhaps the crowd. **tympani** (tĭm'-pä-nē), *I.*, pl. Kettle-drums. **tympanis'ta.** Kettle-drummer.
tympanischi'za. Marine trumpet.
tympan'on (tēm-pä-nôṅ), *F.* 1. Dulcimer. 2. Kettle-drum.
tym'panum, *L.* 1. Ancient drum resembling the kettle-drum. 2. Kettle-drum. 3. The water-wheel in old hydraulic organs.
ty'pophone. A piano-like instr., with steel wands instead of strings, compass c'–c''''.
tyrolienne (tē-rōl-yĕn), *F.* 1. Song, or dance peculiar to the Tyrolese; and characterised by the jodel. 2. Round dance in 3-4 time.
tzeltze'lim, *Heb.* Cymbals.
tzet'ze. Abyssinian guitar.
tzi'ti. Hindu bagpipe.

U

ÜBELKLANG (ü'-bĕl-kläng) or **-laut** (lowt), *G.* Discord. **üben** (ü'-bĕn), *G.* To practise.
über (ü'-bĕr), *G.* Over, above. **Ü.-einstimmung** (īn-shtĭm-moongk). Harmony. **ü.-geführt** (gĕ-fürt). Divided (of stops). **ü.-greifen** (grī-fĕn). (a) To cross the hands; (b) to lift the thumb from the neck of a 'cello. **ü.-greifendes System** (zēs'-tām). Hauptmann's plan of forming a new key-system by adding to the group of triads of one key, a triad in its dominant or sub-dominant key. **Ü.-blasen** (blă-zĕn). Overblowing, to overblow. **Ü.-gang** (gäng). Transition, modulation. **Ü.-leitung** (lī-toongk). Transition passage. **ü.-mässig** (mĕs-sĭkh). Augmented. **ü.-schlagen** (shlä'-gĕn). (a) To cross over (the hands). (b) To overblow. (c) To break. **ü.-setzen** (zĕt'-zĕn). To pass a finger over the thumb; or one foot over the other. **ü.-steigen** (shtī'-ghĕn). For a part to soar temporarily higher than the part normally above it.
Übung (ü-boongk), *G.* (pl. **-en**). Exercise; a study. **Übungsabend.** Pupils' concert.
ugab (oo'-gäb), *Heb.* An organ.
uguale (oo-gwä'-lĕ), *I.* Equal, like. **ugualità** (lĭ-tä'). Equality. **ugualmen'te.** Equality, alike.
umana (oo-mä'-nä), *I.* Human. **voce u.** (vō'-chĕ). 1. The human voice. 2. A stop.
Umfang (oom'-fäng), *G.* Compass.
umgekehrt (oom-gĕ-kārt'), *G.* Reversed, inverted.
Umkehrung (oom-kā'-roongk), *G.* Inversion.
umore (oo-mō'-rĕ), *I.* Humour.
um (oom), *G.* *Prefix* about, around.
umschlagen (slä'-gĕn). 1. To break, to make a pronounced change of register. 2. To overblow. 3. To make the goose. **Um'stimmung** (shtĭm-moongk). (a) Change. (b) Cordature, pitch or key.
un. Abbr. of Unison.
un (ŭṅ), *F.*, **un** (oon), **una** (oo'-nä), **uno** (oo'-nō), *I.* A, an, one.
unaccented. Vide PITCH.
unaccompanied. Without instrumental accompaniment.
unacknowledged. Used of passing or unessential notes.
un'ca, *L.* "Hooked"; quarter note. **bis unca.** 16th note.
uncoupled. With coupler released.
und (oont), *G.* And.
un'da ma'ris, *L.* "Wave of the sea." A stop tuned sharp or flat and producing an undulating effect by means of beats; sometimes a pipe with two mouths, one higher than the other.

undecima (oon-dä-chē'-mä), *L.* and *I.* An eleventh.

undecimole (oon-dā-chĭ-mō'-lĕ), *I.* A group of eleven equal notes.

underchord. The minor triad.

underpart. That beneath, or subordinate to others.

undersong. A burden.

undertone. A lower partial sometimes produced by the simultaneous sounding of two higher tones. (Vide ACOUSTICS.)

Undezime (oon-dā'-tsē-mĕ), *G.* An eleventh. **Unde'zimo'le.** Undecimole.

undula'tion, *E.*, **undulazione** (oon-doo-lä-tsĭ-ō'-nĕ), *I.* Vibrato effect on bow instruments.

une (ün), *F.* A, an, one.

uneigentliche (oon-ī'-gĕnt-lĭkh-ĕ). Irregular (of fugue).

unendlich(er) (oon-ĕnt'-lĭkh-(ĕr)), *G.* Endless (of canon).

unequal. 1. Vide TEMPERAMENT. 2. Of voices = mixed.

unessen'tial. Used of passing and grace notes, etc.

unfret'ted. Vide FRETTED.

ungar (oon'-gär), **ungarisch** (oon-gä'-rĭsh), *G.* Hungarian.

ungebunden (oon-gĕ-boont'-ĕn), *G.* 1. Vide FRETTED. 2. Unconstrained.

ungeduldig (oon-gĕ-dool'-dĭkh), *G.* Impatient.

ungerade Takt (oon-gĕ-rä'-dĕ täkt), *G.* Triple time.

ungestrichen (oon-gĕ-strĭkh'-ĕn). Unaccented. Vide PITCH.

ungestüm (oon'-gĕ-shtüm), *G.* Impetuous.

ungezwungen (oon-gĕ-tsvoong'-ĕn), *G.* Easy.

ungleich (oon'-glīkh). Unequal. Vide COUNTERPOINT. **ungleichschwebende** (shvā-bĕn-dĕ). Unequal, of temperament (q. v.).

unharmo'nischer Querstand (kwär'-shtänt) or **umstand** (oom'-shtänt). False relation.

u'nichord, *F.*, **unichor'dum,** *L.* 1. Monochord. 2. Marine trumpet.

union (ün-yôn), *F.* Union. **u. des régistres** (dā rā-zhĕstr). Blending of registers.

unione (oo-nĭ-ō'-nĕ), *I.* Coupler.

u'nison (in *G.*, oo-nĭ-zōn'), **uniso'nus,** *L.*, **unisono** (oo-nē-sō'-nō), *I.*; **unisson** (ü-nĭs-sôn), *F.* 1. Identity of pitch. 2. Any octave of a pitch. 3. A tone of the same or octave pitch. 4. A prime, hence **augmented unison.** 5. A group of 2 or 3 strings tuned in the piano to one note. **all' unisono, à l'unisson,** in unison, or progressing in the unison or the octave.

unis'onant, unis'onous. In unison or octave.

unito (oo-nē'-tō), **unitamen'te,** *I.* United(ly). **uniti** cancels **divisi** (q. v.).

unmeasured. Without definite measure.

uno (oo'-nō), **una** (oo'-nä), *I.* One; a, an. **uno a uno.** One by one; one after another.

unrein (oon'-rīn'), *G.* Impure; out of tune.

unruhig (oon-roo'-ĭkh), *G.* Restless; uneasy.

unschuldig (oon-shool'-dĭkh), *G.* Innocent.

unsingbar (oon-zĭng'-bär), *G.* Not singable.

unstrung. Of strings (a) relaxed in tension, (b) removed entirely.

unter (oon'-tĕr), *G.* Under, below, sub. **U.-bass** (bäs). Double bass. **U.-brechung** (brĕkh'-oongk). Interruption. **u.-brochen** (brôkh-ĕn). Interrupted. **U.-dominante** (dō-mĭ-nän'-ĕ). Subdominant. **U.-halbton** (hälp-tōn). Half-step below. **U.-haltungsstück** (häl-toongs-shtük). Divertissement. **U.-leitton** (līt-tōn). Dominant seventh. **U.-mediante** (mā-dĭ-änt'-ĕ). Submediant. **U.-satz** (zäts). Supporter; a 32-ft. stop on the pedal. **u.-setzen** (zĕt'-zĕn). To pass the thumb under a finger; or one foot under another. **U.-stimme.** Lowest voice, or part. **U.-tasten** (täs-tĕn). The white keys of the piano or organ. **U.-töne** (tā-nĕ)

Untertönreihe (rī-ĕ). Vide UNDERTONES.

unverziert (oon-fĕr-tsērt′), *G.* Unornamented.

unvolkommen (oon′-fôl-kôm-mĕn), *G.* Incomplete.

uomo (oo-ō′-mō), *I.* A man. Vide PRIMO.

up-beat. 1. The raising of the hand or bâton, hence 2. An unaccented part of a measure.

up-bow. Vide BOW.

upright. Vide PIANO.

ura′nion. An instrument like the harpsichord or piano.

uhr-heen. Chinese violin.

upper-clang. Vide CLANG.

uscir di tuono (oo′-shēr dē too-ō-′nō), *I.* To get out of tune.

u′sus, *L.* 1. The rules of music. 2. Old synonym for neumes and the neume system.

ut (üt in *F.;* in *I.* and *L.* oot). 1. In France the key and note C, so used also in indicating pitch, as *ut 2.* 2. Vide SOLMISATION. 3. In Latin, as, like that. **ut supra.** As above, as before.

Ut que′ant lax′is, *L.* Vide SOLMISATION.

V

V Abbr. for *vide* = see ; *violin(s)* ; *volti* ; *voce.*

va (vä), *I.* Go on. **va crescendo** (krĕ-shĕn′-dō), *I.* Go on increasing the volume.

vaccilando (vät-chĭ-län′-dō), **vaccilante** (län′-tĕ), *I.* Wavering, irregular.

va′gans, *L.* Vague. Vide QUINTUS.

vago (vä′-gō), *I.* Vague, rambling.

valce (väl′-chĕ), *I.* Waltz.

valeur (vă-lŭr), *F.*, **val′or,** *L.*, **valore** (vä-lō′-rĕ), *I* Duration (of a note).

valse (văls), *F.* Waltz : used in *E.* rather of a concert-piece (**v. de salon**), than of a strict dance-tune. **v. chantée** (shäṅ-tā), vocal waltz. **v. à deux temps** (dŭ täṅ). A quick waltz, with two steps in each measure.

value. Duration of a note or rest.

valve, valvola (väl′-vō-lä), *I.* 1. The device inv. by Claggett, 1790, and Blühmel, 1813, by which natural brass instrs. are made chromatic. A natural horn produces the fundamental tone naturally made by a column of air of its exact length ; it can be made to produce a series of partials of this tone by the method of blowing. Vide EMBOUCHURE and ACOUSTICS. The key of the horn can be changed by substituting for one section of its tube a longer or shorter section called a crook, which alters the length of the horn, and the column of air, and alters therefore its fundamental key and gives it a new series of partials. Until the valve-mechanism was invented a horn could therefore play only in one key at a time. Valve instrs. have auxiliary tubes fitted to the main tube ; they are, in fact, merely stationary crooks. The pressure of a certain valve acts as an instantaneous change of crook by shutting off the air in one crook, and turning it into another of different length. This device permits the sounding of a complete chromatic scale along the instrument's whole range. The valves are usually three in number, the first lowering the pitch a semitone, the second a tone, the third three semitones, thus giving a command of all keys (cf. HARP), (a) **the piston,** or **piston-valve,** is a *plunger* in an air-tight cylinder ; by means of two holes the plunger at rest carries the air through the main tube ; when pressed it shuts off the main tube and opens a side-tube, thus changing the key ; a spiral spring restores it after pressure to the natural position. (b) **the rotary valve** is a stop-cock with four holes which produce the same effect. 2. **organ-valves** are (a) **suction-valves,** or **suckers,** which admit the wind to the bellows and retain it there ; (b) **joint-valves** which regulate the air-density in the wind channels. (c

key-valves or **pallets,** which are worked by a draw-stop; and (d) the **waste-pallet** relieving the bellows of surplus air.

valzer (väl-tsār), *I.* Waltz. **v. a due passi.** Two-step.

vamp. 1. To improvise an accompaniment or prelude. 2. Such an accompaniment or prelude.

variamento (vä-rĭ-ä-mĕn'-tō), *I.* Variation, difference. **variamen'te.** Varied, freely.

Varia'tion, *E.* (in *G.* fä-rĭ-ä-tsĭ-ōn', pl. **-en**; in *F.* văr-ĭ-äs-yôn), **variazione** (vä-rĭ-ä-tsĭ-ō'-nĕ, pl. **-i**), *I.* The manipulation of a given theme or air. In the old sense (called **doubles**), and in cheap modern usage such as "Home, sweet Home with variations," the air is simply smothered in ornaments, arpeggios, etc.; in the better sense (**character variations**) the theme is subjected to as much remodelling, inversion, change of note-value, etc., as is possible without losing entire sight of its original meaning; sometimes merely the chord-relations are preserved. **variato** (vä-rĭ-ä'-tō), *I.*, **varié** (vă-rĭ-ā), *F.* Treated with variation.

varsoviana (ä'-nä), *I.*, **varsovienne** (vĭ-ĕn), *F.* "Warsaw dance." Slow Polish dance in 3-4 time with an up-take of a quarter note, and an accented down-beat in every other measure.

vaudeville (vōd-vēl), *F.* 1. A country ballad or roundelay, usually satirical. 2. Operatic or musical comedy.

vc., vcello. Abbr. for violoncello.

veemente (vā-ā-mĕn'-tĕ), *I.* Vehement. **veemenza** (mĕn'-tsä). Force.

veiled, velato (vā-lä'-tō), *I.* Marked by a desirable softening of the metallic quality of a tone; usually acquired by a slight escape of breath.

vellutato (vĕl-loo-tä'-tō), *I.* Velvety, smooth.

veloce (vĕ-lō'-chĕ), **velocemen'te,** *I.* Swift(ly). **velocis'simo.** With extreme rapidity. **velocità** (chē-tä'). Rapidity.

veneziana (vĕ-nā-tsĭ-ä'-nä), *I.* Venetian.

vent'age. A hole in flutes, etc., to be stopped with finger or key.

Ventil (in *G.* fĕn'-tĭl), **ventile** (vĕn-tē'-lĕ), *I.* 1. Valve, hence **Ventilhorn** or **-kornett.** 2. Organ-valve.

vêpres (vĕpr), *F.* Vespers.

venusto (vā-noos'-tō), *I.* Beautiful, charming.

Veränderungen (fĕr-ĕn'-dĕr-oong-ĕn), *G.*, pl. Variations.

Verbindung (fĕr-bĭn'-doongk) *G.* Binding, combination. **V.-szeichen** (tsī-khĕn), *G.* Tie.

verdeckt (fĕr-dĕkt'), *G.* Hidden.

verdoppelt (fĕr-dôp'-pĕlt), *G.* Doubled. **Verdop'pelung** (oongk). Doubling.

Verengung (fĕr-ĕng'-oongk), *G.* Diminution of value or interval.

vergellen (fĕr-gĕl'-lĕn), *G.* To diminish.

vergliedern (fĕr-glē'-dĕrn), *G.* To articulate.

vergnügt (fĕr-gnükht), *G.* Cheerful.

Vergrösserung (fĕr-grĕs'-sĕr-oongk), *G.* Augmentation.

Verhältniss (fĕr-hĕlt'-nĭs), *G.* Ratio or proportion.

verhallend (fĕr-häl'-lĕnt), *G.* Dying away.

ver'ilay. Vaudeville.

Verkehrung (fĕr-kā'-roongk), *G.* Imitation in contrary motion.

Verkleinerung (fĕr-klī'-nĕr-oongk), *G.* Diminution.

Verkürzung (fĕr-kür'-tsoongk), *G.* Diminution of value.

Verlängerungszeichen (fĕr-lĕng'-ĕr-oongs-tsī'-khĕn), *G.* Dot of prolongation.

verlöschend (fĕr-lĕsh'-ĕnt), *G.* Dying away.

vermindert (fĕr-mĭn'-dĕrt), *G.* Diminished.

Vermittelungssatz (fer-mĭt'-tĕl-oongks-zäts), *G.* Episode.

verrillon (vĕr-ē-yôn), *F.* Mouth-harmonica.

Verschiebung (fĕr-shē'-boongk), *G.* "Shift," soft pedal. **ohne V.** Without soft pedal. **mit V.** With soft pedal.

verschwindend (fĕr-shvĭn'-dĕnt), *G.* Dying away.

verse. 1. Portion of an anthem or service to be sung by a soloist to each part, and not by the full chorus; hence **Verse-anthem,** and **Verse-service** for solo voices. 2. Line. 3. Stanza.

verset' (in *F.* vĕr-sā), **versetto** (vĕr-sĕt'-tō), *I.*, **Versette** (fĕr-sĕt'-tĕ), *G.* 1. Short piece for the organ. 2. Versicle. **versetzen** (fĕr-zĕt'-sĕn), *G.* To transpose. **Verset'zung** (zoongk). Transposition. **Verset'-zungszeichen** (tsī'-khĕn). The sharp, flat, and natural.

ver'sicle, *E.*, **Versikel** (fĕr'-sĭk-ĕl), *G.* A short phrase or line, combining with the response to form one sentence.

versila're, *L.* To sing antiphonally.

verso (vĕr'-sō), *I.* 1. Verse. 2. Air.

Verspätung (fĕr-shpā'-toongk), *G.* Retardation.

verstärkt (fĕr-shtĕrkt'), *G.* Sforzando.

verstimmt (fĕr-shtĭmt'), *G.* 1. Out of tune. 2. Depressed.

ver'tatur, ver'te, *L.* Turn over. **v. subito.** Turn quickly.

ver'tical. Of piano-strings, in one plane; opposed to overstrung.

vertönen (fĕr-tā'-nĕn), *G.* To die away.

verve (vĕrv), *F.* Spirit, energy.

verwandt (fĕr-vänt'), *G.* Related, relative. **V.-schaft** (shäft). Relationship.

Verwechselung (fĕr-vĕkh'-sĕl-oongk), *G.* Change, mutation, of key, etc.

verweilend (fĕr-vī'-lĕnt), *G.* Retarding.

Verwerfung (fĕr-vĕrf'-oongk), *G.* Transposing.

verzi(e)rt (fĕr-tsērt'), *G.* Embellished. **Verzi(e)rung** (tsē'-roongk). Ornament. **Verzögerung** (fĕr-tsākh'-ĕ-roongk), *G.* Retardation.

verzweiflungsvoll (fĕr-tsvī'-floongs-fôl), *G.* Full of despair.

Vesper (fĕs'-pĕr), *G.*, **vespero** (vĕs'-pĕ-rō), **vespro** (vĕs'-prō), *I.*, **ves'peræ,** *L.* Vespers. Vide HORÆ.

vesperti'ni psal'mi, *I.*, pl. Evening psalms.

vezzoso (vĕd-zō'-sō), *I.*, **vezzosamen'te,** *I.* Graceful(ly), tender(ly).

vi. Abbr. for violini.

vibrante (vē-brän'-tĕ), *I.* Vibrating, quivering.

vibrato (vē-brä'-tō), *I.* 1. Vibrating, resonant. 2. A strongly tremulous tone of distinct vibrations.

vibra'tion (in *F.* vĕ-brăs-yôn). The regular oscillation of an elastic body, as a string, sounding-board, etc., contributing rapid periodic changes in the density of the air, which conveys the motion in sound-waves to the ear (without the air the vibrations are not conveyed to the air as sound; in a vacuum, a bell, for example, is not audible). The strength of the tone varies according to the *amplitude* or breadth of vibrations (travelling-distance of the elastic body back and forth); the pitch of the tone varies directly with the *rapidity* of the vibrations. The vibration-numbers of sounds vary in inverse ratio with the length of their sound-wave. A single vibration is from the point of rest to one extreme of motion, but is often calculated from one extreme to the opposite. A double vibration is measured from one extreme to the opposite and back again. **sympathetic v.** is that which is set up in an object (as a string, tuning-fork or even a plate) when the tone to which it vibrates naturally is sounded by some other instrument. Thus press the loud pedal of a piano, to remove the dampers, and sing or play on a violin any note. This note will be heard at once sounding on the piano-string. Furthermore, its partials will be similarly heard.

vic'ar-choral. Lay vicar of a cathedral choir.

vicenda (vē-chĕn'-dä), *I.* Change. **vicendevole** (dā'vō-lĕ). Vacillating.

Vic'timæ pas'chali lau'des, *L.* "Praise the paschal offering." Vide SEQUENCE.

vi′de, vi′di, *L.* See. **vi-** is often put at the beginning of a passage to be cut, and **-de** at the end.

vide (vēd), *F.* "Empty"; open, of strings, as **corde à v.** opp. to **corde à jouer,** a string to be stopped.

Videl (fē′-dĕl), *G.* Fiddle.

viel (fēl), *G.* Much, many. **v.-chörig** (kā-rĭkh). For several choruses. **v.-facher** (fäkh-ĕr). Polymorphous. **v.-stimmig** (shtĭm-mĭkh). Polyphonic.

vièl(l)e (vĭ-ĕl), *F.*, **viella** (vĭ-ĕl′-lä), *I.* 1. Hurdygurdy. 2. Old viol. **vielleur** (ví-ĕl-lŭr), *F.* Player of the viol.

vier (fēr), *G.* Four. **V.-achteltakt.** 4-8 time. **v.-doppelt.** Quadruple. **v.-fach** (fĕr′-fäkh). With four ranks of pipes, etc. **v.-füssig** (fēr′-füs-sĭkh). Four-foot (of pipes). **V.-gesang.** 4-part song. **v.-gestrichene Note.** 32d note. **v.-gestrichene Oktave.** Four-marked. Vide PITCH. **v.-händig** (hĕn-dĭkh). For four hands. **V.-klang** (fēr′-klăng). Chord of four tones; a seventh chord. **v.-mässig** (fĕr-mĕs-sĭkh). Containing four measures. **v.-saitig.** Four-stringed. **v.-stimmig.** In four-parts. **V.-stück.** Quartet. **vierte** (fēr′-tĕ). Fourth. **viertel** or **viertelnote.** Quarter note. **Viertelpause.** Quarter rest. **Viertelton.** Quarter note. **Vierundsechzigstel** (fēr-oont-zĕkhs′-ĭkh-shtĕl). 64th note. **Vierviertel-takt** (fēr-fēr′-tĕl-täkt). 4-4 time. **vierzehn** (fēr′-tsān). Fourteen. **vierzehnte.** Fourteenth. **Vierzweitel-tact** (fēr-zvī′-tĕl-täkt). 4-2 time.

vietato (vē-ā-tä′-tō), *I.* Forbidden.

vif (vēf), *F.* Brisk, quick.

vigoroso (vē-gō-rō′-sō), **vigorosamen′te,** *I.* Bold(ly).

viguela (vē-goo-ā′-lä), **vihuela** (vē-hoo-ā′-lä), *Sp.* A primitive guitar.

villageois (vē-lă-zhwä), **villageoise** (zhwäz), *F.* Rustic.

villancico (vēl-yän′-thē-kō), **villancio** (vēl-yän′-thĭ-ō), *Sp.* 1. A church festival anthem. 2. A beginning and ending with chorus.

villanella (vēl-lä-nĕl′-lä), *I.*, **villanelle** (vē-yä-nĕl), *F.* "Village song," 15th cent. Italian folk-song of rustic tone and artless grace.

villanesco (nĕs′-kō), **villareccio** (vēl-lä-rĕt′-chō), *I.* Rustic.

villot′to, *I.* Secular song; cf. VILLANELLA.

vi′na. Ancient fretted 7-stringed Hindu instr. with body of bamboo, and two gourds for resonance.

vinata (vē-nä′-tä), *I.* A vintage-song. **vinet′ta.** Little vinata.

vi′ol, viola (vē-ō′-lä), *I.*, **viole** (in *F.* vē′-ôl; in *G.* fē-ō′-lĕ). 1. The **viola** in modern usage is the tenor or alto violin, a little larger in size than the normal violin, and tuned a fifth lower c–g–d′–a′. It is written on the C clef (except high notes, which are written in the G clef). Its tone is more sombre (very richly melancholy and elegiac indeed), and its harmonics are more limited. 2. The prototype of the violin. A fretted bow-instr. with 6 strings (sometimes 5 to 8); flat and tapering back; belly usually flat; sound-holes circular; bridge low to facilitate chords; tuned in fourths with one midway third. In 4 sizes *treble* (*alta*), *alto* (*alt* or *tenore*), *bass* (*bassa*), *contrabass* (*violone*) The **bass-viol** still persists in England. **v. di bardone** (bär-dō′-nĕ), *I.* A barytone viol, of the size of the 'cello, with 6 or 7 gut strings, and a number of wire resonance strings lying along the belly and tuned diatonically. **v. bastarda** (bäs-tär′-dä), *I.* "Bastard viol." Large viol da gamba. **v. da braccio** (dä brät′-chō). "Arm-viol" as opposed to **v. da gamba,** "Leg-viol." **v. da spalla.** "Shoulder-viol," a larger arm-viol. **viola d'amore** (dä-mō′-rĕ), *I.*, **viole d'amour** (dä-moōr′), *F.* 1. Richly beautiful, but obsolete instr., larger than the viola, furnished with frets and more strings, some above, and some below the finger-board. 2. A stop. **v. pic′cola** or **marina** (mä-rē′-nä). An instr. resembling the **v.**

d'amore. **v. pomposa** (pôm-pō'-sä). A large viol of the compass of the 'cello, but with a fifth string. Inv. by J. S. Bach. **viol da gamba** (dä gäm'-bä), **viol di** (dē) **gamba.** "Leg-viol." A small obsolete violoncello, with frets, and five or six strings. **viola alta.** An enlarged viola inv. by Hermann Ritter of Wismar, Germany, 1877.

violento (vē-ō-lĕn'-tō), **violentemente** (lĕn-tĕ-mĕn'-tĕ), *I.* Violently. **violenza** (lĕn'-tsä). Fury.

vi'olin', *E.*, **Violine** (fē-ō-lē'-nĕ), *G.*, **violino** (vē-ō-lē'-nō), *I.*, **violon** (vē-ō-lôṅ), *F.* 1. "Small viol." A universally popular 4-stringed bow-instr. Developed possibly from the Viol, it has also been traced to the *lira da braccio;* it passed through many changes from about 1480–1530, when it assumed a shape little varied since. Though the name usually applies to one size, it may also be stretched to include the whole string quartet (which is the harmonic basis of the modern orchestra): the violin (or treble), the tenor violin or viola, the violoncello and the double bass. The violin proper has four gut strings with the accordature, g–d′–a′–e″. Its tone is capable of great variety, sentiment and brilliance, its range extending from g to the highest note in the orchestra, e′′′′. It is rich in harmonics, but its resources in chords are limited and must be handled with great care for the fingering.

Instrs. of the violin family consist of a curved *body*, or *resonance-box*, whose upper surface or *belly* is joined to a vaulted *back* by *ribs;* the body is curved in at the *waist*, the incurving being accented by *bouts*, whose *corners* are braced with *triangular blocks;* the belly (on which the *bridge* rests between slits called *sound-holes*, or from their shape *f-holes*) is braced with a thin strip (under the G string) called the *bass-bar*. A round prop or *soundpost* beneath the treble foot of the bridge connects the back and the belly. The *finger-board* is on the *neck*, which terminates in a *head* ornamented with a *scroll* and containing a *peg-box*, in which are four movable *pegs* from each of which a string passes across a ridge called the *nut* along the finger-board and over the bridge to the flat *tail-piece* which is fastened by a *loop* of gut to a *button* in the lower end of the body. 2. A 2, 4, and 8 ft. stop. **Violinbogen** (fē-ō-lēn'-bō-khĕn), *G.* A vln.-bow. **Violin-clef, Violinschlüssel** or **-zeichen,** *G.* The G clef. **violinier** (lĭn-ĭ-ā), **violiniste** (nēst), *F.*, **violinista** (nēs'-tä), *I.*, **Violinspieler,** *G.* A violin-player. **violino alto,** *I.* A small tenor viol. **violino picciolo** (pĭt'-chō-lō), **pic'colo, pochetto** (kĕt'-tō), *I.* A small vln. tuned a fifth higher. **v. pompo'so,** *I.* A viola with an additional higher string. **violin-principal.** A 4, or 8 ft. stop. **Violinsaite.** Violin-string. **Violinsteg** (stākh). Violin-bridge. **Violinstimme.** Violin-part. **Violin-tenor.** A vln. of low tone. **violon de fer** (dŭ fĕr). Iron fiddle. **violinata.** A piece for violin, or in violin style. **violinzo'li.** 8-ft. stop on the swell.

Violon (fē-ō-lōn'), *G.* The double-bass.

violier (vē-ôl-yā), **violiste** (lēst'), *F.* Viola-player.

violonar (vē-ō-lō-năr'), *F.* Double-bass. **violonaro** (năr'-ō). Octo-bass.

Violoncell (fē-ō-lōn-tsĕl'), *G.*, **violoncelle** (vē-ō-lôṅ-sĕl), *F.*, **violoncello** (vē-ō-lōn-chĕl'-lō), *I.* "Little violone." Commonly abbr. 'cello. Large 4-stringed instr. of vln.-family (vide VIOLIN) held between the knees and resting on a *standard* or *peg*. It is tuned an octave below the viola, C, G, d, a. Its music is written chiefly in the C clef, save high notes in the G clef, and low in the F clef (formerly it was all written in the G clef, an octave higher than it sounded). Chords and harmonics are little used, except in solos. The 'cello is one of the most important of orchestral instrs.

and one of the most expressive, especially of the graver or more yearning emotions, its gayety being rather sardonic.

violone (vē-ō-lō′-nĕ), **violono** (lō′-nō), *I.* "Large viol." 1. Double-bass. 2. Pedal-stop.

violot′ta. A large viola devised by Stelzner, Dresden, 1895, and tuned G, d, a, e′.

vir′elay. Vaudeville (also from the town of Vaux de Vire).

vir′gil, *L.* A neume.

Virgil practice-clavier. A mechanical piano inv. by A. K. Virgil, 1883, for practice-purposes, the heaviness of touch being adjustable in 6 gradations; a click answering the depression of a key, and another click its release.

vir′ginal(s). A small spinet-like instr. popular in the time of Queen Elizabeth, and placed upon a table.

Virtuos (fēr-too-ōz′), *G.*, **virtuoso** (vēr-too-ō′-sō), *I.*, **virtuose** (vĭr-tü-ôz), *F.* A performer of marked skill. **Virtuosität** (ō-zĭ-tāt′), *G.* Virtuosity. Remarkable execution.

vis-à-vis (vē-zä-vē′), *F.* "Face to face." A large double piano with 2 opposite key-boards.

vista (vēs′-tä), *I.* Sight. **a prima v.** At (first) sight.

visto (vēs′-tō), **vito** (vē′-tō), **vi(s)tamen′te,** *I.* Swift(ly).

vite (vēt), **vitement** (vēt-mäṅ), *F.* Quick(ly).

vitesse (vē-tĕs), *F.* Swiftness.

vivace (vē-vä′-chĕ), *I.* Lively, faster than *Allegro.* **vivacemen′te.** Briskly, quickly. **vivacet′to** (chĕt′-tō). Rather lively. **vivacezza** (chĕd′-zä), **vivacità** (vē-vä-chĭ-tä′). Vivacity. **vivacis′simo.** Very fast. **vivamen′te.** Briskly.

vive (vēv), *F.* Brisk, quick.

viven′dum, ad. *L.* "To live" i. e., for permanence. Written, as opposed to improvised, counterpoint.

vivente (vĕ-vĕn′-tĕ), **vivido** (vē′-vĭ-dō), **vivo** (vē′-vō), *I.* Animated. **vivezza** (vē-vĕd′-zä). Liveliness.

vla. Abbr. for viola.

vo′cal, vocale (vō-kä′-lĕ in *I.;* in *F.* vō-kăl′), **voca′lis,** *L.* Relating or appropriate to the human voice. **vocal chords.** The two membranes in the larynx whose tensity is regulated at will to produce desired pitches. Vide GLOTTIS. **rima vocalis.** The opening between the vocal chords.

vocalezzo (vō-kä-lĕd′-zō), *I.* A vocal exercise.

voca′lion. Vide REED-ORGAN.

vocali′ses (in *F.* vō-kä-lēz′). Solfeggio exercises for the voice.

vocaliser (vō-kāl-ĭ-zā), *F.*, **vocalizzare** (vō-kä-lĭd-zä′-rĕ), *I.*, **vo′calize,** *E.* To practise exercises for the voice without words.

vocalisa′tion (in *F.* vō-kă-lĕ-zăs-yôṅ). 1. The practice of exercises for the voice. 2. Display of vocal agility.

vocalizzo (lĭd′-zō, pl. **-i**), *I.* Vocal exercise.

voce (vō′-chĕ), *I.* Voice. **colla v.** "With the voice," i. e., adopting the tempo of the solo part. **v. angelica** (ăn-jā′-lĭ-kä). "Angel voice." Delicate reed-stop. **v. di bianca** (dē bĭ-än′-kä), *I.* "White voice." Applied to pale and colourless tones, such as the voices of young women, children and poorly trained adults. **v. di ca′mera.** A small voice for the chamber. **v. di go′la.** A guttural, throaty voice. **v. di pet′to.** The chest voice. **v. di tes′ta.** Head voice, the falsetto, upper register. **v. granità** (grä-nē-tä′). A "granite" or massive voice. **mezza voce** (mĕd′-zä). Half the power of the voice; a moderate tone. **v. pasto′sa.** A soft, flexible voice. **v. principale** (prēn-chĭ-pä′-lĕ). Principal voice. **v. rauca** (ra′-oo-kä). A hoarse, rough voice. **v. so′la.** The voice alone. **v. spianata** (spē-ä-nä′-tä). Drawn out; smooth, sustained voice. **v. spiccata** (spĭk-kä′-tä). A clear, distinct voice; well articulated. **v. umana** (oo-mä′-nä). The human voice. Vide VOX HUMANA. **vociaccia** (vō-chĭ-ät′-chä). A bad, disagreeable voice. **vocina** (vō-chē′-nä). Thin little voice.

voces, *L.*, pl. of **vox. v. aequa′les.** Voices of the same kind.

Vogar (fō′-gär), *G.* Fugara.

Vogel (fō′-gĕl), *G.* Bird. **V.-flöte** or **pfeife.** A bird-whistle. **V.-gesang.** "Singing of birds"; stop in old German organs, of small pipes standing in water, through which the wind passes; a merula.

voglia (vōl′-yä), *I.* Ardour.

voice. 1. The sound produced by the larynx of human beings or animals. 2. Part (for any instr.), often **voice-part.** 3. The tuning and tone of organ-pipes.

Of the human voice, these are the following divisions: *basso*, *tenor*, *counter-tenor*, *contralto* or *alto*, *mezzo-soprano*, *soprano* (Vide each of these words). Each voice is also divided into registers (or groups of tones of a uniform quality) the transition from one to another register being sometimes distinct enough to be called a *break*; there are usually two breaks in a male, and three in the female voice. The registers are chest, head and falsetto (q. v.).

voicing. The adjustment of the pitch and quality of a pipe.

voilée (vwä-lā), *F.* Veiled.

voix (vwä), *F.* 1. Voice(s). 2. Part(s). **v. angélique** (vwä-zäṅ-jā-lēk). Vox angelica. **v. céleste** (sā-lĕst), *F.* "Celestial voice," a stop formed of two dulcianas, one slightly sharp, thus giving a vibrato. **v. de poitrine** (dŭ pwä-trēn), *F.* Chest voice. **v. de tête** (dŭ tĕt). Head voice, falsetto voice. **v. glapissante** (glä-pē-sănt). A shrill voice. **v. gréle** (vwä grĕl). A sharp, thin voice. **v. humaine** (ü-mĕn). Vox humana.

vokal (fō-käl′), *G.* Vocal. **V.-stil** (shtēl). Vocal style.

volante (vō-län′-tĕ), *I.* "Flying." light, swift.

volata (vo-lä′-tä), *I.*, **Volate** (vō-lä′-tĕ), *G.*, **volatine** (vō-lä-tēn), *F.* "Flight," run, rapid series of notes. **volatina** (vō-lä-tē′-nä), *I.* A little volata.

volée (vō-lā), *F.* A volata.

Volk (fôlk), *G.* Folk; of the common people. **V. gesang** (fôlk′-gĕ-zäng). **V. s-lied** (slēt), **V. stückchen** (stük′-kh'n), **V.s-weise.** Folk-song or folk-music. **im Volkston′** or **Volksweise.** In folk-tone or style. **volkst(h)ümliches** (tüm-lĭkh-ĕs). **Lied.** Popular folk-song.

voll (fôl), *G.* 1. Full; *mit vollem Werk, Chore, Orchester*, with the full organ, chorus or orchestra. **völler** (fĕl′-lĕr). Fuller, louder. **volles Werk** (fôl′-lĕs vărk). Full organ. **Vollgesang.** Chorus. **vollgriffig** (grif-fĭkh). "Full-handed," with full chords. **vollkom′men.** Perfect, complete. **vollstimmig.** Full-toned, full-voiced. **Vollstimmigkeit.** Fullness of tone. **volltönend**, *G.* Sonorous. 2. As a suffix = full, as **gedankenvoll.** Thoughtful.

volonté (vō-lôṅ-tā), *F.* Will, pleasure. **à v.** At will.

volta (vōl′-tä), *I.* 1. Time. 2. A kind of galliard. **prima v.** (prē′-mä). First time. **una v.** One. **due volte.** Twice.

voltare (vōl-tä′-rĕ), *I.* To turn, to turn over.

volte (vōl′-tĕ, *I.*; in *F.* vōlt). 1. An obsolete bounding dance in 3-4 time resembling the galliard. 2. Pl. of VOLTA.

volteggiando (vōl-tĕd-jän′-dō), *I.* Crossing the hands. **volteggiare** To cross hands.

volti (vōl′-tĕ), *I.* Turn over. **v. subito.** Turn quickly.

volubilità (vō-loo-bē-lĭ-tä′), *I.* Volubility. **volubilmen′te.** Fluently.

vol′ume. Quality of tone.

vol′untary. 1. An introductory organ-piece often extemporaneous. 2. An introductory anthem. 3. A species of toccata in two or three movements.

volver a la misma cancion (vōl-vār ä lä mēs′-mä kän′-thĭ-ōn), *Sp.* To return to the same (original) air.

vom (fōm), *G.* = *von dem.* From the. **vom Anfang.** From the beginning. **vom Blatte** (blät′-tĕ). "From the page," i. e., at first sight.

von (fōn), *G.* By, of, from, on.

vor (fōr), *G.* Before, pre-.

Vorausnahme (fōr-ows'-nä-mĕ), **Vorgreifung** (fōr-grī'-foongk), **Vorgriff** (fōr'-grĭf), *G.* Anticipation. **Vorbereitung** (fōr'-bĕ-rī-toongk). Preparation. **Vorberei'tungsunterricht** (oon'-tĕr-rīkht). Preparatory instruction.

Vor'dersatz (zäts), *G.* First subject.

Vor'geiger (gī-khĕr), *G.* First violin, leader.

Vorhalt (fōr'-hält), *G.* 1. Suspension. **Vorhaltslösung** (lā-zoongk). Its resolution. 2. Syncopation.

vorher (fōr-hār), *G.* Before. **tempo wie vorher,** *G.* The time as before.

vorig (fō'-rĭkh), *G.* Former, preceding. **voriges Zeitmass.** In the original tempo.

Vorsang (fōr'-zäng), *G.* Act of beginning a song. **Vorsänger** (fōr'-zĕng-ĕr). Precentor.

Vorschlag (fōr'-shläkh). Accentuated, appoggiatura.

Vorsetzzei'chen, *G.* Chromatic sign.

Vorspiel (fōr'-shpēl), *G.* Prelude; overture. **Vor'spieler** (shpē-lĕr). Leader, principal performer. **Vortänzer.** Chief dancer. **Vorsteller.** Performer.

Vortrag (fōr'-träkh). *G.* Execution, interpretation. **Vortragsbezeichnung** (bĕ-tsīkh-noongk). Expression mark. **vortragsstück.** Concert-piece.

vorwärts (fōr'-värts), *G.* "Forward," i. e., faster.

Vorzeichnung (tsīkh'-noongk). 1. Signature. 2. Outline of a composition.

vox (vōx), *L.* Voice. **v. acu'ta.** 1. A shrill voice. 2. In ancient music, the highest note in the bisdiapason. **v. ange'lica,** *L.* "Angelic voice," a 4-foot stop of sweet tone, also **v. virgin'ea.** "Girlish voice." **v. antece'dens.** The antecedent. **v. con'sequens.** The consequent. **v. grav'is.** Low voice. **v. huma'na.** "Human voice," 8-foot reed-stop usually with tremulous effect. **v. retu'sa.** 8-foot stop. Plural **vo'ces. v. aequales.** Voices of the same kind, as male voices. **v. areti'niæ.** Aretinian syllables. **v. bel'gicæ.** The syllables of bocedisation.

v. s. Abbr. of Volti subito.

vue (vü), *F.* Sight. **à premier v.** (ä prŭm-yā vü). At first sight.

vulgans (tibia), *L.* A flute-stop.

vuide (vwēd), *F.* Open (of a string).

vuoto (voo-ō'-tō), *I.* 1. Open (of a string). 2. Empty (of a stage).

v. v. Abbr. for violini.

W

W 1. In *F.* = **v. v.,** i. e., Violins. 2. Vide the letter **i.**

Wachtel (väkht'-ĕl), *G.* "Quail." A toy pipe.

wahnsinnig (vän'-zĭn-nĭkh), *G.* Frantic.

waits, *E.* 1. Hautboys. 2. Players on the hautboys. 3. Night-watchmen. 4. Christmas carollers.

Wald (vält), *G.* Forest. **Waldflöte,** *G.*, or **-pfeife.** Forest-flute. **W.-quinte.** A stop. **W.-flötenquinte.** A stop a fifth higher. **Waldhorn** (vält'-hôrn), *G.* "Forest-horn"; a winding-horn. (Vide HORN.)

walnika (väl-nē'-kä). Russian bagpipe.

wals (wäls), *Dutch.* A waltz.

waltz, *E.*, **Walzer** (väl'-tsĕr), *G.* 1. A popular modern round dance in 3-4 time, perhaps of Bohemian origin. The speed and rhythm vary, the **Ländler,** or **German,** being slow; the **Vienna,** or **Schleif-walzer** being quicker; the **Zweitritt, deux-temps,** or **two-step,** having but two steps to the measure. 2. A concert-piece in triple time, usually brilliant.

walynka (vä-lēn'-kä). Russian bagpipe

Walze (väl′-tsĕ), *G.* "Roller." An undulating figuration.

wankend (vän′-kĕnt), *G.* Wavering, hesitating.

war′ble. A bagpipe grace.

Wärme (vĕr′-mĕ), *G.* Warmth.

Washington Post. In England a dance (so called from J. P. Sousa's march of that name) in which the man dances behind the woman.

was′sail. A convivial song.

Wasserorgel (väs′-sĕr-ôr-khĕl), *G.* Hydraulic organ.

waste-pallet. Vide VALVE.

water music. Handel's name for certain airs, performed on the water, for the King.

water-organ. Hydraulic organ.

wayghtes. Old *E.* Waits.

Web′er chronom′eter. Metronome, inv. by Weber. A cord divided into five inch-spaces, with a weight at the lower end. Abbr. **Web. Chron.**

Wechsel (vĕkh′-sĕl), *G.* Change. **W.-chor** (kōr). Alternate choir. **W.-gesang.** Antiphonal song. **W.-note** (nō′-tĕ). Changing note.

Wehmuth (vā′-moot), *G.* Sadness. **wehmüthig** (vā′-mü-tĭkh). Sad, sorrowful.

Weiberstimme (vī′-bĕr-shtĭm′-mĕ), *G.* A female voice.

weich (vīkh), *G.* 1. Soft. 2. Minor.

weight of wind. Vide INCH.

Weihnachtslied (vī′-näkhts-lēt), *G.* Christmas hymn.

weinend (vī′-nĕnt), *G.* Weeping.

Weise (vī′-zĕ), *G.* 1. Melody. 2. Manner; as a suffix = -wise.

weisse Note (vīs′-sĕ nō′-tĕ), *G.* "White" note; half or whole note.

weit (vīt), *G.* Dispersed, open (of harmony).

Welle (vĕl′-lĕ), *G.* Roller of an organ. **Wellatur** (toor′). Roller-system. **Wel′lenbrett.** Roller-board.

well-tempered. In equal temperament, as in Bach's "Well-tempered Clavichord," a series of clavichord pieces ranging through all the keys. Vide TEMPERAMENT.

Welsh-harp. Vide HARP.

weltlich (vĕlt′-lĭkh), *G.* Secular.

wenig (vā′-nĭkh), *G.* Little. **ein wenig.** A little, rather.

Werk (vĕrk), *G.* 1. Work. 2. Movement. 3. Action. Vide HAUPTWERK and OBERWERK. 4. A stop. 5. The set of stops belonging to one key-board.

Wert(h) (vĕrt), *G.* Value, duration.

wesentlich (vā′-zĕnt-lĭkh), *G.* Essential. **wesentliche Dissonanz.** A dissonant chord-tone, opposed to passing-note. **wesentliche Septime.** Dominant seventh.

Wetter-harfe (vĕt′-tĕr-här-fĕ), *G.* "Weather-harp." Æolian harp.

Wettgesang (vĕt′-gĕ-zäng), *G.* A singing-match.

wheel. Refrain, burden.

whiffler. A fifer.

whipping bow. A swift and violent violin attack.

whistle. A small, shrill wind-instr. blown at the end, like an old English flute.

whole note, rest, shift, step, tone, etc. Vide the NOUNS.

wie (vē), *G.* As. **wie aus der Ferne.** As from a distance. **wie oben.** Again as above. **wie vorher** (fōr-hār). As before.

wieder (vē′-dĕr), *G.* Again. **W.-gabe** (gä′-bĕ). Performance. **W.-herstellungszeichen** (tsī′-khĕn). The natural sign (♮). **w.-anfangen.** To begin again. **W.-holung** (hō-loongk). Repetition. **W.-holungszeichen.** Sign of repetition **W.-klang** (kläng), **W.-schall** (shäl). Echo.

Wiegenlied (vē′-gĕn-lēt), *G.* Cradle-song.

wild (vēlt), *G.* Wild.

wind (wīnd). To blow, as a horn.

Wind (in *G.* vĭnt). Air. **w. band.** 1 A band of wind-instrs. 2. The instrs. or the music for them. **windchest.** Vide ORGAN. **w. instruments.** A general name for all instrs. whose tone is produced by the breath or by bellows. **windtrunk.** A passage conveying air from the bellows to the wind-chest. **Windmesser** (mĕs-sĕr), *G.*, **windgauge.** Vide INCH. **W.-harfe,** *G.* Æolian harp. **Windlade** (lä-dĕ), *G.* Wind-chest. Vide ORGAN. **Windstock** (shtôk), *G.* Cover of organ-pipes. **Windzunge** (tsoong-ĕ), *G.* Tongue of a pipe. **W.-harmo'nika,** *G.* Æolodion.

winselig (vĭn'-zĕ-lĭkh), *G.* Plaintive. **Winselstimme.** Plaintive voice.

Wirbel (vēr'-bĕl), *G.* 1. Peg (of a violin). **Wirbelkasten.** Peg-box. 2. Stopper of a pipe. 3. Drumstick. 4. Roll (on a drum). **Wirbeltanz** (tänts). A whirling dance.

wogend (vō'-gĕnt), *G.* Waving.

wohl (vōl), *G.* Well. **Wohlklang** (vōl'-kläng), **Wohllaut** (lowt). Harmony. **wohlklingend.** Harmonious. **wohltemperi(e)rt** (vōl-tĕm-pĕ-rērt'), *G.* "Well-tempered" (q. v.).

Wolf (in *G.* vôlf). 1. The disagreeable snarling of two pipes not quite in perfect tune. 2. Vide TEMPERAMENT. 3. In bow-instr. the roughness of certain tones due to faulty workmanship. 4. Vide ORGELWOLF. 5. The 12th and most troublesome of the circle of fifths. Vide TEMPERAMENT.

wood-wind. 1. The whole group of wooden instrs. in the orchestra. 2. Organ-stops of wood.

working-out. Development. Vide FORM.

Wortklang (vôrt'-kläng), *G.* Accent, tone.

wrest. A tuning-hammer. **wrest-pins.** In a piano movable pins round which one end of the string is wound; by turning this the instr. is tuned. **wrestplank.** A plank of several layers of wood in which the wrestpins are driven.

wristguide. Vide CHIROPLAST.

wuchtig (vookh'-tĭkh). Weighty, emphatic.

Würde (vür'-dĕ), *G.* Dignity. **würdevoll, würdig** (vür'-dĭkh). Dignified.

Wut(h) (voot), *G.* Madness. **wüthend** (vü'-tĕnt), **wüthig** (tĭkh). Furious.

X

XÆNORPHIKA (ksān'-ôr-fĭ-kä), *G.* A piano-violin with a bow to each string, inv. by Röllig, 1797; he also inv. the somewhat similar *orphika.*

xylharmo'nica or **-con,** *Gr.* Utro's improvement in 1810 upon his **xylosiston,** inv. 1807; a euphonion with wooden, instead of glass, rods.

Xylorganon (ksēl-ôr'-gä-nōn), *Gr.* Xylophone.

xylophone (zĭl'-ō-fōn). A graduated series of bars of wood upon bands of straw or cord, played with wooden mallets, compass 2 octaves.

Y

YABAL (yä'-bäl), *Heb.* Trumpet blast.

yang kin. A Chinese dulcimer with brass strings.

yo. Indian flute.

yo'del, yod'ler. Vide JODEL, JOLLER.

yue kin. Chinese guitar.

Z

ZA (zä). Formerly applied by the French to *B*♭ to distinguish it from *B*♮ or *Si.*

zahlen (tsä'-lĕn), *G.* To count. **zahle.** "Count!" **Zahlzeit** (tsīt). A count.

zaleo (thä-lā'-ō), *Sp.* Vide JALEO.

zampogna (tsäm-pōn'-yä), **zampugna** (poon'-ya), *I.* 1. Ancient bagpipe. 2. A shawm. Vide CORNAMUSA and CHALUMEAU. **zampognare** (pōn-yä'-rĕ). To play the pipes. **zampognato're.** A piper. **zampognet'ta** or **-ina** (pōn-yē'-nä). A small bagpipe.

za'ner. Egyptian bassoon.

zanze. Vide AMBIRA.

zapateado (thä-pä-tā'-ä-dhō), *Sp.* A dance whose rhythm is emphasised by stamping the heel.

Zapfenstreich (tsä′-pfĕn-strīkh), *G.* The tattoo.

zarabanda (thä-rä-bän′-dhä), *Sp.* Saraband.

zaramel′la (tsä-rä-), *I.* Rustic double-reed pipe with bell-mouth.

Zargen (tsär′-khĕn), *G.*, pl. Sides of violin, etc.

zart (tsärt), *G.*, **zärtlich** (tsārt-likh). Tender, delicate. *mit zarten Stimmen*, with delicate stops. **Zartflöte.** A very soft 4-foot flute-stop.

zarzuela (thär-thoo-ā′-lä), *Sp.* A 2-act drama with music, something like the vaudeville; originating in the 17th century at the royal castle Zarzuela.

Zauber (tsow′-bĕr), *G.* Magic. **Z.-lied** (lēt). Magic song.

zeffiro′so (tsĕf), *I.* Zephyr-like.

zehn (tsān), *G.* Ten. **Zehnte** (tsān′-tĕ). Tenth.

Zeichen (tsī′-khĕn), *G.* Sign(s).

Zeit (tsīt), *G.* Time. **Z.-mass** (tsīt′-mäs), *G.* Tempo. **Zeitmes′ser.** Metronome. **Z.-werth.** Time value.

zèle (zĕl), *F.*, **zelo** (tsā′-lō), *I.* Zeal, ardour. **zelo′so, zelosamen′te.** Zealous(ly).

zeng (tsĕng). Persian cymbals.

Zergliederung (tsĕr-glēt′-ĕr-oongk), *G.* Dissection, or analysis of a subject.

zerstreut (tsĕr-stroit′), *G.* Dispersed.

ze′ze. An African guitar.

Ziehharmo′nica (tsē), *G.* The accordion.

ziemlich (tsēm′-lĭkh), *G.* Rather; moderately.

Zierathen (tsē-rä′-tĕn), *G.*, pl. Ornaments.

zierlich (tsēr-lĭkh), *G.* Neat, graceful.

Ziffer (tsĭf′-fĕr), *G.* Figure, Arabic numeral.

ziganka (chĭ-gän′-kä), *Russian.* Country-dance.

Zigeunerartig (tsē-goin′-ĕr-är-tĭkh), *G.* In gypsy style. **Z.-musik** (moo-zēk′). Gipsy music.

zikrs. Dances of Egyptian dervishes.

zillo (tsĭl′-lō), *I.* Chirp, chirping.

zimbalon. Vide CZIMBALON.

Zimbel (tsēm′-bĕl), *G.* Cymbal. **Z.-stern.** A star hung with small bells in front of an organ and sounded by a current of air.

zingana (chēn-gä′-nä). Bohemian song.

zingarese (tsēn-gä-rā′-zĕ), *I.* Gipsy. **zingaresca** (rĕs′-kä). In the style of gipsies. **zingaro** (tsēn′-gä-rō). Gipsy.

Zinke (tsĭnk′-ĕ), pl. **-en,** *G.* Cornetto, ancient or modern. **Zinkbläser** (tsĭnk′-blā-zĕr), *G.* Cornet-player.

zith′er (in *G.* tsĭt′-ĕr). 1. The modern (or **Schlagzither**) is a flat, shallow resonance-box without a neck, with about thirty-six strings of various material—wire and gut—some overspun. Under some of the strings at one side lies a fretted finger-board; on these the melody is stopped out with the left hand. These strings, tuned a′, a′, d′, g, c, are plucked with a plectrum attached to the right thumb; the rest of the strings are tuned in fourths, and plucked with the other fingers of the right hand. It is made usually in 3 sizes, the Treble or **Prim** (prēm) **-z**; the **concert**; and **elegie** (ĕl-ĕ-jē′) (or **Alt** or **Lieder**) **-z,** which is tuned a fourth lower. 2. **bow-zither** or **Strich-zither** (strĭkh), *G.* Was originally heart-shaped, but the **philomèle** now resembles a more pointed viola with shallow bouts (the **viola-zither** having a still closer resemblance). The **bow-z.** has a peg in the head, which is rested upon a table, the body being held in the lap. It has four metal strings, g, d, a′, e″. 3. A cither. 4. An old German instr. with a sound-box, a neck, a fretted finger-board, and eight or more strings tuned in unison two and two and plucked with a quill. **Z.-harfe.** A form of keyed auto-harp. **Zither-spieler** (shpē′-lĕr), **Zitherschläger** (shlā-khĕr), *G.* Guitar-player. **zittera** (tsĭt′-tĕ-rä), *I.* Zither.

zitternd (tsĭt′-tĕrnt), *G.* Trembling.

zittino (tsĭt-tē′-nō), *I.* Silence.

zögernd (tsā′-gĕrnt), *G.* Retarding.

zolfà (tsôl-fä′), *I.* Vide SOLFA.

zoppa (tsôp′-pä), or **-o,** *I.* Lame, limping. **alla z.** Syncopated; used also of a jerky Magyar rhythm.

zornig (tsôr′-nĭkh), *G.* Angry.

zoulou (zoo-loo), *F.* "Zulu." A pianette.

zour′na. Oriental oboe.

zu (tsoo), *G.* To, at, by, in, unto.

Zufällig (tsoo′-fĕl-lĭkh), *G.* Accidental (sharp, flat, or natural).

zufolo (tsoo′-fō-lō), *I.* Flageolet, small bird-flute. **zufolone** (lō′-nĕ). A large whistle.

Zug (tsookh), pl. **Züge** (tsü′-khĕ). 1. Draw-stop or register. 2. Slide. **Zugtrompete** (trôm-pā′-tĕ), *G.* Slide-trumpet; the trombone. **Zugwerke** (vĕr′-kĕ). Tracker-mechanism.

Zügeglöckchen (glĕk-khĕn), *G.* The passing bell; a knell.

Zuklang (tsoo′-kläng), *G.* Concord.

Zukunftsmusik (tsoo-koonfts′-moo-zēk′), *G.* "Music of the future." A term applied satirically to Wagner's work by L. F. C. Bischoff, 1850; but later adopted as a watchword by the Wagnerians.

zum (tsoom), *G.* = *zu dem.* To the.

zumma′rah. An Egyptian reed instr. like a bassoon.

zunehmend (tsoo-nā′-mĕnt), *G.* Increasing.

Zunge (tsoong′-ĕ), *G.* 1. Tongue. **Dop′pelzunge.** Vide TONGUING. 2. **Z.-pfeife.** Reed-pipe. **Z.-blatt.** Clarinet reed. **Z.-stimme.** Reed-stop. **Z.-werk.** The reed-stops collectively. **auf-** (or **durch-**) **schlagende Z.** Beating (or free) reed.

zur′na. Turkish oboe.

zurück (tsoo-rük′), *G.* Back. **z.-gehend** (gā′-ĕnt), *G.* Returning to the original tempo. **z.-halten.** To retard. **z.-haltend.** Retarding. **Z.-haltung** (häl-toongk). Retardation. **z.-tönen** (tā-nen) or **z.-treiben** (trī-bĕn). To reverberate. **Z.-schlag.** Vide RIBATTUTA.

zusammen (tsoo-zäm′-mĕn), *G.* Together. **z.-gesetzt.** Combined, compound (of time). **Z.-klang, Z.-laut** (lowt). Harmony. **Z.-schlag.** Vide ACCIACCATURA. **z.-streichen.** To slur. **Z.-streichung** (strī-khoongk). Slurring.

zutraulich (tsoo-trow′-lĭkh), *G.* Confident(ly).

Zuversicht (tsoo′-fĕr-zĭkht), *G.* Confidence.

zwanzig (tsvän′-tsĭkh), *G.* Twenty. **Zwanzigste** (tsvän′-tsĭkh-stĕ). Twentieth.

zwei (tsvī), *G.* Two. **z.-chörig** (khā-rĭkh). Two-choired. **z.-fach** (fäkh), **z.-fältig** (fĕl-tĭkh). 1. In two ranks (organ-pipes). 2. Compound (of intervals). 3. Double (of counterpoint). **z.-füssig.** Two-foot. Vide PIPE and PITCH. **Z.-gesang.** A duet. **z.-gestrichen.** Twice-marked. Vide PITCH. **Z.-glied** (glēt). Sequence of two chords. **Z.-halbertakt.** 2-2 time. **z.-händige** (hĕnt′-ĭkh-ĕ). For two hands. **Z.-klang.** A chord of two tones. **z.-mal** (tsvī-mäl). Twice. **z.-stimmig.** For two parts. **Z.-spiel** (shpēl). A duet. **Zweite** (tsvī′-tĕ). Second. **Zweitel** (**-note**). Half-note. **Z.-tritt.** Vide WALTZ. **Z.-unddreissigstel** (oont-drī-zĭkh-shtĕl). 32d note. **Z.-viertelnote** (fēr′-tĕl-nō-tĕ). Half-note. **Z.-viertelpause** (pow-zĕ). A half rest. **Z.-vierteltakt.** 2-4 time. **Z.-zählighertakt** (tsā-lĭkh-ĕr-takt). Duple time. **Z.-zweiteltakt** (tsvī-tsvī-tĕl-takt). 2-2 time.

zwerchflöte (tsvĕrkh-) or **pfeife,** *G.* Transverse flute.

zwischen (tsvĭsh′-ĕn), *G.* Between. **Z.-akt.** Intermezzo. **Z.-gesang, Z.-handlung, Z.-harmonie, Z.-satz.** The episode (in fugue). **Z.-raum** (-rowm). Space between the lines. **Z.-spiel.** Interlude. **Z.-stille** (shtĭl′-lĕ). Pause. **Z.-stimme** (shtĭm-mĕ). Middle voice. **Z.-ton.** Intermediate tone.

Zwitscherharfe (tsvĭtsh-ĕr), *G.* Vide SPITZHARFE.

zwölf (tsvĕlf), *G.* Twelve. **Z.-achteltakt** (ăkh-tĕl-täkt). 12-8 time. **Z.-saiter** (zī-tĕr). "12-stringed" bissex.

zymbel (tsēm′-bĕl), *G.* Vide CYMBAL.

zzxjoanw (shaw). *Maori.* 1. Drum. 2. Fife. 3. Conclusion.

Music Lovers' Cyclopedia

Part 11

Pronouncing Dictionary
of
Given Names, Titles, Epithets,
etc.

abbate (äb′-bä-tĕ), *I.* **abbé** (ăbbā), *F.* Abbot (often honorary).

l'ainé (lĕn-ā), *F.* The elder. **cadet** (kă-dā), *F.* The younger. Usually of brothers.

camerlingo (kä-mĕr-lēn′-gō), *I.* Chamberlain.

cantab(rigiensis). Of Cambridge University.

cavaliere (kä-väl-yā′-rĕ), *I.* Knight, sir.

chevalier (shŭ-văl-yā), *F.* Knight.

cie, *F.* Company ; **et cie** (ā sē). & Co.

comte (kôṅt), *F.*

conte (kōn′-tĕ), *I.* Count.

detto or **-a** (dĕt′-tō). "Called."

duc (dük), *F.* **duca** (doo′-kä), *I.* Duke.

Edler von (āt′-ler fōn). Nobleman of.

fils (fēs), *F.* Son.

Frau (frow), *G.* Mrs. **Fräulein** (frī′-lin). Miss.

Freiherr (frī′-hăr), *G.* Baron.

Geheimrath (gĕ-hīm′-rät), *G.* Privy counsellor.

Gesellschaft (gĕ-zĕl′-shäft), *G.* Association, society.

Graf (gräf), *G.* Count. **Gräfin** (grā-fĭn). Countess.

Herr (hăr), *G.* Mr.

Hauptkirche (howpt-kēr′-khĕ), *G.* Chief church.

Hofkapellmeister (mī-shtĕr). Court-conductor. **Hofmusik′intendant** (moo-zek′), *G.* Supt. of court-music.

le jeune (lŭ zhŭn), *F.* The younger.

Justizrath (yoos′-tēts-rät), *G.* Counsellor of justice ; often honorary.

Kammersänger (zĕngk-ĕr), *G.* Chamber-singer (to the court).

maestro (mä-ās′-tro), *I.* Master.

il maggiore (ēl mäd-jō′-rĕ), *I.* The greater.

maistre (old French), or **maître** (mĕtr), *F.* Master.

marchesa (mär-kā′-zä), *I.* Marchioness.

il minore (ēl-mē-nō′-rĕ), *I.* The lesser.

mus. bach(elor) and **mus. doc**(tor). Vide the D. D.

oxon(ensis). Of Oxford University.

père (păr), *F.* Father.

Reichsfreiherr (rīkhs′-frī-hăr), *G.* Baron of the empire.

Ritter (rĭt′-tĕr), *G.* Knight, chevalier.

sieur (s'yŭr). *F.* Sir, Mr.

und Sohn (oont zōn), *G.* & Son. **und Söhne** (oont zā′-nĕ), *G.* & Sons.

van (vän), *Dutch.* **von** (fōn), *G.* **de** (dŭ); *F.* **di** (dē), *I.* and *Sp.* From, of.

vicomtesse (vē-kôn-tĕs). Viscountess.

le vieux (lŭ v'yŭ), *F.* The elder.

y (ē), *Sp.* "And," used in joining two proper names somewhat as we use a hyphen ; the Spaniard keeping his mother's, as well as his father's, name.

zu (tsoo), *G.* To.

(Others will be found in the D. D.)

NOTE.—In the Biographical Dictionary, given names are regularly abbreviated as in the following list, the same abbreviation serving for one name in its different forms in different languages.

Abramo (ä′-brä-mō), *I.*

Adam (ä′-däm), *G.*

Adalbert (ä′-däl-bĕrt), *G.*

Adelaide (ä-dā-lä-ē′-dĕ), *I.* and *G.*

(Ad.) **Adolf** (ä′-dôlf), *G.*

(Ad.) **Adolph**, *G.*

(Ad.) **Adolphe** (ăd-ôlf), *F.*

(Adr.) **Adriano** (ä-drĭ-ä′-nō), *I.*

Adrien (ăd′-rĭ-äṅ), *F.*

Agathon (ä′-gä-tōn), *G.*

(Ag.) Agostino (ä-gôs-tē′-nō), *I.*
Aimable (ĕm-ăb′′l), *F.*
(Alb.) Albrecht (äl′-brĕkht), *G.*
(Ales.) Alessandro (ä-lĕs-sän′-drō), *I.*
(Alex.) Alexan′der.
(Alex.) Alexandre (ăl-ĕx-äṅdr′), *F.*
Alexis (ăl-ĕx-ēs), *F.*
Aloys (ä′-lois).
Aloysia (ä-loi′-zĭ-ä), *G.*
Amadeo (äm-ä-dā′-ō), *I.* **-deus** (dā′-oos), *G.*
Amalie (ä′-mäl-ē), *G.*
Ambroise (äṅ-bwäz), *F.*
Amédée (ăm′-ā-dā), *F.*
Amélie (ăm′-ā-lē), *F.*
Anatole (ăn-ă-tôl), *F.*
André (äṅ-drā), *F.*
(And.) Andrea (än′-drā-ä), *I.*
(Ands) Andreas (än′-drā-äs), *G.*
Ange (äṅzh), *F.*
Angelica (än-jā′-lē-kä), *I.*
(Ang.) Angelo (än′-jā-lō), *I.*
(A. or Ant.) Antoine (äṅ′-twăn), *F.*
(Ant.) Anton (än′-tōn), *G.*
(A. or Ant.) Anto′nio, *I.*
(Ap.) Apollon (ăp-ôl-lôṅ), *F.*
Aristide (ăr-ĭs-tēd), *F.*
Armin (är′-mēn), *G.*
Arnaud (ăr-nō), *F.*
Arrigo (är′-rē-gō), *I.*
Arsène (ăr-sĕn), *F.*
Arthur (ăr-tür), *F.*
Attilio (ät-tē′-lĭ-ō), *I.*
(Aug.) August (ow′-goost), *G.*
Auguste (ō-güst), *F.*
Augustin (ow′-goos-ten, *G.*) (ō-güs-täṅ, *F.*).
(Aug.) Augusto (ä-oo-goost′-ō), *I.*

Baldassare (bäl-däs-sä′-rĕ), *I.*
(Bal.) Balthasar (băl-tă-zăr′), *F.*
(Bap.) Baptiste (bă-tēst), *F.*
(Bart.) Bartolommeo (bär-tō-lôm-mā′-ō), *I.*
(Bat.) Battista (bät-tē′-stä), *I.*
Benedikt (bā′-nĕ-dēkt), *G.*
Beniamino (bān-yĕ-mē′-nō), *I.*
(Bv.) Benvenuto (bān-vĕ-noo′-tō), *I.*
(Bdo.) Bernardo (bĕr-när′-dō), *I.*
(Bd.) Bernhard (bărn′-härt), *G.*
Bertrand (băr-träṅ), *F.*
Bianca (bē-än′-kä), *I.*
Blasius (blä′-zĭ-oos), *G.*
Bonaventure (bôn-ăv-äṅ-tür′), *F.*
Bonifacio (bō-nē-fä′-chō), *I.*
Bonafazio (bōn-ē-fä′-tsĭ-ō), *I.*
Brigida (brē′-jē-dä), *I.*

Camille (kăm-ē′-yŭ), *F.*
Carlo (kär′-lō), *I.*
Casimir (kăs-ĭ-mēr), *F.*
Catherino (kät-tĕr-rē′-nō), *I.*
Caytan (kä′-ē-tän), *Sp.*
César (sā-zăr), *F.*
Cesare (chā-zä′-rĕ), *I.*
(Chas.) Charles (shărl), *F.*
Chrisostomus (krē-sôs′-tō-moos), *G.*
(Chr.) Christian (krēst′-ĭ-än), *G.*
(Chp.) Christoph (krēs′-tôph) *G.*
Cinthie (săṅ-tē), *F.*
Claude (klōd), *F.*
Clément (klā-mäṅ), *F.*
Clotilde (klō-tēl′-dĕ), *G.*
Colin (kô-lăṅ), *F.*
Constanze (kôn-stän′-tsĕ), *G.*
Cornelius (kôr-nā′-lĭ-oos), *G.*
Costanzo (kō-stän′-tsō), *I.*

Damaso (dä-mä′-sō), *Sp.*
(D.) David (dä-vēd), *F.*
(D.) David (dä′-fēt), *G.*
Delphin (dĕl-făṅ), *F.*
Dietrich (dēt′-rĭkh), *G.*
Dieudonné (d′yŭ-dŭn-nā), *F.*
Diogenio (dē-ō-jā-nē′-ō), *I.*
Dioma (dē-ō′-mä), *I.*
(Dion.) Dionisio (dē-ō-nē′-sĭ-ō), *Sp.*
Dionys (dē′-o-nēs), *G.*
(Dom.) Domenico (dō-mā′-nĭ-kō), *I.*
(Dom.) Dominique (dôm-ĭ-nēk), *F.*
Dufrèsne (dü-frĕn), *F.*

(Edm.) Edmond (ĕd-môṅ), *F.*
(Edm.) Edmund (āt′-moont), *G.*
(Edw.) Edward (ād-văr), *F.*
Egidio (ā-jē′-dĭ-ō), *I.*
Eleonore (ā-lā-ō-nō′-rĕ), *G.*
Eléonore (ā-lā-ō-nôr), *F.* Also a masculine name.
Elias (ā-lē′-äs), *G.*
Eligio (ā-lē′-jō), *I.*
Eliodoro (ā-lĭ-ō-dō′-rō), *I.*
Eliseo (ā-lē′-zā-ō), *I.*

Eliza (ā-lē′-zä), *I.*
(Em.) Emanuel (ā-män-wĕl), *F.*
Emil (ā-mēl), *G.*
Émilie (ā′-mĭ-lē), *F.*
(Em.) Emilio (ā-mēl′-yō), *I.*
(Emm.) Emmanuele (ĕm-mäṅ-oo-ā′-lĕ), *I.*
(Eng.) Engelbert (ĕng′-ĕl-bĕrt), *G.*
Enrico (ĕn-rē′-kō), *I.*
Erasmo (ā-räs′-mō), *I.*
Ercole (ār′-kō-lā′), *I.*
(Erh.) Erhard (ăr′-härt), *G.*
Ernst (ărnst), *G.*
Errico (ĕr′-rĭ-kō), *I.*
(Ét.) Étienne (āt′-yĕn), *F.*
(Eug.) Eugen (oi′-gān), *G.*
(Eug.) Eugène (ŭ-zhĕn′), *F.*
(Eug.) Eugenio (ā-oo-jā′-nē-ō), *I.*
Eustache (ŭs-tăsh), *F.*
Evarista (ā-vä-rē′-stä), *I.*

Fabio (fäb′-yō), *I.*
(F.) Felice (fā-lē′-chĕ).
Félicien (fā-lĕs-yäṅ), *F.*
(F.) Félix (fā′-lēx), *F.*
(F.) Felix (fā-lēx), *G.*
(Fd.) Ferdinand (făr′-dĭ-nänt, *G.*) (fār-dĭ-näṅ, *F.*).
(Fdo.) Ferdinando (fĕr-dē-ṅän′-dō), *I.*
Ferencz (fĕr′-ĕns), *Hung.*
Féréol (fā-rā-ôl), *F.*
Fernandez (fĕr-nän′-dĕth), *Sp.*
Fernando (fĕr-nän′-dō), *I.*
Ferruccio (fēr-root′-chō), *I.*
Firmin (fēr-măṅ), *F.*
Florence (flôr-äṅs), *F.* Commonly a masculine name.
Florian (flôr-yäṅ, *F.*) (flôr′-ĭ-än, *G.*).
(Ft.) Fortunato (fôr-too-nä′-tō), *I.*
(Fran.) Francesco (frän-chās′-kō), *I.*
Francesco (frän-thās′-kō), *Sp.*
Francisco (frän-thēs′-kō), *Sp.*
(Fran.) François (fräṅ-swä), *F.*
Frantisek (frän′-tĭ-shĕk), *Bohemian.*
(Fz.) Franz (fränts), *G.*
(Fr.) Frédéric (frā-dā-rēk), *F.*
Fridolin (frē′-dō-lēn), *G.*
(Fr.) Friedrich (frēt′-rĭkh), *G.*

Gabriele (gä-brĭ-ā′-lĕ), *G.*
(Gaet.) Gaetano (gä-ā-tä′-nō), *I.*
(Gasp.) Gasparo (gäs-pä′-rō). *I.*
Gellio (jĕl′-lĭ-ō), *I.*
Geminiano (jĕm-ēn-ĭ-ä′-nō), *I.*
Gennaro (gĕn-nä′-rō), *I.*
(G.) Georg (gā-ôrkh′), *G.*
(G.) George, *E.*
(G.) Georges (zhôrzh), *F.*
(Ger.) Gerolamo (jĕ-rō′-lä-mō), *I.*
(Geron.) Geronimo (jĕ-rō′-nĭ-mō), *I.*
Gervais (zhĕr-vĕ′), *F.*
Gesu (hā′-zoo), *Sp.*
Ghislein (gés-lăṅ), *F.*
Giacinto (jä-chēn′-tō), *I.*
Giacomo (jäk′-ō-mō), *I.*
Gialdino (jäl-dē′-nō), *I.*
Gioacchino (jō-ä-kē′-nō), *I.*
Giordano (jôr-dä-nō), *I.*
Gioseffo (jō-sĕf′-fō), *I.*
(Giov.) Giovanne (jō-vän′-nĕ), *I.*
Giuditta (joo-dĭt′-tä), *I.*
Giulia (jool′-yä), *I.*
Giulio (jool′-yō), *I.*
(Gius.) Giuseppe (joo-sĕp′-pĕ), *I.*
Gjula (gū′-lä), *Hung.*
Gotifredo (gō-tē-frā′-dō), *I.*
(Gf.) Gottfried (gôt′-frēt), *G.*
Gotthard (gôt′-härt), *G.*
(Gh.) Gotthilf (gôt′-hĭlf), *G.*
(Gl.) Gottlieb (gôt′-lēp), *G.*
Gottlob (gôt′-lōp), *G.*
Gregorio (grā-gō′-rĭ-ō), *I.*
Guido (goo-ē′-dō), *I.*
(Guil.) Guillaume (gē-yōm), *F.*
(Gv.) Gustav (goos′-täf), *G.*
(Gve.) Gustave (güs-tăv), *F.*

Hamish (hä′-mēsh), *Gaelic.*
Hans (häns), *G.*
(H.) Heinrich (hīn′-rĭkh).
(H.) Henri (äṅ-rē), *F.*
(H.) Hen′ry.
(Hn.) Hermann (hăr′-män), *G.*
Hieronymus (hē-ĕr-ōn′-ē-moos), *G.*
(Hip.) Hippolyte (ēp-ō-lēt), *F.*
Hugo (hoo′-gō, *G.*) (ü-gō, *F.*).

(Ign.) Ignace (ēn-yăs), *F.*
(Ign.) Ignazio (ēn-yät′-sĭ-ō), *I*
(I.) Igraz (ēkh′-räts), *G.*
Ilitch (ē′-lĭtsh), *Rus.*
Ilja (ēl′-jä), *Rus.*
Ingeborg (ĭng′-ĕ-bôrkh), *G.*
(Ipp.) Ippolito (ēp-pō-lē′-tō), *I.*

Isidore (ē-zē-dôr), *F.*
Italo (ēt′-ä-lō), *I.*

Jacob (yäk′-ōp), *G.*
Jacopo (yäk′-ō-pō), *I.*
(Jac.) Jacques (zhăk), *F.*
Jan (yän), *Dutch.*
Jan (yän), *Polish.*
Javier (häv-yăr), *Sp.*
(J.) Jean (zhäṅ), *F.*
Jefte (yĕf′-tĕ), *I.*
Jérome (zhā-rôm), *F.*
(Joa.) Joachim (yō′-ä-khēm), *G.*
Joaquin (wä′-kēn), *Sp.*
(Jn.) Johann (yō′-hän), *G.*
(Jns.) Johannes (yō-hän′-nĕs), *G.*
(J.) John.
José (hō-zā′), *Sp.*
(Jos.) Josef, or **Joseph** (yō′-zĕf, *G.*) (zhō-zĕf, *F.*).
Josquin (zhôs-kăṅ), *F.*
Juan (hoo-än′), *Sp.*
Jules (zhül), *F.*
Julie (zhü-lē), *F.*
Julien (zhül-yăṅ), *F.*
Juliette (zhül-yĕt), *F.*
Julius (yoo′-lĭ-oos), *G.*
Juste (zhüst), *F.*
Justin (zhüs-tăṅ), *F.*

Karl (kärl), *G.*
Karoline (kä-rō-lē′-nĕ), *G.*
Kasper (käs′-pĕr), *G.*
(Kd.) Konrad (kôn′-rät), *G.*
(Konst.) Konstantin (kōn-stän-tēn), *G.*

Ladislaw (lăd′-ĭs-lăf), *Pol.*
Laure (lōr), *F.*
Laurent (lō-räṅ), *F.*
Leberecht (lā′-bĕ-rĕkht), *G.*
Léon (lā′-ôṅ), *F.*
Léonard (lā-ō-năr), *F.*
Léonce (lā-ôṅs), *F.*
Leone (lā-ō′-nĕ). *I.*
(Ld.) Léopold (lā-ŭ-pôld), *F.*
(Ld.) Leopold (lā-ō-pōlt), *G.*
Lopez (lō′-pĕth), *Sp.*
(Lor.) Lorenz (lō′-rĕnts), *G.*
(L.) Louis (loo-ē), *F.*
Louise (loo-ēz), *F.*

Luca (loo′-kä), *I.*
Lucien (lüs-yăṅ), *F.*
Lucrezia (loo-krā′-tsē-ä), *I.*
(Lud.) Ludovico (loo-dō-vē′-kō), *I.*
(L.) Ludwig (loot′-vĭkh), *G.*
(L.) Luigi (loo-ē′-jē), *I.*
Luigia (loo-ē′-jä), *I.*
Luise (loo-ē′-zĕ), *G.*

Manfredo (män-frā′-dō), *I.*
Manuel (män′-oo-ĕl), *G.*
Marcello (mär-chĕl′-lō), *I.*
Marco (mär′-kō), *I.*
Marguerite (măr-gŭ-rēt′), *F.*
(M.) Maria (mä-rē′-ä), *G.*, *I.* and *Sp.* Commonly a masculine name.
Marie (mă-rē), *F.* Commonly a masculine name.
Mathias (mä-tē′-ăs), *F.* and *G.*
Mathieu (măt-yŭ), *F.*
(Mat.) Matteo (mät-tā′-ō), *I.*
Matthäus (mät-tā′-oos), *G.*
Mattia (mät-tē′-ä), *I.*
Maturin (măt-ŭ-răṅ), *F.*
Maurice (mō-rēs), *F.*
Max (mäx), *G.*
Maximilian (mäx-ĭ-mēl′-ĭ-än), *G.*
Melchior (mĕl-shĭ-ôr), *F.*
Melchiore (mĕl-kĭ-ō′-rĕ), *I.*
Michael (mē′-kä-ĕl), *I.*
Michel (mē-shĕl), *F.*
Michele (mē-kā′-lĕ), *I.*
Miroslaw (mē′-rō-slăf), *Russian.*
Modeste (mō-dĕst), *F.*
Moritz (mō′-rēts), *G.*
Muzio (moo′-tsĭ-ō), *I.*

Napoléon (nă-pō′-lā-ôṅ), *F.*
Natale (nä-tä′-lĕ), *I.*
Nepomuk (nā′-pō-mook), *G.*
Niccola (nēk′-kō-lä), *I.*
(N.) Nich′olas, *E.*
(N.) Nicolas (nē-kō-lăs), *F.*
(N.) Nicolò (nē-kō-lō′), *I.*
Nikolai (nē′-kō-lä′), *G.*
(N.) Nikolaus (ne′-kō-lows), *G.*

Octave (ôk-tăv), *F.*
Orazio (ō-rä′-tsĭ′-ō), *I.*
Otto (ôt′-tō), *G.*
Ottokar (ôt′-tō-kär), *Pol.*

Pantaléon (pän-tä-lā-ôṅ), *F.*
Paolo (pä′-ō-lō), *I.*
Pascal (păs-kăl), *F.*
Pasquale (päs-kwä′-lĕ), *I.*
Paul (pōl), *F.*
Pedro (pā′-dhrō), *Sp.*
Peregrino (pā-rā-grē′-nō), *I.*
(P.) Peter.
(P.) Peter (pā′-tĕr), *G.*
Philibert (fē-lĭ-băr), *F.*
(Ph.) Philipp (fē′-lĭp), *G.*
(Ph.) Philippe (fē-lēp), *F.*
Pierluigi (pē-ār-loo-ē′-jē), *I.*
(P.) Pierre (pĭ-ăr′), *F.*
(P.) Pietro (pĭ-ā′-trō), *I.*
Polìbio (pō-lē′-bē-ō), *I.*
Pompeo (pôm-pā′-ō), *I.*
Primo (prē′-mō), *I.*
Prosper (prôs′-pār), *F.*
Prudent (prü-däṅ), *F.*

Rafael (rä′-fä-ĕl), *I.* and *Sp.*
Regnault (rĕn-yō), *F.*
Reichardt (rīkh′-ärt), *G.*
Reinhold (rīn′-hōlt), *G.*
Réné (rā-nā), *F.*
(R.) Rob′ert, *E.* (in *F.* rō′-băr; in *G* rō′-bărt).
Roberte (rō-bărt), *F.*
(R.) Rober′to, *I.*
Romano, *I.*
Romualdo (rōm-oo-äl′-dō), *I.*
Rose (rôz), *F.*
(Rud.) Rudolf (roo′-dôlf), *G.*
Ruggiero (rood-jā′-rō), *I.*
Ruprecht (roo′-prĕkht), *G.*

Sabine (zä-bē′-nĕ), *G.*
(S.) Salvatore (säl-vä-tō′-rĕ), *I.*
(Sml.) Samuel (zäm′-oo-ĕl), *G.*
Scipione (shē-pĭ-ō′-nĕ), *I.*
Sebald (zā′-bält), *G.*
(Séb.) Sébastian (sā-băst-yäṅ). *F*
(Seb.) Sebastiano (sā-bäs-tĭ′-ä′-nō) *I.* and *Sp.*
Siegfried (zēkh′-frēt), *G.*
Siegmund (zēkh′-moont), *G.*
Simon (zē′-mōn), *G.*
(Sim.) Simone (sē′-mō-nĕ), *I.*
Spiro (spē′-rō).
Steffano (stĕf-fä′-nō), *I.*
Sylvain (sēl-văṅ), *F.*

Teodulo (tā-ō-doo′-lo), *I.*
Teresa (tā-rā′-sä), *I.*
Theobald (tā′-ō-bält), *G.*
Theodor (tā′-ō-dôr), *G.*
(The.) Théodore (tā-ŭ-dôr), *F.*
(T.) Thomas.
Thueskon (too-ĕs′-kōn), *G.*
(Tim.) Timothée (tē-mô-tā′), *F.*
(T.) Tommasso (tôm-mäs′-sō), *I.*
Traugott (trow′-gôt), *G.*
Turlogh (toor′-lôkh), *G.*

(Val.) Valentin (văl-äṅ-tăṅ), *F.*
Venanzio (vā-nän′-tsĭ-ō), *I.*
(V.) Vincent (văṅ-säṅ), *F.*
(V.) Vincent (fēn′-tsĕnt), *G.*
(V.) Vincenzo (vēn-chān′-tsō), *I.*
Vincesleo (vēn-chĕs-lā′-ō), *I.*
Violante (vē-ō-län′-tĕ), *I.*

Wendela (vĕn′-dĕ-lä), *G.*
Wenzel (vĕn′-tsĕl), *G.*
Werner (văr′-nĕr), *G.*
(Wm.) Wilhelm (vĕl′-hĕlm), *G.*
Wilhelmine (vēl-hĕl-mē′-nĕ). *G.*
Wilibald (vē′-lĭ-bält), *G.*
Willem (wĭl′-lĕm), *Dutch.*
(Wm.) William, *E.*
Woldemar (vōl′-dĕ-mär), *G.*
(Wg.) Wolfgang (vôlf-găng), *G.*
Wulf (voolf), *G.*

(X.) Xavier (ksăv-yā), *F.*
(X.) Xavier (zä-fēr′), *G.*

Biographical Dictionary *of* MUSICIANS

N.B. The German modified vowels ä, ö, ü, are often spelled ae, oe, ue. For convenience they will here be arranged alphabetically as if a, o, u.

For the system on which given names are abbreviated, and for their pronunciation, see the pages devoted to them.

The word "Gerbert," or "Coussemaker" in a parenthesis means that some of the composer's works are in the great collections of Gerbert or Coussemaker (q. v.). Where not otherwise stated the man is a composer.

A

Aaron (ä'-rōn), (1) d. Cologne, 1052; abbot and theorist. (2) (or **Aron), Pietro,** Florence, 1480 or '90—bet. 1545–62; theorist.

Abaco (dĕl ä'-bā-kō), **E. Fel. dell',** Verona, 1662—Munich, 1726, court-conductor and composer.

Abbà-Cornaglia (äb-ba' kôr-näl'-yä), Alessandria, Piedmont, 1851—1894; composed operas and church-music.

Abbadia (äb-bä-dē'-ä), (1) **Natale,** Genoa, 1792—Milan, ca. 1875; dram. and ch. composer. (2) **Luigia,** daughter of above, b. Genoa, 1821; mezzo-soprano.

Abbatini (äb-bä-tē'-nē), **A. M.,** Castello, 1595?—1677; composer.

Abbé (ăb-bā), (1) **Philippe P. de St. Sevin,** lived 18th cent.; 'cellist. (2) **Pierre de St. Sevin,** bro. of above; 'cellist.

Ab'bey, J., Northamptonshire, 1785—Versailles, 1859; organ-builder.

Ab'bott, (1) **Emma,** Chicago, 1850—New York, 1888; operatic soprano; toured America with great popular success. (2) **Bessie (Pickens),** b. America; soprano; pupil of Mrs. Ashford. N. Y., and of Koenig, Paris; début 1902 at the Opéra there, after singing in ballad concerts in England.

Abd el Kadir (Abdolkadir) (kä'-dēr), **Ben Isa,** lived 14th cent.; Arabian theorist and collector.

Abd El Mumin (or **Abdolmumin).** Vide SSAFFIDDIN.

Abeille (ä-bī'-lĕ), **Jn. Chr. L.,** Bayreuth, 1761—Stuttgart, 1838, composer and court-conductor.

Abel (ä'-bĕl), (1) **Clamor H.,** b. Westphalia 17th cent.; court-mus. (2) **Chr. Fd.,** gambist at Köthen, 1720–37. (3) **Ld. Aug.,** b. Köthen, 1720, son of above; court-violinist. (4) **K. Fr.,** Köthen, 1725—London, 1787; bro. of above and the last virtuoso on the gamba. (5) **L.,** Eckartsberga, Thuringia, Jan. 14, 1835—Neu-Pasing, Aug. 13, 1895; violinist.

Abela (ä-bā'-lä), (1) **Don Placido** (dōn plä-thē'-dō), Syracuse, 1814—Monte Cassino, 1876; prior. (2) **K. Gl.,** Borne, Saxony, 1803—Halle, 1841; cantor and composer.

Abel'la,—singing-teacher; lived in New York, 1867.

Abell', J., London, ca. 1660—Cambridge (?) ca. 1724; alto (musico) and lutenist; collector and composer.

Abenheim (ä'-bĕn-hīm), **Jos.,** Worms, 1804—Stuttgart, 1891; conductor and violinist.

Abert (ä'-bĕrt), **Jn. Jos.,** b. Kochowitz, Bohemia, Sept. 21, 1832; double-bass virtuoso and important composer for the instr.; also composed operas, etc.

Abes'ser, Edm., Matgolitz, Saxony, 1837—Vienna, 1889; dram. composer.

Abos (ä'-bōs) (or **Avos, Avos'sa), Gir.,** Malta, ca. 1700—Naples, 1786 (?); composer of operas, etc.

A'braham, (1) **Jonn.** Vide BRAHAM. (2) (Dr.) **Max.** Vide PETERS, C. F.

A'brams, three English sisters, 1775–84. (1) **Harriet,** soprano and composer. (2) **Theodosia,** contralto. (3) **Eliza.**

Abrányi (ä-brän'-yē), **Kornel,** b. Szent Gyorgz Ábrányi, 1822; Hungarian nobleman; editor and composer.

Abt (äpt), (1) **Franz,** Eilenburg, Dec. 22, 1819—Wiesbaden, March 31, 1885; court-conductor at Bernburg, Zurich and Brunswick; visited America, 1872; immensely popular as a writer in the folk-song spirit, of such simple and pure songs as "*When the Swallows Homeward Fly*," etc.; c. 500 works comprising over 3,000 numbers (the largest are 7 secular cantatas) and numerous choruses and other cantatas. (2) **Alfred,** Brunswick, 1855—(of consumption) Geneva, April 29, 1888; son of above; conductor.

Ab'yngdon, Henry, d. Wells, England, 1497; composer.

Achard (ä-shăr), **Léon,** b. Lyons, Feb. 16, 1831; tenor.

Achenbach. Vide ALVARY.

Ack'ermann, A. J., b. Rotterdam, April 2, 1836; composer.

Ac'ton, J. B., b. Manchester (?), 1863; singing-teacher and composer.

Adam (ăd-äṅ), (1) **Louis,** Muttersholtz, Alsatia, 1758—Paris, 1848; teacher and composer. (2) **Adolphe Charles,** Paris, July 24, 1802—May 3, 1856; son of above; c. many successful operas; *Pierre et Catherine* (1829), *Le Châlet* (1834), *Postillon de Longjumeau* (1836), *Le Fidèle Berger*, *Le Brasseur de Preston* (1838), *Le Roi d'Yvetot* (1842), *La Poupée de Nuremberg*, *Cagliostro*, and *Richard en Palestine* (1844), the ballets *Giselle*, *Le Corsaire*, *Faust*, etc.; in 1847 he founded the Théâtre National, but was made bankrupt by the revolution of 1848, and entered the Conservatoire as prof. of composition to succeed his father.

Adam (ät'-äm), **K. F.,** Zadel, 1806—Leisnig, 1868; cantor and composer.

Adam de la Hale (or **Halle**) (ăd-äṅ dŭ lä äl), Arras, ca. 1240—Naples, 1287; called "Le bossu d'Arras" (Hunchback of Arras); a picturesque trouvère of great historical importance; c. chansons, jeux (operettas) and motets; his works were pub. 1872.

Adam Von Fulda (ät'-äm fōn fool'-dä), ca. 1450—ca. 1537. (Gerbert.)

Adamberger (ät'-äm-bĕrkh-ĕr), **Valentin** (not **Joseph**), Munich, 1743—Vienna, 1804; dram. tenor; assumed name "Adamonti"; Mozart wrote the rôle of Belmonte, etc., for him.

Adami da Bolsena (or **da Volterra**) (ä'-dä-mē dä bōl-sā'-nä), **And.,** Bologna, 1664—Rome, 1742; theorist.

Adamon'ti. Vide ADAMBERGER.

Adamowski (äd-ä-môf'-shkĭ), (1) **Timothée,** b. Warsaw, March 24, 1858; violinist and composer; pupil of Kontchi, Warsaw Cons. and Massart, Paris Cons.; 1879 travelled to America as soloist with Clara Louise Kellogg, and later with a company of his own 1885–86; teacher, New Engl. Cons., Boston; organised the Adamowski String-quartet (1888). (2) **Joseph,** bro. of above.; 'cellist; member of the same quartet; married Szumowska.

Ad'ams, (1) **Th.,** London, 1785—1858; organist. (2) **Charles R.,** Charleston, Mass., ca. 1834—July 3, 1900; tenor. (3) **Stephen.** Vide MAYBRICK, M.

Ad'cock, Jas., Eton, England, 1778—Cambridge, 1860; choir-master and composer.

Ad'dison, J., London, 1765—1844; double-bass player, dram. composer.

Adelboldus (ä'-dĕl-bōl-doos), d. 1027; Bishop of Utrecht; theorist. (Gerbert.)

Adelburg (fōn ä'-dĕl-boorkh), **Aug., Ritter von,** Constantinople, 1830—(insane) Vienna, 1873; violinist.

Adler (ät'-lĕr), (1) **G.,** b. Ofen, 1806, violinist, pianist, teacher and composer. (2) **Guido,** b. Eibenschütz, Moravia, Nov. 1. 1855; pupil at

Academic Gym. in Vienna, and Vienna Cons.; ('78) Dr. jur., and ('80) Ph. D.; 1885 prof. of mus. science Prague Univ.; ('95) prof. of mus. history, Univ. of Vienna (vice Hanslick). (3) **V.**, Raab, Hungary, April 3, 1826—Geneva, Jan. 4, 1871; son of above; teacher and composer.

Adlgasser (ät'-'l-gäs-sĕr), **Anton Cajotan,** Innzell, Bavaria, 1728—1777; organist.

Adlung (ät'-loongk), or **A'delung, Jakob,** Bindersleben, near Erfurt, 1699—1762; organist, teacher and writer.

Adolfati (ä-dōl-fä'-tē), **And.,** Venice, 1711—Genoa (?) 1760; composer.

Adras'tos, lived Philippopolis ca. 330 B.C.; pupil of Aristotle, and theorist.

Adriano di Bologna. Vide BANCHIERI.

Ad'riansen (or **Hadrianus**), **Emanuel;** lived Antwerp 16th cent.; lutenist and collector.

Adrien (ăd-rĭ-äṅ) or **Andrien.** (1) **Martin Joseph** (called **la Neuville,** or **l'Ainé**), Liège, 1767—Paris, 1832; bass and composer; he had two brothers. (2) Name unknown, b. Liège, 1765. (3) **Ferdinand,** chorus-master Paris Opera (1799–1801), composer.

Ægid'ius Zamoren'sis, Joannes, Franciscan monk, Zamora, Spain, 1270; theorist.

Ægid'ius de Muri'no, 15th cent.; theorist. (Coussemaker.)

Ælsters (ĕl'-stĕrs), **Georges Jacques,** Ghent, 1770—1849.

Ærts (ĕrts), (1) **Egide,** Boom, Antwerp, 1822—Brussels, 1853. (2) **Félix,** St. Trond, Belgium, 1827—Nivelles, 1888 ('89 ?); violinist and writer.

Affilard (lăf'-fē-lăr'), **Michel l',** 1683—1708; singer to Louis XIV.

Afranio (ä-frä'-nĭ-ō), b. Pavia, end of 15th cent.; canon at Ferrara; inv. the bassoon.

Afzelius (ăf-tsā'-lĭ-oos), **Arvid A.,** Enköping, Sweden, 1785—1871; collector.

Agazza'ri (ä-gäd-zä'-rē), **Ag.,** Siena, 1578—1640; church-conductor.

Agela'os of Tegea, lived 559 B.C.; considered the first solo virtuoso on the cithera.

Agnelli (än-yĕl'-lē), **Salv.,** b. Palermo, 1817; pupil of Naples Cons.; lived Marseilles and c. operas, cantata *Apothéose de Napoléon I.*, etc.

Agnesi (dän-yā'-sē), (1) **M. Theresia d',** Milan, 1724—1780 (?); pianist and dram. composer. (2) **Luigi** (rightly **F. L. Agniez**), Erpent, Namur, 1833—London, 1875; bass.

Agniez (än-yĕz). Vide AGNESI (2).

Agobar'dus, d. Saintonge, 840; arch. bishop of Lyons; theorist.

Agostini (äg-ôs-tē'-nē), (1) **Lud.** Ferrara, 1534—1590; court-conductor. (2) **Paolo,** Vallerano, 1593—Rome, 1629; wonderful contrapuntist, some of his works being in 48 parts. (3) **P. Simone,** b. Rome, ca. 1650. c. an opera, etc.

Agramonte (äg-rä-môn'-tā), **Emilio,** b. Puerto Principe, Cuba, Nov. 28, 1844; eminent vocal teacher, lecturer, conductor, and friend of American music; studied comp. under Malden in Spain, and David in Paris; piano in Paris; singing under Roger, Selva, and Delle Sedie; 1865 LL.D. at Univ. of Madrid; taught singing in Barcelona, 1865, Cuba, 1866–68; lived since in New York; c. (in MS.) a Stabat Mater, etc.

Agrel (ä'-grĕl), **J.,** Loth, Sweden, 1701—Nürnberg, 1769; court-violinist and conductor.

Agric'ola, (1) **Alex.,** Germany (?) ca. 1470—Valladolid, Spain, 1530; court-singer and church-composer. (2) **Martin,** Sorau, Saxony, 1486—Magdeburg, June 10, 1556; eminent writer and theorist. (3) **Jn.,** b. Nürnberg ca. 1570; prof. and composer. (4) **Wolfgang Chp.,** German composer (1651); (5) **G. L., Grossfurra,** 1643—Gotha, 1676; conductor. (6) **Jn. Fr.,** Dobitschen, 1720—Berlin, 1774; court-cond.

Agthe (äkh'-tĕ), **K. Ch.,** (1) Hettstadt, 1762—Ballenstedt, 1797; composer. (2) **W. Jos. Albrecht,** Ballenstedt, 1790—ca. 1848; son of above; teacher. (3) **Fr. W.,** Sangershausen, 1794—(insane) Sonnenstein, ca. 1828; cantor.

Aguado (ä-gwä'-dhō), **Dionisio,** Madrid, 1784—1849; performer and composer for guitar.

Aguilar (ä'-gwē-lär), **Emanuel,** b. 1824; composer.

Aguiari, Lucrezia. Vide AGUJARI.

Aguilera de Heredia (ä-gwĭ-lā'-rä dā ā-rā'-dhē-ä), **Seb.,** b. Sargossa, 17th cent.; monk and composer.

Agujari (ä-goo-hä'-rē), **Lucrezia** (called **La Bastardina,** or **Bastardella,** being the natural daughter of a nobleman), Ferrara, 1743—Parma, May 18, 1783; a phenomenal singer; Mozart remarked her "lovely voice, flexible throat, and incredibly high range," which reached from middle C three octaves up; she could shake on f''' (vide CHART OF PITCH); she m. Colla, 1780, and retired from the stage.

Agus (ä-zhüs), **H.,** France, 1749—1798; singing-teacher and composer.

Ahle (ä'-lĕ), (1) **Jn. Rud.,** Mühlhausen, 1625—1673; theorist and church-composer. (2) **Jn. G.,** Mülhausen, 1650—1706; son of above; organist, poet and theorist.

Ahlström (äl'-shtrām), (1) **A. J. R.,** Stockholm, 1762—ca. 1827; organist. (2) **Johan Niklas,** Wisby, Sweden, June 5, 1805—Stockholm, May 14, 1857; probably son of above; dram. composer.

Ahna. Vide DE AHNA.

Aibl (ī'-bl), **Jos.,** founded publishing firm, Munich, 1824; later heads were Eduard Spitzweg (1836) and his sons, Eugen and Otto.

Aiblinger (ī'-blĭng-ĕr), **Jn. Kasper,** Wasserburg, Bavaria, 1779—Munich, 1867; court-conductor, collector and composer.

Aichinger (ī'-khĭng-ĕr), **Gregor,** Augsburg (?) ca. 1561—1628; canon and composer.

Aïdé (ä-ē-dā'), **Hamilton,** b. Paris, 1830, of Greek parents; poet, composer of pop. songs.

Aigner (īkh'-nĕr), **Engelbert,** Vienna, 1798—ca. 1852; dram. composer.

Aimo (ä'-ē-mō). Vide HAYM, N. F.

Aimon (ĕm-ôṅ), **Pamphile Ld. Fran.,** b. L'Isle, near Avignon, 1779; 'cellist, conductor, theorist.

Aireton (ār'-tŭn), **Edw.,** London, 1727—1807; violin-maker.

Ajolla. Vide LAYOLLE.

Á Kem'pis, Florentino; org. at Brussels, 1650.

Akeroyde (ăk'-ĕ-roid), **Samuel,** b. Yorkshire ca. 1650; song-writer.

Ala (ä'-lä), **Giov. Bat.,** Monza, 1580—1612 (?); organist and composer.

Alabieff (ä-lä-bĭ-ĕf), **Alex.,** Moscow 1802—1852; composer.

Alard (ăl-ăr), (1) **César,** b. Gosselies, Belgium, May 4, 1837; 'cellist. entered Brussels Cons. at 9, as violinist; took up the 'cello and won prizes; travelled as soloist. (2) **J. Delphin,** Bayonne, March 8, 1815—Paris, Feb. 22, 1888; violinist, teacher and composer.

Alary (äl-ä'-rē), **Giulio Eugenio Abramo,** Mantua, 1814—Paris, 1891; flutist.

Al'ayrac. Vide DALAYRAC.

Albanese (äl-bä-nā'-zĕ), Albano, 1729—Paris, 1800; musico and composer.

Albanesi (äl-bä-nā'-zē), **Carlo,** b. Naples, 1856—London, 1893; piano-prof. R. A. M.

Albani (äl-bä'-nĭ) (stage name of **Marie Louise Cecilia Emma La Jeunesse**), b. Chambly, near Montreal, Nov. 1, 1852; operatic soprano; sang in Cathedral, Albany, N. Y., whence her name was mistakenly supposed to have been taken; pupil of Duprez, and of Lamperti; début at Messina in 1870.

Albani, Mathias, Bozen, 1621—1673; famous father of more famous son of same name and trade, violin-making; the younger A.'s violins (1702–9) rival Amati's.

Albeniz (ăl-bā'-nēth), (1) **Pedro,** Logroño, 1795—Madrid, 1855; court-organist. (2) **Isaac,** b. Camprodon, Spain, May 20, 1861; grandnephew of above; lives in London as pianist; composed operas, etc. (3) **Pedro,** b. Biscay, San Sebastian, 1821; monk, church-cond. and composer.

Albergati (däl-bĕr-gä'-tē), (1) **Pirro Capacelli,** Conte **d'.** Lived in Bologna, 17th cent.; composer. (2) **Aldobrandini,** lived in Bologna, 17th cent.; dram. composer.

Al'bert, Prinz von **Sachsen-Coburg Gotha,** Schloss Rosenau, 1819—1861; consort of Queen Victoria, patron of music and composer of an opera, *Jean le Fol* (Bagnières de Bigorre, 1865), an operetta, masses, etc.

Albert (äl'-bĕrt), (1) **H.,** Lobenstein, Saxony, 1604—Königsberg, 1651; poet, organist and composer; called the father of the German *Lied*, and, as he alludes to a "Comödien-musik" (1644), he must have been, with Schültz, one of the founders of German opera. (2) **Max,** Munich, 1833—Berlin, 1882; zither-virtuoso and inventor. (3) **Charles L. N. d',** Nienstetten, near Hamburg, 1809—London, 1866; dancing master and composer. (4) **Eugen d',** rightly **Eugène (Francis Charles)** (dăl-băr, or däl'-bĕrt), b. Glasgow, April 10, 1864; son and pupil of above; pianist; Newcastle scholar in the London Nat. Training School, 1876; pupil of Pauer (pf.) and Stainer, Prout and Sullivan (harm. and comp.); 1881, Mendelssohn scholar and pupil of Richter and Liszt, who called him "the young Tausig"; 1881, he played the Schumann concerto at the Crystal Palace, London; Oct. 24, a concerto of his own, at a Richter concert; he performed 5 Beethoven sonatas (op. 31, 53, 90, 109, 110) at a Gewandhaus recital, 1893; he married the pianist Carreño in 1892 (divorced 1895); first conductor at Weimar, vice Lassen, but soon resigned; composed a symphony, 2 overtures, (*Hyperion* and *Esther*), 2 pf.-concertos, libretto and music of the operas *Der Rubin* (Carlsruhe, Oct. 12, 1893), *Ghismonda* (Dresden, 1895), *Gernot* (Mannheim, 1897), 1-act mus. comedy *Die Abreise* (Frankfort, 1898), etc.

Albertazzi (äl-bĕr-täd'-zē), **Emma** (née **Howson**), London, 1814—1847; operatic contralto.

Alberti (äl-bĕr'-tē), (1) **Jn. Fr.,** Tonning, 1642—Merseburg, 1710; organist. (2) **Giuso Matteo,** Bologna, 1685—1746; violinist and composer. (3) **Domenico,** Venice, 1707—Formio, 1740; singer then pianist; in his piano music he made use of the since-called "Alberti bass" (vide D. D.). (4) **K. Edm. Robt.,** Danzig, 1801—Berlin, 1874; writer.

Alberti'ni (äl-bĕr-tē'-nē), (1) **Gioacchino,** b. 1751—Warsaw, April 1811; conductor and dram. composer. (2) **Michael** (called **Momolet'to),** soprano musico at Cassel, 18th cent., where his sister (3) **Giovanna** (called **Romanina)** was prima donna.

Albicas'tro, Henrico (rightly, **Weissenburg**), b. Switzerland, 17th cent.; court-violinist.

Albino'ni, Tommaso, Venice, 1674—1745; violinist.

Albo'ni, Marietta, Cesena, Romagna, March 10, 1823—Ville d'Avray, near Paris, June 23, 1894; eminent dram. contralto, compass g–g'' (vide PITCH, D. D.); pupil of Rossini; début La Scala, Milan, 1843; m. Count Pepoli, 1854.

Albrecht (äl'-brĕkht), (1) **Jn. Lor.,** Gormar (Thuringia), 1732—Mühlhausen, 1773; writer. (2) **Jn. Matt.,** Osterbehringen, near Gotha, 1701—Frankfort, 1769; organist. (3) **Karl,** Breslau, 1817 (?)—Moscow, 1893; court-conductor. (4) **Eugen Maria,** St. Petersburg, 1842—1894; son of (3); violinist and conductor.

Albrechtsberger (äl-brĕkhts-bĕrkh-ĕr), **Jn. G.,** Klosternenburg, near Vienna, Feb. 3, 1736—Vienna, March 7, 1809; eminent composer, court-organist, theorist and teacher (Beethoven was his unappreciated pupil).

Albri'ci (äl-brē'-chē), **V.,** Rome, 1631—Prague, 1696; court-conductor.

Alcarrot'ti, Giov. Fran., lived in Italy 16th cent.; organist, 1740–91.

Al'cock, (1) **John,** London, 1715—Lichfield, 1806, organist. (2) **J.,** son of above; organist.

Alday (äl-dĕ'), French family. (1) The father (b. Perpignan, 1737), a mandolinist. His two sons (2) **A.** *le vieux* (b. 1763); violinist. (3) **A.** *le jeune* (b. 1764); violinist.

Al'den, J. Carver, b. Boston, Mass., Sept. 11, 1852; pupil of Carl Faelten, and of Paul, Plaidy, and Papperitz in Leipzig; teacher at the N. E. Cons., later at Wollaston, Mass.; c. pf.-concerto, etc.

Aldovrandini (äl-dō-vrän-dē'-nē), **Gius. A. V.,** b. Bologna, 1665; court-conductor and dram. composer.

Al'drich, (1) **H.,** Westminster, 1647—Oxford, 1710, theorist and composer. (2) **Richard,** b. Providence, R. I., July 31, 1863; graduated Harvard, 1885, where he took several scholarships and honours; studied music under J. K. Paine; 1885 he went on the staff of the *Providence Journal*, soon reaching an editorial position, and being put in charge of the musical and other critical departments of the paper; 1888 he spent in study abroad, chiefly of music; 1889 to 1891, private secretary to U. S. Senator N. F. Dixon; 1891 joined the staff of the *New York Tribune* as associate musical critic with H. E. Krehbiel, and as collaborator in their "*History of the Philharmonic Society;*" author of various magazine articles, and editor of a series of musical biographies to be published in New York, the volume on Schumann being in preparation by him.

Alembert (dăl-äṅ-băr), **J. Le Rond d',** Paris, 1717—1783; theorist.

Alessan'dri, (1) **Giulio,** c. an oratorio (ca. 1690). (2) **Felice,** Rome, 1742—Berlin (?), 1811.

Alessan'dro Merlo (or **Aless. Romano**), called **Della Viola,** b. Rome (?) ca. 1530; monk, singer and composer.

Alexan'der, John (or **Joseph**), 'cellist at Duisburg, 1801.

Alfarâbi (äl-fä-rä'-bē), or **Alphara'bius,** properly **El Farâbi** (abbr. **Farâbi**) Farâb (now Othrax,) 900 (?)—Damascus, 950; Arabian theorist who vainly advocated Greek theories.

Alfieri (äl-fē-ä'-rē), Abbate **Pietro,** Rome, 1801—1863; Camadulian monk; teacher and theorist.

Al'ford, J., lutenist at London, 1568.

Algarot'ti, Count **Fran.,** Venice, 1712—Pisa, 1764; writer

Aliani (äl-ĭ-ä'-nē), **Francesco,** b. Piacenza; 'cellist, 1820; son and pupil of a violinist.

Alipran'di, (1) **Bdo.,** b. Tuscany, Bavaria, ca. 1730; his son (2) **Bdo.,** 'cellist at Munich, 1780.

Alizard (ăl-ĭ-zăr'), **Ad. Jos. L.,** Paris, 1814—(of consumption) Marseilles, 1850; bass, later barytone.

Alkan (ăl-käṅ), (1) **Chas. H. Val.** (*l'aîné*), Paris, Nov. 30, 1813—March 29, 1888; pianist, teacher, and brilliant composer for piano. (2) **Napoléon-Morhange** (môr-änzh) (*le jeune*), b. Paris, Feb. 2, 1826; brother of above; pianist.

Allacci (äl-lät'-chē), **Leone** (or **Leo Allatius**), Chios, 1586—Rome, 1669; writer.

Al'lanson, 1690—1705; English organist, and church-composer.

All'chin; conductor Oxford Music Society, 1869–81.

Allegran'ti, Maddalena; dram. soprano; début, Venice, 1771.

Allegri (äl-lā'-grē), (1) **Gregorio,** Rome, 1584—Feb. 18, 1662; pupil of Nanini; composed a celebrated Miserere in 9 parts, sung during Holy Week at the Sistine Chapel; its publication was forbidden on pain of excommunication; but Mozart after twice hearing it, wrote it out, and it has since been frequently published. (2) **Dom.;** lived 1610–29 at

Rome; one of the first to write instrumental accompaniments not in mere unison with the voices.

Al'len, (1) **H. R.,** Cork, 1809—London, 1876; bass. (2) **G. B.,** London, 1822—Brisbane, Queensland, 1897; singer, organist, conductor, manager, and composer. (3) **Nathan H.,** b. Marion, Mass., 1848; pupil of Haupt, Berlin; organist and teacher in Hartford, Conn.; composer of cantatas, etc.

Allihn (äl-lēn'), **H. Max.,** b. Halle-on-Saale, Aug. 31, 1841; writer on organ-building.

Al'lison, (1) **Richard,** teacher at London, 1592. (2) **Robt.,** member of Chapel Royal till 1609.

Al'litsen, Frances, English singer and composer; début, London, 1882.

All'woode, ———, English church-composer, 16th cent.

Alma'gro, A. Lopez, b. Murcia, Spain, Sept. 17, 1839; pianist and composer.

Almeida (däl-mā'-ē-dhä), **Fernando d',** Lisbon, ca. 1618—1660; monk and church-composer.

Almenräder (äl'-mĕn-rā-dĕr), **Karl,** Ronsdorf, 1786—Nassau, 1843; virtuoso and manufacturer of the bassoon.

Aloysius, Baini's name for PALESTRINA (q. v.).

Alphara'bius. Vide ALFARABI.

Alquen (dăl-käñ or däl'-kwān), (1) **P. Jn. d',** Arnsberg, Westphalia, 1795—Mülheim-on-Rhine, 1863; composer. (2) **Fz. d',** Arnsberg, 1810—London, 1887, bro. of above; pianist.

Al'sager, Thos. Massa, Cheshire, 1779—1846; English amateur and patron.

Alshala'bi, Mohammed, 15th cent.; Arabian theorist.

Alsleben (äls'-lā-bĕn), **Julius,** Berlin, 1832—1894; editor and writer.

Alsted(t) (äl'-shtät), **Jn. H.,** Herborn, Nassau, 1588—Weissenburg, 1638; writer.

Altenburg (äl'-tĕn-boorkh), (1) **Michael,** Alach, near Erfurt, 1584—Erfurt, 1640; pastor and composer. (2) **Jn. Ernst,** Weissenfels, 1734—Bitterfield, 1796; trumpet-virtuoso; son of (3) **Jn. Kasper,** do.

Altès (ăl-tĕs), (1) **Jos. H.,** Rouen, 1826—Paris, 1895; flutist. (2) **Ernest-Eugène,** b. Paris, March 28, 1830, bro. of above; pupil Paris Cons.; violinist and conductor; 1871 deputy conductor of the Opéra; 1879–87, conductor.

Altnikol (ält'-nē-kôl), **Jn. Chp.,** d. Naumberg, 1759; son-in-law and pupil of J. S. Bach; organist and composer.

Alvary (ăl-vä'-rē), **Max** (rightly **Achenbach**), Hamburg (?) 1858—Datenberg, Thuringia, Nov. 8, 1898; eminent Wagnerian tenor; début at Weimar.

Alvsleben, Melitta. Vide OTTO-ALVSLEBEN.

Alyp'ios, lived ca. 360 B.C.; Greek theorist.

Amadé (ăm-ä-dā'), (1) **Ladislaw,** Baron von, Kaschau, Hungary, 1703—Felbar, 1764; poet and composer. (2) **Thaddäus,** Graf von Pressburg, 1783—Vienna, 1845; pianist.

Amadei (äm-ä-dā'-ē), **R.,** b. Loreto, Italy, Nov. 29, 1840; succeeded his father as organist and conductor.

Amalia (ä-mä'-lĭ-ä), the name of three princesses who composed. (1) **Anna A.,** sister of Frederick the Great 1723—1782. (2) **Anna A.,** mother of the Grand Duke Ernst August, 1739—1807. (3) **Marie A. Friederike,** sister of King John of Saxony, Dresden, 1794—1870.

Amati (ä-mä'-tē), a family of famous violin-makers at Cremona, Italy. (1) **Andrea,** 1520 (?)—1577 (?), evolved the violin from the viol; his younger bro., (2) **Niccolò,** made fine bass-viols, 1568–86. **A.'s** 2 sons, (3) **Antonio,** 1550—1635, and (4) **Geronimo,** d. 1638, produced violins of the same style. The most famous was Geronimo's son, (5) **Niccolò,** Sept. 3, 1596—Aug. 12, 1684, who built the "Grand Amatis," large violins of powerful tone; his label is "Nicolaus Amati Cremonens. Hieronimi filius Antonii nepos. Fecit anno 16–"; he trained Andrea Guarneri and Antonio Stradivari. (6) His son **Geronimo,** the last of the family, was inferior. (7) **Giuseppe A.,** b. 17th cent., Bologna, a violin-maker, may have been of the same family. (8) **V.** (called **Amatus**), Cimmina, Sicily, 1629—Palermo, 1670; conductor and composer. (9) **Antonio** and (10) **Angelo,** brothers, and organ-builders at Pavia, ca. 1830

Ambragetti (äm-brä-jĕt′-tē), **G.,** 1817—1838, basso-buffo.

Ambros (äm′-brôs), **Aug. W.,** Mauth, near Prague, Nov. 17, 1816—Vienna, June 28, 1876; eminent historian and critic.

Ambrose (Ambro′sius), Trèves, A.D. 333—Milan, April 4, 397; Bishop of Milan; regulated (384), and developed Western church-music by introducing ritual as practised in the Eastern Church; the adoption of the four authentic church-modes was probably due to him; he has been called "The Father of Christian Hymnology," though his authorship of the so-called Ambrosian Hymn is discredited, further than the translation of the text into the "*Te Deum*"; it is improbable that he was acquainted with the use of letters for notation.

Ames, John Carlowitz, b. Bristol, England, 1860, composer of opera *The Last of the Incas* (1898).

Ameyden (ä′-mī-dĕn), **Christ,** 16th century church-composer.

Am(m)erbach (äm′-ĕr-bäkh), **Elias Nikolaus,** ca. 1540—Leipzig, 1597; organist, theorist, and composer.

Amiot (ăm-yō), Father, b. Toulon, 1718; Jesuit missionary and writer on Chinese music.

Am(m)on (äm′-mōn), (1) **Blasius,** b. in the Tyrol—d. Vienna, June, 1590; court-sopranist, later Franciscan friar; composer. (2) **Jn. Ands.,** Bamberg, 1763—Ottingen, 1825; virtuoso on the Waldhorn.

Am′ner, (1) **John,** b. late 16th cent. —d. 1641; organist. (2) His son **Ralph,** bass at Windsor, 1623—1663.

Amphi′on, the earliest traditional Greek musician.

Amorevoli (ä-mō-rā′-vō-lē), **Angelo,** Venice, 1716—Dresden, 1798; singer.

Anacker (ä′-näk-ĕr), **Aug. Fd.,** Freiberg, Saxony, 1790—1854; cantor and composer.

Ancot (äṅ-kō), a family of pianists and composers at Bruges. (1) **Jean** (*père*), 1779—1848. His two sons, (2) **Jean** (*fils*), 1799—Boulogne, 1829, (3) **Louis,** 1803—Bruges, 1836.

Ander (än′-dĕr), **Aloys,** Liebititz, Bohemia, 1824—Bad Wartenberg, 1864; tenor.

An′ders, Gf. Eng., Bonn, 1795—Paris, 1866; writer.

An′dersen, Joachim, b. Copenhagen, April 29, 1847; flute-virtuoso, soloist at 14, toured widely; 1877, court-musician, Petersburg; 1881, Berlin, soloist court-opera, from 1895 lived in Copenhagen as court-conductor; composed notable flute-pieces, etc.

Anderson-Boker, Orleana, b. New York, 1835; pianist and composer.

An′derson, (1) **Lucy,** née **Philpot,** Bath, 1790—London, 1878; pianist. (2) **Geo. Fr.,** King's bandmaster in England, 1848. (3) **Angela,** b. New York; great-granddaughter of da Ponte, pianist, pupil of Stojowski and Paderewski, début, Paris, 1899.

An′derton, Thos., b. Birmingham, England, April 15, 1836; organist, critic and composer.

An′ding, Jn. Michael, near Meiningen, 1810—Hildburghausen, 1879; teacher.

Andrade (dän-drä′-dhĕ), **Fran. d',** b. Lisbon, 1859; barytone; studied with Miraglia and Ronconi; sang leading rôles in many European cities.

André (äṅ-drā), a musical family of Offenbach. (1) **Jn.,** 1741—1799; publisher and pianist, he originated in 1783 the *durchkomponirte Ballade* (vide D. D.). (2) **Jn. Ant.,** 1775—

1842; third son of above; pianist, publisher, theorist. (3) **Karl Aug.**, 1806—Frankfort, 1887; publisher and writer. (4) **Julius**, 1808—Frankfort, 1880; organist. (5) **Jn. Aug.**, 1817—1887; publisher; his 2 sons, (6) **Karl** (b. 1853) and (7) **Adolf** (b. 1885), are the present proprietors. (8) **Jean Baptiste** (de St. Gilles), 1823—Frankfort, 1882; pianist and composer.

Andreoli (än-drā-ō′-lē), (1) **Evangalista**, 1810—1875; organist at Mirandola; his two sons, (2) **Guglieno** (Modena, 1835—Nice, 1860) and (3) **Carlo** (b. Mirandola, 1840), were pianists, the latter also organist and composer. (4) **Giuseppe**, Milan, 1757—1832; double-bassist and harpist.

Andreozzi (än-drā-ôd′-zē), **Gaetano**, Naples, 1763—Paris, 1826; dram. composer.

Andrevi (än-drā′-vē), **Fran.**, Sanabuya, near Lerida, 1786—Barcelona, 1853; critic and writer.

Andrien. Vide ADRIEN.

An′dries, Jean, Ghent, 1798—1872; teacher and writer.

Andriessen. Vide STAHMER.

Anerio (ä-nā′-rē-ō), (1) **Felice**, Rome, ca. 1560—ca. 1630; successor to Palestrina. (2) **Giovanni Fran.**, Rome, ca. 1569—1620 (?), bro. of above; conductor and church-composer.

Anet, Baptiste. Vide BAPTISTE.

Anforge (än′-fôrkh-ĕ), **Kd.**, b. Buchwald, near Liebau, Oct. 15, 1862; pianist; pupil, Leipzig Cons. and of Liszt; toured Europe and America; lives in Berlin; composer.

Anfos′si, Pasquale, Taggia, near Naples, 1727—Rome, 1797; pupil and rival of Piccinni; composed 54 operas. etc.

Angelet (äṅ′-zhŭ-lā), **Chas. Fran.**, Ghent, 1797—Brussels, 1832.

Angelini (än-jā-lē′-nĭ), **Bontempi Giov. And.**, Perugia, ca. 1624—1705; court-singer and dram. composer.

Angeloni (än-jā-lō′-nĭ), **Luigi**, Frosinone, Papal States, 1758—London, 1842; writer.

Anglebert (däṅ-glŭ-băr), **J. Bapt. H. d′**, 1628 (?)—Paris, 1691; court-clavicembalist to Louis XIV.

Animuccia (än-ē-moot′-chä), (1) **Giov.**, Florence, ca. 1500—Rome, March, 1571; wrote the first *Laudi spirituali* for the lectures of Neri in the oratory of S. Philippo, has hence been called "Father of Oratorio"; he was Palestrina's predecessor as conductor at the Vatican. (2) **Paolo**, d. Rome, 1563, bro. of above.

Ankerts, D′. Vide DANKERS, GHISELIN.

Anna Amalia. Vide AMALIA.

Annibale (än-nĭ-bä′-lĕ), (1) (called **Il Padova′no**, or **Patavi′nus**, from Padua, where he was born in the 15th cent.) organist and composer. (2) **Domenico**, Italian sopranist in London, 1756.

Ansani (än-sä′-nē). **Giovanni**, b. Rome, 18th cent.; dram. tenor.

Anschütz (än′-shüts), (1) **Jn. And.**, Coblenz, 1772—1858; pianist. (2) **K.**, Coblenz, 1815—New York, 1870; son of above; cond. and composer.

Anselm of Parma (Anselmus Parmensis), b. Parma, 1443; theorist.

Antegnati (än-tān-yä′-tĭ), **Costanzo**, Brescia, ca. 1550—ca. 1620; organ-builder, etc.

An′tico, Andrea. Vide ANTIQUUS, ANDREAS.

Antiquis (än′-tē-kwēs), **Johannes** (or **Giovanni**) **de**, l. 1574, Bari, Naples; composer.

Antiquus (än′-tē-kwoos), **Andreas** (or **A. de Antiquiis Venetus**, or **Andrea Antico**), b. Montana (Istria), 15th cent.; music-printer in Rome.

Anton (än′-tōn), **Konrad G.**, Lauban, Prussia, 1746—1819; writer.

Anto′nio da Bologna (bō-lōn′-yä) 1543; organist and composer.

Antony (än′-tō-nē), (1) **Joseph**, 1758—1836; writer and composer. (2) **Fz. Jos.**, Münster, Westphalia, 1790—1836; son of above; organist, conductor, and composer.

Apel (ä'-pĕl), **Jn. Aug.**, Leipzig, 1771—1816; writer.

Apell (ä-pĕl'), **Jn. D. von**, Cassel, 1754—1833; conductor and dram. composer.

Apol'lo, Greek sun-god, and god of music.

Appel (äp'-pĕl), **K.**, b. Dessau, 1812; violinist, court-leader, composed opera *Die Rauberbraut* (Dessau, 1840), and humorous male quartets.

Appun (äp-poon'), **G. A. I.**, Hanau, 1816—1885; versatile performer on nearly every instr.; writer on and experimenter in acoustics; made an harmonium of 53 degrees to the octave.

Aprile (ä-prē'-lĕ), **Gius**, Bisceglia, 1738—Martins, 1814; celebrated contralto musico and vocal teacher; writer and composer.

Ap'thorp, W. Foster, b. Boston, Mass., Oct. 24, 1848. Harvard, '69, studied piano, harmony, cpt. with J. K. Paine, and B. J. Lang; teacher of theory, and for many years distinguished critic and writer on music; author of "*Hector Berlioz*"; "*Musicians and Music-Lovers, and other Essays*"; "*By the Way, About Music and Musicians*" (1899); "*Opera and Opera Singers*" (1901), etc.

Aptom'mas, (1) **John**, (2) **Thomas**, brothers; b. Bridgend, England, 1826, and 1829; harp-players and teachers.

Araja (ä-rä'-yä), **Fran.**, Naples, ca. 1700—Bologna, ca. 1770; dram. composer; composed the first opera written in Russian.

Aranaz (är-ä-näth'), **Pedro**, d. Cuenca, Spain, 1825; priest and composer.

Aranda d' (dä-rän'-dhä), Pasha, b. Spain; contemporary court-conductor to the sultan with rank of Général de Division.

Aranda (ä-rän'-dä), **Matheo de**, Portuguese prof. of mus. (1544).

Arando (där-än'-dō), **del Sessa d'**, Italian composer, 16th cent.

Arauxo (ä-rä-ooks'-ō) (or **Araujo** (ä-rä-oo'-hō)), **Francisco Correa de**, ca. 1581—Segovia, 1663; bishop, theorist.

Arban (ăr-bäṅ), **Jos. J. Bap. Laurent**, Lyons, 1825—Paris, 1889; cornet-virtuoso; teacher at Paris Conservatoire.

Arbeau, Thoinot (twä-nō ăr-bō). Vide TABOUROT.

Ar'buckle, Matthew, 1828—New York, 1883; cornetist and bandmaster.

Ar'cadelt, Jacob (or **Jachet Arkadelt, Archadet, Arcadet, Harcadelt**), 1541—bet. 1570–75; distinguished Flemish composer and teacher; 1540, singer in Paris; 1557, *Regius musicus*; composed masses, etc.

Arcais (där-kä'-ēs), **Fran., Marchese d'**, Cagliari, Sardinia, 1830—near Rome, 1890; writer and composer.

Archadet (ăr-chä-dā'). Vide ARCADELT.

Archambeau (dăr'-shäṅ-bō), **J. Michel d'**, b. Hervé, Belgium, March 3, 1823; organist and composer.

Ar'cher, Fredk., Oxford, England, June 16, 1838—Pittsburg, Pa., Oct. 22, 1901; pupil of his father; studied in London and Leipzig; organist and opera-director in London; 1881, organist of Plymouth Church, Brooklyn, later in New York; 1887, conductor of Boston Oratorio Soc.; 1895–98, Pittsburg (Pa.) Orchestra; composed cantata, organ-pieces, etc.

Archy'tas, Tarentum, ca. 400—365, B.C.; Greek mathematician.

Arditi (är-dē'-tē), (1) **Michele**, Marchese, Naples, 1745—1838; composer. (2) **Luigi**, b. Crescentino, Piedmont, July 16, 1822; pupil of Milan Cons.; violinist, then director of opera, 1843, Milan, Turin, and Havana. He visited New York with the Havana opera company; has since travelled widely. Composed 3 operas, vocal waltzes, *Il Bacio*, etc.; wrote "*My Reminiscences*" (London, 1896).

Arens (ä'-rĕns), **Fz. Xavier,** b. near the Mosel, Germany, Oct. 28, 1856; came to America early in youth; pupil of his father, and of Rheinberger, etc.; conductor, organist; composer of symphonic fantasia, etc.

Arensky (ä-rĕn'-shkĭ), **Anton Stepanovitch,** b. Novgorod, Russia, July 30, 1862; composer and pianist; pupil of Johanssen and Rimsky-Korsakov; Prof. Imp. Cons. Moscow, and conductor Imperial Court Choir; composed a symphony, 4 suites for orch., 1-act opera *Rafaello*, string quartets, concerto for piano, etc., including "*Essais sur des rythmes oubliés*," f. pf. 4 hands.

Aretino. Vide GUIDO D'AREZZO.

Argine (däl är'-jē-nĕ), **Constantino dall',** Parma, 1842—Milan, 1877; composed pop. operas and ballets.

Aria (ä'-rĭ-ä), **Cesare,** Bologna, 1820—1894; singing-teacher.

Aribo (ä-rē'-bō), **Scholas'ticus,** d. ca. 1078; probably from the Netherlands; writer. (Gerbert.)

Arien'zo (där-ĭ-ĕn'-tsō), **Nicolà d',** b. Naples, Dec. 24, 1843 (or '42); composed 5 operas in Neapolitan dialect, *Monzu Gnazio* (Naples, 1860), and *I Due Mariti* (Naples, 1866), the most successful, realistic and original; also an oratorio, a *Pensiero Sinfonico*, overtures, etc.; wrote a treatise (1879) advocating pure intonation instead of temperament, and a third mode (the Minor Second), besides the usual major and minor.

A'rion, partly traditional Greek singer and lyrist (7th cent., B.C.), hence, the name of a vocal society.

Arios'ti, Attilio, Bologna, 1660—ca. 1740; composed 15 operas; 1716 a rival of Buononcini, and of Händel; in London in 1720, the three composed the opera *Muzio Scaevola*.

Aristi'des Quintilia'nus, Greek teacher and writer on music, ca. 160.

Ar'istotle, (1) Stagyra, 384 B.C.—322 B.C.; Greek philosopher, whose works include valuable information concerning Greek music. (2) Pseudonym of a writer on mensurable music, 12th—13th cent.

Aristox'enos, b. Tarentum, ca. 354 B.C.; one of the first Greek writers on music.

Armbrust (ärm'-broost), **K. F.,** Hamburg, 1849—Hanover, 1896; teacher and critic.

Armbruster (ärm'-broo-stĕr), **K.,** b. Andernach-on-Rhine, July 13, 1846; pupil of Hompesch; pianist and lecturer; Hans Richter's assistant conductor at the Wagner concerts, 1882-84; later conducted at various London theatres.

Armes, Philip, b. Norwich, England, 1836; Mus. Doc. Oxon, 1864; organ composer.

Armingaud (ăr-măn-gō), **Jules,** b. Bayonne, May 3, 1820; was refused admission to the Paris Cons. at 19 since he was "too far advanced"; leader of a string quartet enlarged to the *Société Classique*; said to have introduced Beethoven's quartets into Paris.

Arnaud (ăr-nō), (1) Abbé **Fran.,** Aubignan, 1721—Paris, 1784; writer. (2) **J. Et. Guil.,** Marseilles, 1807—Jan., 1863; composer.

Arne (ärn), (1) Dr. **Thomas Augustine,** London, March 12, 1710—March 5, 1778; by secret nightly practice he learned the spinet and violin, his father wishing him to study law; 1736, m. Cecilia Young, a favourite singer of Händel's; 1738, he was composer to the Drury Lane Th. and set Dalton's adaptation of Milton's *Comus*; in his masque *Alfred* (1740) is "Rule Britannia"; in Dublin (1742–44) he produced two operas, *Britannia* and *Eliza*, and a musical farce *Thomas and Sally*; 1745, composer to Vauxhall Gardens, London; set to music the songs in *As You Like It*, "*Where the Bee Sucks*," in *The Tempest*, etc.; Mus. Doc. Oxon, 1759; he was the first to use female voices in oratorio-choruses (*Judith*); composed 2 oratorios, many masques, orch. overtures, vln.-sonatas, organ-music, harpsichord-sonatas, glees catches, canons, etc. (2) **Michael,** London, 1741—Jan. 14, 1786 (not 1806); natural son of above; conductor and dram. composer.

Arneiro (där-nā'-ē-rō), **Jose Aug. Ferreira Veiga,** Viscount **d',** b. Macao, China, Nov. 22, 1838, of Portuguese parents; composed 2 operas.

Arnold (är'-nôlt), (1) **G.,** b. Weldsberg, Tyrol, 17th cent.; organist. (2) **Samuel,** London, 1740—1802; organist Westminster Abbey. (3) **Jn. Gottf.,** near Oehringen, 1773—Frankfort, 1806; 'cellist, etc. (4) **Ignaz Ernst Fd.,** Erfurt, 1774—1812; writer. (5) **K.,** near Mergentheim, Würtemberg, 1794—Christiania, 1873; son of (3) **J. G.**; pianist and composer. (6) **K.,** b. St. Petersburg, 1820; son of (5); 'cellist in Royal Orch.; studied Stockholm. (7) **Fr. W.,** near Heilbronn, 1810—Elberfeld, 1864; collector and composer. (8) **Yourij von,** St. Petersburg, 1811—Simferopol, Crimea, 1898; singing-teacher and dram. composer. (9) **Richard,** b. Eilenburg, Jan. 10, 1845; at 8 taken to U. S.; pupil of Fd. David, 1869–76; 1st violinist of Theo. Thomas' orch., 1878; leader New York Philh. Club, 1891; 1897, organised a sextet. (10) **Maurice** (real name Strothotte), b. St. Louis, Jan. 19, 1865; pupil of his mother; then at the Cincinnati Coll., 1883; Vierling and Urban, Berlin; Cologne Cons. and Max Bruch, Breslau; lived St. Louis, then New York as teacher in the Nat. Cons. and pupil of Dvořák; composed notable "*Plantation Dances*," a "*Dramatic Overture*," 2 comic operas, etc. Wrote "*Some Points on Modern Orchestration*." (11) **Hubert,** talented violinist; lives in N. Y.

Ar'noldson, (1) **Oscar,** 1843 (?)—Stockholm, 1881; tenor. (2) **Sigrid,** b. Stockholm, ca. 1865, daughter of above; operatic soprano; pupil of Maurice Strakosch; début, Moscow, 1886; has sung in Europe and America with success, particularly in Russia; m. Alfred Fischof; lives in Paris, singing at the Op. Com., 1901–2.

Arnould (ăr-noo), **Madeleine Sophie,** Paris, 1744—1803; soprano, created Gluck's "*Iphigénie*."

Ar'nulf von St. Gillen, 15th cent.; theorist. (Gerbert.)

Arquier (ăr-kĭ-ā'), **Jos.,** Toulon, 1763—Bordeaux, 1816; 'cellist and dram. composer.

Arrhen (är'-ĕn), **V. K.,** Swedish song-composer; early part of 19th cent.

Arriaga y Balzola (där-rĭ-ä'-gä e bäl'-thō-lä), **Juan C. J. A. d'.** Bilboa, 1806—1825.

Arrieta (är-rĭ-ā'-tä), **J. Emilio,** Puenta la Reina, 1823—Madrid, 1894; dram. composer.

Arrigo (är-rē'-gō), **Tedesco** (Henry the German), pseud. of **Isaac,** in Italy.

Arrigoni (är-rē-gō'-nĕ), **Carlo,** Florence, ca. 1705—Tuscany (?) ca. 1743; lutenist and composer, rival in London to Händel.

Arrange (lăr-rôñzh), **Adolf l',** b. Hamburg, March 8, 1838; pupil of Genée, and at Leipzig Cons.; 1874, theatre-manager, Breslau; composed comic operas, "*Singspiele*," etc.

Artaria (är-tä-rē'-ä), music publishing house in Vienna, founded by Carlo A., 1780.

Artchiboushef (ärt-shē'-boo-shĕf), **Nicholas Vassilievitch,** b. Tsarskoje-Sielo, Russia, March 7, 1858; lawyer, pianist and composer; pupil of Soloviev and Rimsky-Korsakov.

Arteaga (är-tā-äg'-ä), **Stefano,** Madrid (?), 1730 (?)—Paris, 1799; Spanish Jesuit; theorist.

Ar'thur, Alfred, b. near Pittsburg, Pa., Oct. 8, 1844; studied in Boston; 1869–71, tenor; since 1878 as choir master, Cleveland, O.; conductor since 1873 Vocal Society; director Cleveland School of Music; composed three operas, etc.

Artot (ăr-tō), (1) **Maurice Montagney** (ancestor of a line of musicians named Montagney), Gray (Haute

Saône), 1772—Brussels, 1829; bandmaster. (2) **J. Désiré M.,** Paris, 1803—St. Josse ten Noode, 1887; son of above; horn-player and teacher. (3) **Alex. Jos.,** son of Maurice, Brussels, 1815—Ville-d'Avray, 1845; notable violinist and composer. (4) **Marguerite Josephine Désirée,** b. Paris, July 21, 1835; daughter of (2) Jean-Désiré; dram.-soprano, pupil of Viardot-Garcia (1855–57); début Brussels, 1857; sang Grand Opera, Paris, 1858, etc., m. the Spanish baritone, Padilla, in 1869.

Artschibuschew. Vide ARTSCHIBOUSHEFF.

Artusi (är-too′-zē), **Giov. M.,** Bologna ca. 1550—1613; canon and theorist.

Asantchevski (Asantschewski, Assantchevski) (ä-sänt-shĕf′-shkĭ), **Michael Pavlovitch,** Moscow, 1838—1881; composer.

Aschenbren′ner (ä′-shĕn-) **Chr. H.,** Altstettin, 1654—Jena, 1732; violinist and court-conductor.

Ascher (äsh′-ĕr), **Jos.,** Groningen, Holland, 1829—London, 1869; pianist.

Ash′down, Edwin, London music-publisher, succeeded (1884) Ashdown & Parry, who succeeded (1860) Wessel & Co.

Ashe, Andrew, Lisburn, Ireland, ca. 1759—London after 1822; flutist and conductor; 1799 married Miss Comer, who, as **Mrs. Ashe,** was a public singer; their two daughters were harpist and pianist.

Ash′ley, (1) **John,** b. 1805; bassoonist and manager; his three sons were (2) **General,** d. 1818, violinist. (3) **Chas. Jane,** 1773—1843, 'cellist and manager. (4) **J. Jas.,** 1771—1815, organist and singing teacher. (5) **J.,** "Ashley of Bath," 1780—1830, bassoonist. (6) **Richard,** 1775—1837, London viola-player.

Ash′ton, Algernon Bennet Langton, b. Durham, England, Dec. 9, 1859; pupil of Leipzig Conservatory, pf. teacher, R. C. M., London: composer.

Ash′well, Thos., 16th cent., organist and composer in England.

Asioli (äs-ē-ō′-lē), **Bonifacio,** Correggio, 1769—1832; at the age of 8 he had composed 3 masses, 20 other sacred works, a harpsichord-concerto, a vln. concerto, with orch., and 2 harp-sonatas for 4 hands; pupil of Morigi; successful cembalist, improviser; his first opera buffa, *La Volubile* (1785) was successful; his opera *Cinna,* favourably received in 1793; prof. of cpt. at Milan Cons.

Asola (or) **Asula** (ä′-sō-lä), **Giov. Mat.,** Verona ca. 1560—Venice, 1609; church-composer.

Aspa (äs′-pä), **Mario,** Messina, 1799—1868; composed 42 operas.

As′pull, G., 1814—(of consumption), Leamington, England, 1833; pianist and composer.

Assantsheffsky. Vide ASANTCHEVSKI.

Assmayer (äs′-mī-ĕr), **Ignaz,** Salzburg, 1790—Vienna, 1862; conductor.

Astarit′ta, Gennaro, Naples, ca. 1749—1803; composed 20 operas.

As′ton, Hugh, English organist and composer in reign of Henry VIII.

Astorga (däs-tôr′gä), **Emmanuele, Baron d',** Palermo, 1681—Prague, 1736; church-composer.

Attaignant (ăt-tīn′-yäṅ), **Pierre** (also **Attaingnant, Atteignant**), 16th cent. music-printer.

Attenhofer (ät′-tĕn-hôf-ĕr), **K.,** b. Wettingen, Switzerland, May 5, 1837; pupil of Leipzig Cons.; cond., organist, and teacher; notable composer of male choruses.

At′terbury, Luffmann, d. London, 1796; ct.-mus. and composer.

At′tey, J., d. Ross, England, ca. 1640; composer.

Attrup (ät′-troop), **K.,** b. Copenhagen, March 4, 1848: pupil of Gade, whom he succeeded as organ-teacher Copenhagen Cons.; composed studies for organ and songs.

Att′wood, Thos., London, Nov. 23, 1765—Chelsea, March 24, 1838; important English composer; chorister and court-organist; pupil of Mozart; 1796 organist St. Paul's Cathedral, composed 19 operas, anthems, sonatas for piano, etc.

Auber (ō-băr), **Daniel François Esprit,** Caen, Normandy, Jan. 29, 1782—Paris, May 14, 1871; notable opera-composer; his father an art-dealer in Paris, sent him to London to learn the trade; but in 1804 he returned to Paris; composed opera *Julie*, produced by amateurs in 1812 with an orch. of six stringed instrs.; Cherubini heard of it, recognised A.'s talent and taught him; 1842 dir. the Cons. of Music, Paris, as Cherubini's successor; 1857 imperial conductor to Napoleon III. A.'s first public productions were 2 unsuccessful operas; *La Bergère Chatelaine* (1820) was a success; before 1869, he composed over forty operas; his one serious opera, *Masaniello ou la Muette de Portici* (1828), with Meyerbeer's *Robert le Diable* and Rossini's *Guillaume Tell*, established French grand opera; its vivid portrayal of popular fury caused riots in Brussels; his comic operas (to Scribe's librettos) are the best of France; his last opera *Rèves d'Amour*, was produced when he was 87 years old. Other operas are: *La Marquise de Brinvilliers* (1831 with eight other composers), *Le Domino Noir* (1837), *Zanetta* (1840), *Les Diamants de la Couronne* (1841), *La Sirène* (1844), *Haydée* (1847), *L'Enfant Prodigue* (1850), *Zerline*, *Manon Lescaut* (1856).

Aubert (ō-băr), (1) **Jac.** ("le vieux"), b. 1668—Belleville, 1753; violinist. (2) **Louis,** 1720—after 1771; son of above; violinist, etc. (3) **T. Fran. Olivier,** b. Amiens, 1763; 'cellist and composer.

Aubery du Boulley (ō-bā-rē' dŭ bool-lĕ'), **Prudent-L.,** Verneuil, Eure, 1796—1870; teacher and composer.

Audran (ō-dräṅ), (1) **Marius-P.,** Aix, Provence, 1816—Marseilles, 1887; 1st tenor at the Paris Opéra-Comique. (2) **Edmond,** Lyons, April 11, 1842—Tierceville, n. Gisors, Aug. 17, 1901; son of above; pupil of École Niedermeyer, Paris; Marseilles, 1862, his first opera; produced 36 others, chiefly of a light character. Among his most pop. works are, *Olivette*, *La Mascotte* (1880), given over 1700 times; *Miss Helyett*, *La Poupée*, etc.

Auer (ow'-ĕr), (1) **Ld.,** b. Veszprem, Hungary, May 28, 1845; vln.-virtuoso; pupil of Khonetol at Pesth, of Dont, Vienna, then of Joachim; soloist to the Czar, who conferred on him the order of St. Vladimir, carrying hereditary nobility; violin-Prof. at the St. Petersburg Cons. (2) **Carl,** vide FROTZLER.

Au'gener & Co., London firm of music pub., founded by **G. A.,** 1853.

Auletta (ä-oo-lĕt'-tä), (1) **Dom.,** dram. composer, Naples, 1760. (2) **Pietro,** ct.-cond., 1728–52; prod. 11 operas.

Aulin (ow'-lēn), **Tor,** b. Stockholm, Sept. 10, 1866; violinist; pupil of Sauret and Ph. Scharwenka; from 1889 Konzertmeister Stockholm, court-opera; 1887 organised the Aulin Quartet.

Aulnaye, de l'. Vide DE L'AULNAYE.

Aurelia'nus Reomen'sis, 9th cent. theorist. (Gerbert.)

Aurenhammer (ow-rĕn-häm-mĕr), **Josepha,** 1776—1814; pianist.

Aus der Ohe (ows'-dĕr ō'-ĕ), **Adèle,** contemporary pianist; pupil of Kullak and Liszt; composed 2 piano suites, concert étude, etc. Has toured widely with great success.

Auspitz-Kolar (ow'-shpĭts-kō-lär'), **Auguste,** Prague, ca. 1843—Vienna, 1878; pianist and composer.

Auteri-Manzocchi (ä-oo-tā'-rĭ män-tsôk'-kē), **Salv.,** b. Palermo, Dec. 25, 1845; pupil of Platania at Palermo, and Mabellini at Florence; composed successful operas, among them *Graziella* (Milan, 1894); lives in Trieste.

Auvergne (dō-vĕrn), **A. d',** Clermont-Ferrand, Oct. 4, 1713—Lyons, Feb.

12, 1797; violinist and dram. composer.

Aventi'nus, Jns. (rightly **Thurnmayer, or Turmair**), Abensberg (whence Aventinus), July 4, 1477—Jan. 9, 1534, writer.

A'very, J., d. England, 1808; organ-builder.

Av'ison, Chas., Newcastle-on-Tyne, 1710—May 9, 1770, organist, writer and composer; vide Robert Browning's "PARLEYINGS."

Avoglio (ä-vōl'-yō), —— Italian soprano in England, 1741.

Aylward (āl'-wärd), **Th.**, ca. 1730—1801; teacher and composer.

Ayrer (ī'-rĕr), **Jakob**, lived in Germany 1618; reformed the *Singspiel*. (Vide D. D.)

Ayrton (ăr'-tŭn), (1) **Edm.**, Ripon, Yorks, 1734—Westminster, 1808; composer. (2) **W.**, London, 1777—1858; son of above, writer and editor.

Ayton (ā'-tŭn), **Fanny**, b. Macclesfield, 1806; English dram. singer.

Azzopardi (äd-zō-pär'-dē), **Francesco**, conductor and theorist at Malta, 1786.

Azvedo (äth-vā'-dhō), **Alexis Jacob**, Bordeaux, 1813—Paris, 1875; writer.

B

Baader (bä'-dĕr), **K.**, viola-player, lived in Vienna and Liverpool, retired 1869.

Baban (bă'-băn), **Gracian**, cathedral conductor and composer, Valencia, 1650–65.

Ba'bell, Wm., ca. 1690—Canonbury, England, 1723; organist, teacher and composer; son of a bassoon-player.

Babbi (bäb'-bē), **Christoph** (or **Cristoforo**), Cesena, 1748—Dresden, 1814; violinist and composer.

Babini (bä-bē'-nē), **Mat.**, Bologna, 1754—1816; tenor, début, 1780.

Bacchi'us (Senior), ca. 150 A.D., Greek theorist.

Baccusi (bäk-koo'-sē), **Ippolito**, monk; composer and cathedral cond., Verona, 1590.

Bac'fart (or **Bacfarre**), **Valentin** (rightly **Graew** (grāv)), Transylvania, 1515—Padua, 1576, lutenist and writer.

Bach (bäkh), the name of a Thuringian family prominent for two centuries in music and furnishing so many organists, Kapellmeisters and cantors that town musicians were called "the Bachs," after them. See the CHART.

(19) **Bach, Jn. Sebastian**, Eisenach, March 21, 1685—Leipzig, July 28, 1750; youngest son of **Jn. Ambrosius B.** and Elizabeth (née Lammerhit), of Erfurt (vide CHART OF BACHS); both parents died when he was 10, his father having begun teaching him the violin. He went to the home of his brother Jn. Christoph, who taught him the clavichord, but forbade him inspection of a MS. vol. of works by Frohberger, Buxtehude, etc., obtaining it secretly **B.** copied it by moonlight for 6 months, though near-sighted, with results fatal to his eyes in later life. This desire to study other men's work characterised his whole career. At 15 his fine soprano voice secured him free tuition at St. Michael's Ch. in Lüneberg (he having already attended the Ohrdruff Lyceum). He went on foot on holidays to Hamburg to hear the great Dutch organist Reinken, and at Celle he heard the French instr. music used in the Royal Chapel. He studied also the work of Böhm, organist at Lüneberg, and practised violin, clavichord and org. often all night; 1703, in the Weimar ct.-orch., 1704, organist at Arnstadt; 1705, walked 50 miles to Lübeck to hear Buxtehude, and stayed till a peremptory recall from the Church at Arnstadt; 1707, organist at Mühlhausen. On Oct. 17, he m. Maria Barbara Bach, his cousin, who bore him 7 children, of whom 4 died, leaving a daughter, Wm. Friedemann, and K. P. E. (See below.) 1708, he played before the

Duke at Weimar, and was made ct.-organist; 1714 Konzertmeister. In his vacations he made clavichord and org. tours. 1714, he furnished the organ-music for a service conducted in the Thomaskirche, Leipzig, and produced a cantata. Dresden, 1717, he challenged Marchand, a French organist of high reputation, who was afraid to compete. 1717 Kapellmeister to Prince Leopold of Anhalt, at Köthen, and composed much orch.- and chamber-music. In 1719 he revisited Halle, to meet Händel, but he had just gone to England. 1720, his wife died. He applied for the organ of the Jacobskirche, Hamburg. **B.** was now famous, but a young rival offered to pay 4,000 marks for the place and got it. In 1721 he m. Anna Magdalene Wülken, daughter of the ct.-trumpeter at Weissenfels. She bore him 13 children, 9 of them sons, of whom only 2 survived him: Jn., Christoph, Fr., and Jn. Christian. His second wife had a fine voice and musical taste, and wrote out the parts of many of his cantatas; for her he prepared 2 books of music. In May, 1723, cantor at the Thomasschule, Leipzig, vice Jn. Kühnau; also organist and dir. of mus. at the Thomaskirche and the Nicolaikirche, continuing as "Kapellmeister vom Haus aus." to Prince Leopold. He was made, 1736, hon. cond. to the Duke of Weissenfels, and court-composer to the King of Poland, and Elector of Saxony. He kept his place at Leipzig for twenty-seven years, and there wrote most of his sacred music. He often visited Dresden, where he could hear the Italian opera, cond. by Hasse. Frederick the Great having asked to hear him, on May 7, 1747, with his son Wilhelm Friedemann, **B.** arrived at Potsdam. He improvised upon the various Silbermann pianos in the palace, followed from room to room by the king and his musicians. The next day he tried the principal organs in Potsdam, improvising a 6-part fugue on a theme proposed by the king. He afterward wrote a 3-part fugue on this theme, a Ricercare in 6 parts, several canons inscribed "Thematis regii elaborationes canonicae," and a trio for flute, violin, and bass, dedicating the "*Musikalisches Opfer*" to the king. 1749, two operations to restore his sight, weakened by copying his own and other men's works and engraving his "*Art of Fugue*," left him totally blind and ruined his previous vigour. His sight was suddenly restored, July 10, 1750; but 10 days later he died of apoplexy. He dictated the choral "*Vor deinen Thron tret' ich hiemit*, shortly before his death.

Among his distinguished pupils were Krebs, Homilius, Agricola, Kirnberger, Goldberg, Marpurg; J. Kasper Vogler; Altnikol, his son-in-law, and his sons, for whom he wrote the "*Klavierbüchlein*," and the "*Kunst der Fuge*." He engraved on copper; invented the "viola pomposa" and the "Lauten-Clavicembalum"; he advocated equal temperament (vide D. D.), tuning his own pianos and writing "*Das Wohltemperirte Klavier*," to further the cause. This work (known in English as "*The well-tempered Clavichord*," or "*The 48-Fugues*") is a set of 48 preludes and fugues, two of each to each key, major and minor. The works are very chromatic and use the keys enharmonically. Some of his improvements in fingering still survive. Bach was little known as a composer during his life, and few of his works were published then. He was not indeed established on his present pinnacle till Mendelssohn took up his cause, in 1829; Franz was also an important agent in preparing his scores for general use. In 1850, a hundred years after his death, the BACH-GESELLSCHAFT began to publish his complete works. Many other Bach societies now exist. **B's.** enormous list of works includes; VOCAL, 5 sets of church Cantatas for

Sundays and feast-days, "*Gottes Zeit ist die beste Zeit*," etc., secular betrothal cantatas, 2 comic cantatas, the "*Bauern Cantate*" and "*Coffee-Cantate*," a protest against the excessive use of the beverage, and *Trauerode*, on the death of the Electress of Saxony; 5 Passions, incl. the *St. Matthew*, the *St. John*, and the *St. Luke* (doubtful); a *Christmas Oratorio*, in 5 parts; 4 small masses and the Grand Mass in B min.; motets; 2 Magnificats; 5 Sanctus. INSTRUMENTAL, numerous pieces for clavichord: inventions in 2 and 3 parts; 6 "small" French suites; 6 "large" English suites; Preludes and Fugues, incl. "*Das Wohltemperirte Klavier*"; pf.-sonatas with instrs., incl. 6 famous sonatas for pf. and vln.; solo sonatas for vln. and 'cello; solos, trios, etc., for various combinations of instrs., concertos for 1 to 4 pfs., vln. and other instrs., concertos with orch. overtures and suites, and fantasias, toccatas, preludes, fugues, and chorale-arrangements for organ. The best biography of B. is by Spitta (Leipzig, 1873–80, 2 vols.; Eng. transl., London, 1884–85).

The Art of Johann Sebastian Bach.

By Sir Charles Hubert H. Parry.

FOR more than a century before J. S. Bach came upon the scene, a succession of exceptionally gifted and earnest composers had been hard at work developing the methods and style of organ-music. Andrea Gabrieli and his nephew Giovanni Gabrieli and Claudio Merulo in Venice and Ian Pieterzoon Swelinck in Amsterdam had already done much to define its true sphere and style before the era of pure choral-music was ended. The early years of the seventeenth century saw Frescobaldi in the zenith of his fame, and his pupil Froberger following worthily in his footsteps; and throughout the century rapid progress in the accumulation of artistic methods and the development of true instrumental forms was made by such famous organists as Scheidt, Scheidemann, Pachelbel, Muffat, Reinken, and Buxtehude. And when it is considered that this branch of art already enjoyed an advantage over the new secular form of art which began to be cultivated at the end of the sixteenth century, through having its foundation securely laid in the old style of sacred choral-music, it seems natural that by the beginning of the eighteenth century it should appear to be the most mature of all the branches of art then cultivated. ¶ These circumstances had profound and far-reaching influence upon J. S. Bach's musical character. In unravelling the secrets of art he was naturally attracted by that branch which possessed methods most fully developed for the formulation of the artistic impulses which were urging him to utterance. But the attraction was enhanced by the fact that organ-music had already become a kind of appanage of German composers, and had proved the one special form of art in which the fervent religion of Teutonic Protestants found the highest artistic expression. ¶ Hence it came about that, great as his powers were as a composer of choral-music and of suites and secular instrumental music, he was first and foremost a writer of organ-music, and inasmuch as organ-music was the only branch of art which was even approximately mature in his youthful and most impressionable days, the methods and diction of organ-music permeated and served as the foundation of his style in all branches of art which he attempted. In his earlier years he copied out and studied the works of great composers for the organ, and watched with critical appreciation the performances of great organists such as Reinken and Buxtehude. It is easy to trace in his own work the impression made on him by the interlinked suspensions of Frescobaldi and Froberger and by the vivacity of their fugue subjects; by the treatment of chorale melodies with elaborate figuration of accompanying counterpoint in which Pachelbel excelled, by the copious picturesqueness of detail and the richness and emotional force of the harmonisation of Buxtehude. ¶ He brought all such specialities of earlier composers into the sphere of his own operations, and fused them into consistency by the force of his personality, and this assimilation became the foundation of his life's work. Most of his best organ-music, such as the sonatas, preludes, fugues, fantasias, canzonas and movements founded on chorales, and the great passacaglio in C minor, belong to comparatively early years, and his concentration on this branch of work was only relieved by the production of a few church cantatas, which showed that he had begun to consider other forms of art, in which in later years he attained such comprehensive mastery. After many years spent in several organistships, came the singular central episode of his life, when the appointment as Capellmeister to the Prince of Anhalt-Cöthen caused him to apply his mind almost exclusively for some years to secular instrumental music, mainly of a domestic kind. ¶ He sought for his models and types of procedure in the suites and ordres of the French composers, such as Couperin and Dieupart; and among the examples of the so-called French overture, which came into prominence in Lulli's operas, and had found such a brilliant imitator in Muffat. He studied also the instrumental compositions of the Italians, such as the concertos of Vivaldi, and the sonatas for stringed instruments of other Italian composers such as Albinoni and Legrenzi and even German imitations of such works like Reinken's "*Hortus Musicus*"; and the outcome was a perfect outpouring of suites and partitas for the domestic keyed instruments, solo sonatas for violin, flute, viole de gamba and concertos for strings and various combinations of orchestral instruments; and last and perhaps most notable of all, the collection of the twenty-four preludes and fugues in all keys, which he called—as a sort of manifesto of his belief in the system of equal temperament, which made all keys equally available for the purposes of the composer—"*Das Wohltemperirte Clavier.*" Underlying a very large pro portion of the works of various kinds, even dance tunes or movements for a solo instrument like the violin, fugue principles of procedure are predominant. The lightest dance tunes have a contrapuntal texture, and in the more serious and artistic examples it is so woven as to display beautiful combinations of ornament and melodic designs, ingenious sophistications of accent and subtleties of rhythm such as are only possible in the style of instrumental counterpoint which had sprung up in the development of the artistic requirements of organ fugues. ¶ In the famous collection of preludes and fugues, which he ultimately increased to forty-eight by the addition of a second collection, the style of instrumental counterpoint which had been developed for organ-music found a new but most congenial sphere. As the works are written for the domestic keyed instruments such as the tender expressive clavichord, or the picturesque harpsichord, they necessarily illustrated different artistic intentions from such as characterised genuine organ-music. Large scope of design and powerful effects of tune were obviously out of place, and more subtle treatment and greater intrinsic interest of detail were inevitable. ¶ Thus the fugue became much more compact than the organ-fugues, and the treatment of melodic line and expressive harmony more intimately human. The composer deals with more variety of style than in his organ-compositions, and many of the fugues may be taken as studies in human moods, such a playfulness and gaiety, pathos and melancholy, contemplation and fervour, merriment, dignity, and confidence. The adaptation of known principles of artistic procedure to a purpose, at that time so novel, was characteristic of Bach's attitude toward art; and this is as true of the preludes as of the fugues. The genealogy of the preludes may in some cases be traced back as far as the figurate preludes and little fantasias of such early types as were produced by the Elizabethan composers of virginal music and their contemporaries in other countries; though the form is enormously enhanced in J. S. Bach's hands by the skilful use of more definite and attractive figures, and a higher balance of organisation in each work. However, the forms of the preludes are extremely various. Some seem to be almost without precedent. As, for instance, the rapturous instrumental song with solo part and accompaniment all combined for one instrument. ¶ Among the preludes are also a few of the rare anticipations of complete sonatas of the harmonic kind, movements with distinct contrast of key in the first half, "working out," and modulation in the central part, and a recapitulation of the concrete material of the opening portion to conclude with. These occasional excursions out of what seemed to be his most congenial ground, are often thoroughly successful, but all the same his venture into the Italian manner and the Italian type of form prove rather that he grasped their artistic meaning fully than that he believed in their efficiency as vehicles for the highest aspirations of the composer. In the latter part of his life J. S. Bach dealt more in the grand forms which bring into play the methods and resources of many subordinate forms of art, both instrumental and vocal—such as the noble settings of the Passion, the masses—especially the great one in B minor—the work known as the "*Christmas Oratorio*" and the immense collection of church cantatas written for Sundays and festivals in the churches in Leipzig. In all of these branches of art he had precursors, and the types of various kinds had been explored. The Italian aria-form had been more or less transformed for German purposes before he gave it his own exceptional character and high artistic organisation. ¶ The peculiar form of expressive recitative, so earnest and deeply emotional, which became a characteristic feature of German music and prefigured much in its latest dramatic manifestations, had found worthy exposition. The treatment of chorales with rich harmonisation and elaborate part-writing and the development of the so-called motet choruses and choral fugues and even the peculiar contrapuntal treatment of the accompanying instruments had all found characteristic German exponents. Moreover, the form of Passion music had engaged the attention of composers for nearly two hundred years and had arrived at a considerable degree of development recently in the hands of Kuhnau, Keiser and Händel himself. But Bach's treatment of the scheme so immeasurably distanced all those who went before him that in later time his settings "*according to St. Matthew*" and "*St. John*" seem to stand almost alone in their pre-eminent glory. The same is the case with his church cantatas. ¶ The best work even of such composers as Buxtehude and John Christophe Bach seems singularly bald by the side of the copious variety and the inventive vigour of his work of this kind. True it is that in all such cases, and even in such mighty phenomena as the choruses in the B minor mass, he built upon the foundation his predecessors supplied and with methods they had helped to make available. ¶ His peculiar quality was to divine how the resources of art which he found in being could be applied to purposes so grand and comprehensive that it is difficult to realise that the methods were in truth the same as had been used by his forerunners. His artistic powers and insight were at such an immeasurably higher plane than those who preceded him that music seems at once to have stepped out of childishness into maturity at his bidding. ¶ In a sense his work is final and isolated. His work stands alone as the summing-up of a long period of preparation; and the summing-up in his characteristically Teutonic direction seemed so complete that nothing remained to be said in the lines which he had illustrated. No composer followed in his footsteps. Those who understood him saw that they could not approach him; and the world in general wanted a more easy-going and accommodating standard of art. So the succeeding generation of composers cultivated the more plausible Italian manner and the easily manipulated Italian form. ¶It was not for a century that his style and methods began to exert influence, and they came back to regenerate the world growing stale with the overpersistency of harmonic forms of the sonata order. ¶Indeed it was the rise of what was called the romantic movement which brought J. S. Bach back into the hearts of men, and made his ways of procedure suggestive of new developments. The foremost prophets of the Romantic movement, Schumann and Chopin, were his most ardent admirers. ¶To the Classicists the style of J. S. Bach had seemed somewhat archaic. But as men began to long for human expression in art and the greater elasticity of form which helps to closer characterisation of mood and feeling, the richness of possibilities and the greater pliancy of the forms Bach used became more and more apparent. At the same time the perfect adaptation of means to ends which his perfect self-containment manifest may serve as a corrective and a counterpoise in the turbulent times which follow the opening of the floodgates of dramatic passion. Those who cherish a constant love of the human art of John Sebastian Bach have still a guiding light which will not betray them.

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(25) **Karl Philipp Emanuel** ("the Berlin" or "Hamburg Bach"), Weimar, March (8?) 14, 1714—Hamburg (Sept. ?) Dec. 14, 1788. Son of above (vide CHART OF BACHS). Studied philosophy and law at Leipzig and Frankfort; cond. a singing society at Frankfort, for which he composed. 1737 (38?) in Berlin. Chamber-mus. and clavecinist to Frederick the Great, 1746–57 [or 1740–67?]. 1757 Hamburg as Ch. mus.-dir.; 1767 as Musikdirector of the principal church there, vice Telemann, a position held till death. He was one of the chief virtuosos of the day. He was the founder of the modern school of piano-playing, and a pioneer of greatest importance in the sonata and symphony-forms and orchestration, his works having a graceful modernity not possessed even by most of his father's. He wrote "*Versuch über die wahre Art das Clavier zu spielen*" (2 parts, 1753–62), an important work containing detailed explanations concerning ornaments. His very numerous comps. include 210 solo pieces; 52 concertos with orch.; quartets, trios, duets, sonatas, sonatinas, minuets, polonaises, solfeggi, fugues, marches, etc., for clavier; 18 symphonies; 34 miscellaneous pieces for wind-instrs., trios; flute-, 'cello-, and oboe-concertos; soli for flute, viola di gamba, oboe, cello, and harp, etc., and 2 oratorios ("*Die Israeliten in der Wüste*," and "*Die Auferstehung und Himmelfahrt Jesu*"), 22 Passions; cantatas, etc.

(26) **Aug. Wm.**, Berlin, 1796—1869; organist, teacher, and composer. (27) (Rightly **Bak**), **Albert Ed.**, b. Gyula, Hungary, March 22, 1844; teacher, critic, writer and dram. bass; début, 1871. (28) (Dr.) **Otto**, Vienna, 1833—Unter-Waltersdorf, 1893; conductor and composer. (29) **Leonhard Emil**, b. Posen, March 11, 1849; pianist, pupil of Kullak, Wuerst and Kiel; 1874, court-pianist to Prince George of Prussia; ca. 1890, London. Composed opera *Irmengard* (London, 1892); succ. 1-act opera, *The Lady of Longford* (London, 1894); succ. 1-act comic opera,

Des Königs Garde (Cologne, 1895), etc.

Bache (bāch), (1) **Francis Edw.**, Birmingham, 1833—1858; violinist. (2) **Walter,** Birmingham, 1842—London, 1888, bro. of above; pianist and teacher. (3) **Constance,** b. Birmingham, sister and pupil of above; pupil of Klindworth and Hartvigson; since 1883 teacher, translator, and composer in London.

Bachmann (bäkh′-män), (1) **Anton,** 1716—1800; court-musician at Berlin, instr.-maker; inv. the machine-head. His son and successor, (2) **Karl L.,** 1743—1800, court-violinist, player, married the pianist and singer (3) **Charlotte Karoline Wilhelmine Stowe,** Berlin, 1757—1817. (4) Pater **Sixtus,** Ketterhausen, Bavaria, July 18, 1754—Marchthal, near Vienna, 1818; organist and pianist of unusual precocity, and memory; said to have played by heart over 200 pieces at 9; at 12 equalled Mozart, then 10 years old, in organ-competition, at Biberach; became a Premonstrant monk, composed masses, etc. (5) **G. Chr.,** Paderborn, 1804—Brussels, 1842; clarinet-maker, soloist and teacher. (6) **Georges,** ca. 1848—Paris, 1894. (7) **Gottlob,** Bornitz, Saxony, 1763—Zeitz, 1840, organist.

Bachofen (bäkh′-ôf-ĕn), **Jn. Kaspar,** Zurich, 1692—1755; organist.

Bachrich (bäkh′-rĭkh), **Sigismund,** b. Zsambokreth, Hungary, Jan. 23, 1841; violinist, pupil and now teacher at Vienna Cons.; composed 4 comic operas incl. *Der Fuchs-Major* (Prague, 1889), etc.

Ba(c)ker-Gróndahl (bäk′-ĕr grōn′-däl), **Agathe,** b. Holmestrand, Norway, Dec. 1, 1847; pianist and composer; pupil of Kjerulf, Bülow and Liszt; she married 1875, Gróndahl, singing-teacher in Christiania.

Back′ers, Americus. Vide BROADWOOD.

Back′ofen, Jn. G. H., Durlach, Baden, 1768 — Darmstadt, 1839; virtuoso and manufacturer of wind-instrs. at Darmstadt; writer and composer.

Ba′con, Richard Mackenzie, Norwich, Engl., 1776—1844; teacher and writer.

Badarczevska (bä-där-chĕf′-shkä), **Thela,** Warsaw, 1838—1862; she composed "*La prière d'une vierge,*" etc.

Bader (bä′-dĕr), **K. Adam,** Bamberg, 1789—Berlin, 1870; cathedral-organist, Bamberg (1807); later first tenor Berlin court opera (1820–45).

Badia (bä-dē′-ä), (1) **Carlo Ag.,** Venice, 1672—Vienna, 1738; court-composer at Vienna. (2) **Luigi,** Tirano, Naples, 1822—Milan, 1899; composed 4 operas.

Bagge (bäg′-gĕ), **Selmar,** Coburg, 1823—Basel, 1896; editor and composer.

Bagnolesi (bän-yō-lā′-zē), Italian contralto in London, 1732.

Bahn, Martin. Vide TRAUTWEIN.

Bähr (or **Bär,** or **Beer**) (bār), **Jn.,** St. Georg (Austria), 1652—1770; court-conductor and writer of satirico-musical pamphlets signed "*Ursus murmurat,*" "*Ursus triumphat,*" etc.

Bai (or **Baj**) (bä′-ē), **Tommaso,** Crevalcuore, near Bologna, ca. 1660—Rome, Dec. 22, 1714; tenor at the Vatican; conductor, 1713; composed a *Miserere*, sung in the Papal Chapel, during Holy Week, alternately with those by Allegri and Baini.

Baif (bīf), **Jn. A. de,** Venice, 1532—Paris, 1589; composer.

Baildon (bāl′-dŭn), d. London, 1774, Gentleman of the Chapel Royal, and composer.

Bai′ley, Marie Louise, b. Nashville, Tenn., Oct. 24, 1876; Leipzig, Cons. Pupil of C. Reinecke, winning a scholarship, and with Leschetizky; début, 1893, Gewandhaus, Leipzig; Chamber-virtuoso to King Albert of Saxony; now lives in Vienna.

Baillot (bī′-yō), (1) **P. M. Fran. de Sales,** Passy, Oct. 1, 1771 — Paris, Sept. 15, 1842; eminent violinist, pupil of Polidori, Sainte, Marie, and Pollani; later prof. of vln. at the Paris Cons.; toured Europe; 1821, leader at the Grand Opera; 1825, solo violinist, Royal Orch.; wrote famous "*L'Art du Violon*" (1834) and "*Méthode du Violon;*" composed 10 vln. concertos, 3 string-quartets, 24 preludes in all keys, etc. (2) **Réné Paul,** Paris, 1813—1889; son of above, Prof. at Paris Cons.

Baini (bä-ē'-nē), **Abbate, Gius.,** Rome, 1775—1844; composer and conductor at St. Peter's; wrote famous life of Palestrina.

Baj (bä'-ē). Vide BAI.

Bajetti (bä-yĕt'-tē), **Giov.,** Brescia, ca. 1815—Milan, 1876; violinist, conductor and dram. composer.

Ba'ker., (1) **G.,** Exeter, England, 1773—Rugeley, 1847; organist, violinist, and composer. (2) **Benj. Franklin,** b. Wenham, Mass., July 10, 1811; singer, teacher, and editor.

Balakirew (bä-lä-kē'-rĕf), **Mily Alexejevitch,** b. Nijni-Novgorod, Russia, 1836; studied at Kasan Univ., as a musician, self-taught; début as pianist in St. Petersburg, 1855; founded the "Free Music School," 1862; 1866, opera-conductor Prague; 1867-70, conductor Imp. Music Society, St. Petersburg, retired 1872; composed a symph. poem "*Tamara*"; music to "*King Lear*"; Russian, Czech and Spanish overtures; an Oriental fantasia, "*Islamei*," for pf., etc.; pub. 1866, a coll. of Russian Folk-songs. 1901, Symphony in C.

Balart (bä-lärt'), **Gabriel,** Barcelona, 1824—1893; studied in Paris; conductor, later director Barcelona Cons.; composed zarzuelas (Vide D. D.).

Balat'ka, Hans, Hoffnungsthal, Moravia, 1827—Chicago, 1899; studied at Vienna; 1849, America; 1851, founded the Milwaukee Musikverein; 1860, conductor of Chicago Philh. Soc.; composed cantatas, etc.

Balbâtre or **Balbastre** (băl-bätr), **Claude Louis,** Dijon, 1729—Paris, 1799; pupil and friend of Rameau; organist and composer.

Balbi (bäl'-bē), (1) **Ludovico,** composer and conductor at S. Antonio, Padua; ca. 1606, Franciscan monastery, Venice. (2) (Cav.), **Melchiore,** Venice, 1796—Padua, 1879; church-conductor, theorist and composer.

Baldassari (bäl-däs-sä'-rē), **Benedetto,** Italian tenor in London, 1721.

Bal'denecker, (1) **Nikolaus,** b. Mayence, 1782; violinist. (2) **Konrad,** b. 1828; pianist.

Baldewin (băl-dĕ-vēn). Vide BAULDEWIJN.

Balfe (bălf), **Michael Wm.,** Dublin, May 15, 1808—Rowney Abbey, Hertfordshire, Oct. 20, 1870; operatic composer; pupil of O'Rourke, Ireland, and C. F. Horn, London; 1824, violinist Drury Lane; also sang in London; went to Italy with his patron Count Mazzara, and studied comp. with Frederici at Rome, and singing with F. Galli at Milan; his ballet *La Pérouse*, prod. there (1826); pupil of Bordogni, and first barytone at the Ital. Opera, Paris (1828), and elsewhere till 1835; composed several Italian operas; m. the Hungarian singer **Lina Rosen** (1808—London, 1888); he ret. to England 1835, and prod. *The Siege of Rochelle* (Drury Lane); failed as manager; went to Paris, returned 1843, and prod. *The Bohemian Girl*, very successful everywhere; prod. Paris, 1856, in 5-act version as "*La Bohémienne.*" In 1857, his daughter **Victorie** made her début in Italian opera; 1864, he retired to his country-seat, Rowney Abbey; he composed 31 operas in all, including *The Rose of Castile* (1857); *Satanella* (1858); *Il Talismano* (1874); biog. by C. L. Kenny (London, 1878), and W. A. Barrett (do. 1882).

Ballabene (bäl-lä-bā'-nĕ), **Gregorio,** lived 18th cent. (?); composed a remarkable Kyrie and Gloria in 48 real parts, performed at Rome, 1770.

Ballazarini (bäl-lä-tsä-rē′-nē) (or **Baltagerini**), Italian violinist; came from Piedmont to Paris, 1577, and was court-intendant to Catherine de Medicis, who gave him the name "**M. de Beaujoyeulx**"; founder of the ballet, and indirectly of French opera.

Ballard (băl′-lăr′), a family of French music-printers; founded 1552 by **Robert B.**, with a patent, from Henri II., as "Seul imprimeur de la musique de la chambre, chapelle et menus plaisirs du roy." The patent expired 1776 after being held by **R.**, and his brother-in-law, **Adrien la Roy**; by **Pierre B.**, 1633, **Robt. Ed. Christophe**, 1673; **J. Bapt. Christophe**, 1695; **Chp. J. Fran.**, 1750; **P. Robt. Chp.**, 1763.

Baltagerini. Vide BALLAZARINI.

Balthasar (called **Balthasar-Florence**) (băl-tă-zăr flô-räṅs), **H. Mat.**, b. Arlon, Belgium, Oct. 21, 1844; pupil of Fétis; m. (1863) a daughter of the instr.-maker Florence; composed operas, etc.

Baltzar (bält′-tsär), **Thos.**, Lübeck, ca. 1630—London, 1663; eminent court-violinist in England from 1656.

Balt′zell, Willard J., b. Philadelphia, U. S. A., d. 1900; teacher Ohio Wesleyan University, Ohio; composed songs.

Banchieri (bän-kĭ-ā′-rē), **Adr.**, Bologna, 1567 (?)—1634; theorist and organist.

Banck (bänk), **K.**, Magdeburg, 1809—Dresden, 1889; critic and vocal teacher.

Banderali (bän-dā-rä′-lē), **Davidde**, Lodi, 1780—Paris, 1849; buffo tenor, then teacher at Paris Cons.

Bandini (bän-dē′-nē), (1) **Primo**, b. Parma, Nov. 29, 1857; pupil R. School of Music there; composed successful operas *Eufemio di Messina* (Parma, 1878), *Fausta* (Milan, 1886), *Janko* (Turin, 1897). (2) **Uberto Rieti**, b. Umbria, March 28, 1860, pupil of Giustiniani, Boldoni, Rossi Tergiani, and Sgambati; composed prize overture "*Eleonora*," symphony, etc.

Bandrowski (bän-drôf′-shkĭ), **Alex.** Ritter **von**, b. Lubackzon, Galicia, April 22, 1860; operatic tenor, studied Cracow University, then with Sangiovanni, Milan, and Salvi, Vienna: début Berlin; for some years leading tenor Cologne opera; has sung also in Russia, and oratorio in England; sang Paderewski's *Manru* at Warsaw and in New York 1902.

Banès (bä-nĕs), **A. Anatole**, b. Paris, June 8, 1856; pupil of E. Durand; officer of pub. instruction; composer of operettas; lives in Paris.

Ban′ester, Gilbert, 16th cent.; English composer of Flemish influences.

Ban′ister, (1) **J.**, London, 1630—1676(79?); court-violinist and composer. (2) **J. (Jr.)**, d. 1735; son of above; court-violinist. (3) **Chas. Wm.**, 1768—1831; composer. (4) **Hy. Joshua**, London, 1803—1847. (5) **Hy. Chas.**, London, 1831—1897, son of (3); pianist, teacher, and writer; pub. "*Lectures on Musical Analysis*," etc.

Banks, (1) **Benj.**, vln.-maker, London, 1750—1795, succeeded by his son (2) **Benj. (Jr.)**. Two other sons, (3) **James**, and (4) **H.**, were also vln. makers.

Bannelier (bă-nĕl-yā), **Chas.**, Paris, 1840—1899; writer.

Banti-Giorgi (bän′-tē-jôr′-jē), **Brigida**, Crema, Lombardy, 1759—Bologna, Feb. 18, 1806; dram. soprano; first a *chanteuse* in a Paris café, later engaged at the Grand Opera; toured Europe with great success, her voice was remarkable in compass and evenness, but she was musically illiterate; m. the dancer Zaccaria Banti.

Ban′tock, Granville, b. London, Aug. 7, 1868; studied R. A. M., took 1st. Macfarren Prize for comp.; his first work, dram. cantata "*The Fire-Worshippers*," successfully prod., 1889; successful 1-act romantic opera *Caedmar* (London, 1892); conductor of Gaiety Theatre Troupe; composed other operas (text and mus.), also symph. overture "*Saul*"; dram. symphony in 24 parts, "*The Curse of Kehama*," etc.

Bap'tie, David, b. Edinburgh, Nov. 30, 1822; lives in Glasgow; composed anthems, etc.; compiled hymn-books.

Baptiste (rightly **Baptiste Anet**) (băp-tēst-ă-nā), violinist at Paris, 1700, where he introduced Corelli's works.

Barbaco'la. Vide BARBIREAU.

Barbedette (bărb-dĕt), **H.,** b. 1825; writer and composer.

Barbaja (bär-bä'-yä), **Domenico,** Milan, 1778—Posilippo, 1841; impresario.

Barbarieu. Vide BARBIREAU.

Barbarini (bär-bä-rē'-nē), **Manfredo Lupi**; lived 16th cent.; composed motets under the name of "Lupi" (q. v.).

Barbel'la, Emanuele, d. Naples, 1773; violinist and composer.

Barbereau (băr-bŭ-rō), (1) **Maturin-Aug. Bal.,** Paris, 1799—1879; conductor and theorist. (2) Vide BARBIREAU.

Barbier (bărb-yā), (1) **Fr. Ét.,** Metz, 1829—Paris, 1889; teacher and leader; composed over 30 operas. (2) **Jules Paul,** Paris, 1825—Jan., 1901. collaborator with Carré, in the libretti of many operas, including *Les Noces de Jeannette* (Massé); *Le Pardon de Ploërmel* (Meyerbeer); *Faust* (Gounod); *Philémon et Baucis* (Gounod); *Roméo et Juliette* (Gounod); *Hamlet* (Ambr. Thomas). (3) **Paul,** b. Paris, 1854, son of above, librettist.

Barbieri (bär-bĭ-ā'-rē), (1) **Carlo Emm. di,** b. Genoa, 1822—Pesth, 1867; conductor and dram. composer. (2) **Francisco Asenjo,** Madrid, 1823—1894; very pop. composer of *Zarzuelas* (Vide D. D.).

Barbireau (băr-bĭ-rō) (or **Barbiriau, Barbarieu, Barbyria'nus, Barbereau, Barbingaut** (băr-băñ-gō), or **Barbaco'la**), d. Aug. 8, 1491; from 1448 choirmaster of Nôtre-Dame notable cptist., composed masses, et.

Barbot (băr-bō), **Jos. Th. Désiré,** Toulouse, 1824—Paris, 1897; tenor; created "*Faust*," 1859; 1875, prof. Paris Cons.

Bardi (bär'-dē), **Giov.,** conte **del Vernio,** Florentine nobleman and patron of the 16th cent., under whose influence the attempted revival of the Greek lyric drama led to modern opera. At his house "*Dafne*" was performed. (Vide PERI.)

Bargaglia (bär-gäl'-yä), **Scipione,** Neapolitan composer, said to have first used the word "concerto" (1587).

Barge (bär'-gĕ), **Jn. H. Wm.,** b. Wulfsahl, Hanover, Nov. 23, 1836; self-taught flutist; 1867–95 first flute, Leipzig Gewandhaus Orch., retired on pension; teacher Leipzig Cons.; wrote "Method for Flute"; composed 4 orchestral flute-studies, etc.

Bargheer (bär'-khār), (1) **K. Louis,** b. Bückeburg, Dec. 31, 1833; violinist; pupil of Spohr, David, and Joachim; 1863, court-conductor at Detmold. made concert-tours; 1879–89, leader Hamburg Phil. Soc., teacher in the Cons.; later leader in Bülow orch. (2) **A.,** b. Bückeburg, Oct. 21, 1840, brother of above, pupil of Spohr; court-violinist Detmold; since 1866, Prof. Basel Sch. of Music.

Bargiel (bär'-gēl), **Woldemar,** Berlin, Oct. 3, 1828—Feb. 23, 1897; important composer; pupil, Leipzig Cons.; later Prof. in Cologne Cons.; 1865, dir. and cond. of the Mus. Sch., Amsterdam; 1874 Prof. R. Hochschule, Berlin: 1882, Pres. "Meisterschule für musikalische Komposition"; composed 3 overtures "*Zu einem Trauerspiel* (*Romeo and Juliet*)" "*Prometheus*," "*Medea*"; a symphony; 2 psalms for chorus and orchestra; pf.-pcs., etc.

Baril'li, A., 1826—Naples, 1876; half-brother of Adelina Patti.

Bar'ker, Chas. Spackmann, b. Bath, 1806—Maidstone, 1879; organ-builder; invented the pneumatic lever.

Bärman (bär´-män), (1) **H. Jos.**, Potsdam, 1784—Munich, 1847; clarinet-virtuoso and composer. His brother (2) **K.**, 1782—1842, was a bassoonist, (3) **K.**, (Sr.), son of H. J. B., was a clarinettist; his son (4) **K.**, (**Jr.**), b. Munich, July 9, 1839; pupil of Liszt and Lachner; teacher at Munich Cons., lives in Boston, Mass., as pianist and teacher; composed piano pieces.

Bar´nard, (1) Rev. **Jn.**, canon St. Paul's Cathedral, London; pub. 1641 the first coll. of cathedral-music. (2) Mrs. **Chas.** (née **Alington**), 1830—Dover, 1869; composed popular songs, etc., under name "**Claribel.**"

Barn´by, (1) **Rob.**, York, England, 1821 — London, 1875; alto-singer, Chapel Royal. (2) Sir **Jos.**, York, Engl., Aug. 12, 1838—London, Jan. 28, 1896; choirboy at 7; at 10 taught other boys; at 12 organist, at 15 music-master; 1854 entered the R. A. M., London; then organist various churches and cond.; 1875, precentor and dir. at Eton; 1892 Principal of Guildhall Sch. of Mus.; knighted, July, 1892; composed, "*Rebekah*," a sacred idyll (1870); Psalm 97; Service in E, etc.

Barnes, **Robt.**, violin-maker, London, 1760—1800.

Barnett, (1) **J.**, Bedford, England, July 1, 1802—Cheltenham, April 17, 1890, "The father of English opera"; pupil of C. E. Horn, Price, and Ries; brought out his first opera "*Before Breakfast*," 1825, "*The Mountain Sylph*" (1834), the very succ. "*Fair Rosamond*" (1837), and "*Farinelli*" (London, 1838), 1841, singing teacher at Cheltenham, left 2 unfinished oratorios, a symphony, etc. (2) **Jos. Alfred**, London, 1810—(?), 1898, bro. of above, composer. (3) **J. Francis**, b. London, Oct. 16, 1837, nephew of above; studied with Dr. Wylde (1849); and at R. A. M., and Leipzig Cons.; début as pianist, 1853; 1883, prof. at R. Coll. of Mus.; composed oratorio "*The Raising of Lazarus*" (1876), symphony in A min., "Ouverture symphonique" (1868), overture to *Winter's Tale* (1871), cantatas, etc.

Baron (bä´-rōn), **Ernst Gl.**, Breslau, 1696—Berlin, 1760; court-lutenist and theorbist; writer and composer.

Barré (or **Barra**) (băr-rā or bär´-rä), (1) **Léonard**, b. Limoges; singer in Papal Chapel (1537) and special musical envoy to the Council of Trent (1545); composed madrigals and motets. (2) **A.**, printer, etc., Rome, 1555–70, later Milan.

Barret (băr-rā), **A. M. Rose**, 1804—Paris, 1879; oboist.

Bar´rett, (1) **J.**, 1674—London, 1735 (8?); organist. (2) **Thos.**, violin-maker, London, 1710–30. (3) **Wm. Alex.**, Hackney, Middlesex, 1836—London (?), 1891; editor and writer, co-editor with Sir John Stainer of a "Dict. of Music. Terms."

Barrien´tos, Maria, b. Barcelona, ca. 1884; singing with wonderful success in Rome at 11 years; took two medals for violin-playing.

Bar´rington, Daines, London, 1727—1800; lawyer and musical essayist.

Bar´ry, Chas. Ainslie, b. London, June 10, 1830, pupil of Cologne Cons. and Leipzig Cons.; editor and organist; composed a symphony, 2 overtures, etc.

Barsanti (bär-sän -tē), **Fran.**, Lucca, ca. 1690—1760, flutist, oboist, and composer; 1750, viola-player at London.

Barsot´ti, Tommaso G. F., Florence, 1786—Marseilles 1868; teacher and composer.

Bartay (bär´-tä-ē), (1) **Andreas**, Széplak, Hungary, 1798—Mayence 1856; 1838 Dir. Nat. Th. Pesth; composed Hungarian operas, etc. (2) **Ede**, Oct. 6, 1825—Sept., 1901; son of above; pupil Nat. Mus. Academy, Pesth; founded pension-fund for musicians; composed overture, "*Pericles.*" etc.

Bartei (bär-tä'-ē), **Girolamo,** general of Augustinan monks at Rome; publisher aud composer (1607–18).

Bartel (bär'-tĕl), (1) **Aug.,** Sondershausen, 1800—1876; son of (2) **H. B.,** trumpeter in the court-band; and brother to (3) **Adolf,** 1809—1878, member of the same band. **Aug.** was an excellent teacher, and trained as 'cellists, his sons, (4) **Ernst,** 1824—Remschied, 1868, and (5) **Gunther,** b. 1833; pupil also of Dehn; lives in Düsseldorf, as writer and composer.

Bart (bärt), (1) **Chr. Samuel,** Glauchen, Saxony, 1735—Copenhagen, 1809; oboist. (2) **F. Phil. K. Ant.,** b. Cassel, ca. 1773; son of above; composer. (3) **Jos. Jn. Aug.,** b. Grosslippen, Bohemia, 1781; 1810–30, tenor, Vienna. (4) **Gustav,** Vienna, 1800—Frankfort, 1897; son of (3); pianist and conductor. (5) **K. H.,** b. Pillau, Prussia, July 12, 1847; pianist, pupil of Von Bülow, Bronsart, and Tausig; 1871, teacher at R. Hochschüle für Musik, conductor of the Philh. concerts at Hamburg (vice von Bülow). (6) **Richard,** left-handed violin-virtuoso; Univ. Mus. Dir. Marburg, till 1894; since then Dir. of Hamburg Philh. Concerts.

Barthe, Grat-Norbert (grä-nôr-bĕr-bărt), b. Bayonne, France, June 7, 1828; pupil Paris Cons., 1854: won the Grand Prix de Rome; wrote cantata "*Francesca da Rimini*"; composed operas "*Don Carlos*" and "*La Fiancée d'Abydos*" (1865); oratorio, "*Judith*," etc.

Barthel (bär'-tĕl), **Jn. Chr.,** Plauen, Saxony, 1776—Altenburg, 1831; court-organist.

Barthélemon (băr-tā-lŭ-môṅ) (in English **Bar'tleman**), **Fran. Hip.,** Bordeaux, 1741—London, 1808; violinist and composer.

Bartholdy (băr-tôl-dē), **Jakob Salomon** (of Jewish parents), Berlin, 1779—Rome, 1825; diplomatist and writer.

Barthol'omew, Wm., London, 1793—1867; translator.

Bart'lett, (1) **J.,** 17th century, English composer. (2) **Homer Newton,** b. Olive, N. Y., Dec. 28, 1846; pupil of S. B. Mills, Max Braun, Jacobson, etc. From 14 organist New York churches; now at Madison Av. Bapt. Ch.; published a sextet, a cantata "*The Last Chieftain*," many songs, etc.; opera, "*La Vallière*," oratorio, "*Samuel*," etc., in MS.

Bartoli (bär-tō'-lē), Padre **Erasmo,** Gaeta, 1606—Naples, 1656; church-composer under the name "Padre Raimo."

Bartolini (lē'-nē), **V.,** Italian male soprano, in London, 1782.

Bartolo (bär-tō'-lō), Padre **Daniele,** Ferrara, 1608—Rome, 1685; Jesuit theorist.

Baselt (bä'-zĕlt), **Fritz (Fr. Gv. O.),** b. Oels, Silesia, May 26, 1863; pupil of Köhler and Bussler; music-dealer, teacher and conductor Breslau, Essen and Nürnberg; since 1894, director of Philh. Verein, and "Sängervereinigung" (ca. 1,200 voices), Frankfort-on-Main; composed 9 operettas, nearly 100 male choruses, etc.

Basevi (bä-sä'-vē), **Abramo,** Leghorn, 1818—Florence, 1885; journalist and composer.

Ba'sil (Saint), **The Great,** Caesarea, 329—Cappadocia, 379; bishop; reputed introducer of congregational (antiphonal) singing into the Eastern Ch., preceding St. Ambrose in the Western.

Basili (bä-zē'-lē), (1) **Dom. Andrea,** 1720—Loreto, 1775; conductor and composer; his son (2) **Fran.,** Loreto, 1766—Rome, 1850; prod. 11 operas, and several dram. oratorios in Rome; 1837, conductor at St. Peter's, Rome; composed also symphonies, etc.

Basiron (bä'-sĭ-rōn), **Giovanni,** developed the motet, ca. 1430—1480.

Bassani (bäs-sä'-nē), (1) **Giov.,** ca. 1600; conductor at St. Mark's, Venice. (2) (or **Bassiani**), **Giov. Bat.,** Padua, ca. 1657—Ferrara, 1716; violinist, conductor and composer. (3) **Geron.**, b. Padua, 17th cent.; singer, teacher and composer.

Bassano (bäs-sä´-nō) ,———— ; woman pianist; début, London, Philh. Society, 1842.

Basselin (băs-lăñ), **Olivier**, lived at Vire, France, 15th cent.; a fuller whose songs were said to have been first given the name "Vau de Vire," whence, vaudeville.

Bassevi (bäs-sā´-vē), **Giacomo**. Vide CERVETTO.

Bass´ford, Wm. Kipp, b. New York, April 23, 1839; pupil of Samuel Jackson; toured the U. S. as pianist; now organist at East Orange, N. J.; also composer.

Bassi (bäs´-sē), **Luigi**, Pesaro, 1766—Dresden, 1825; barytone and director; Mozart wrote the rôle of "Don Giovanni" for him.

Bassiron (băs-sĭ-rôñ), **Ph.**, 15th cent.; Netherland contrapuntist; composed masses.

Bastardella. Vide AGUJARI.

Bastiaans (bäs´-tē-äns), (1) **J. G.**, Wilp, 1812—Haarlem, 1875; organist and teacher at Amsterdam and at St. Bavo's; his son and successor (2) **Jn.**, 1854—1885; teacher and composer.

Baston (băs-tôñ), **Josquin**, lived, 1556, Netherlands; contrapuntist.

Batch´elder, J. C., b. Topsham, Vt., 1852; pianist and organist; pupil of Haupt, Ehrlich, Loeschhorn, Berlin; organ-teacher in Detroit (Mich.) Cons.

Bates, (1) **Joah**, Halifax, 1741—London, 1799; conductor; promoter and conductor of the famous "Händel Commemoration" festivals in London (1784–91). (2) His wife was a singer. (3) **Wm.**, 1720—1790 (?); English opera composer.

Ba´teson, T., England, ca. 1575—after 1611; organist and composer of madrigals.

Bathe (bāth), **Wm.**, Dublin, 1564—Madrid, 1614; writer.

Batiste (bă-tēst), **A. Éd.**, Paris, 1820—1876; organist, teacher and composer.

Batistin (bă-tēs-tăñ). Vide STRUCK, J. B.

Bâton (bă-tôñ). (1) **H.**, 18th cent. musette-player. His brother (2) **Chas.** (le jeune) performed on the vielle; also composer and writer, 1757.

Batta (bät´-tä), (1) **Pierre**, Maastricht, Holland, 1795—Brussels, 1876; 'cellist and teacher. His sons were (2) **Alex.**, b. Maastricht, July 9, 1816; 'cellist and composer. (3) **J. Laurent**, Maastricht, 1817—Nancy, 1880; pianist and teacher. (4) **Jos.**, b. Maastricht, April 24, 1824; 'cellist; pupil of Brussels Cons., took 2d Grand Prix for comp. in 1845; since 1846 player at the Opéra-Comique, Paris; composed symphonies, etc.

Battaille (băt-tī´-yŭ), **Chas. Aimable**, Nantes, 1822—Paris, 1872; dram. bass.

Batanchon (băt-täñ-shôn), **F.**, Paris, 1814—1893; 'cellist; inv. (1846) a small 'cello, the "barytone."

Bat´tan, Adrian, ca. 1585—ca. 1637; English organist.

Bat´tishill, Jonathan, London, 17[illegible]8—Islington, 1801; conductor and dram. composer.

Battista (bät-tēs´-tä), **V.**, Naples, 1823—1873; dram. composer.

Battistini (bät-tēs-tē´-nē), **Mattia**, b. Rome (?) Nov. 27, 1857; dram. barytone; début, Rome, 1878; sang at Buenos Ayres and principal theatres in Europe.

Battmann (bät´-män), **Jacques L.**, Maasmünster, Alsatia, 1818—Dijon, 1886; organist.

Batton (băt-tôñ), **Désiré Alex.**, Paris, 1797—Versailles, 1855; teacher and dram. composer.

Battu (băt-tü), **Pantaléon**, Paris, 1799—1870; violinist and composer.

Baudet (bō-dā), **Hubert Cyrille**; invented "piano-violin," or "piano-quatuor," 1865.

Baudiot (bōd-yō), **Chas. N.**, Nancy 1773—Paris, 1849; 'cellist.

Baudoin (or **Baudouyn**) (bō-dwăṅ). Vide BAULDEWIJN.

Bauer (bow'-ĕr), (1) **Chrysostomus,** 18th cent. organ-builder at Würtemberg. (2) **Harold,** b. London, 1873, of English mother and German father; played violin in public at 9; studied with Gorski, Paris; then the piano, in 1892, under Paderewski; début as pianist, Paris, 1893; has toured Europe and, since 1900, America, with great success.

Bauldewijn (bōd-wăṅ) (or **Baulduin, Baldewin, Balduin, Baudoin, Baudouyn**), **Noël** (**Natalis**), Antwerp, 1513 (or 1518 ?)—1529; conductor at Nôtre Dame; and composer.

Baumbach (bowm'-bäkh), (1) **Fr. Aug.,** 1753—Leipzig, 1813; conductor and writer. (2) **Ad.,** Germany, 1830 (?)—Chicago, 1880; teacher and composer.

Baumfelder (bowm'-fĕlt-ĕr), **Fr.,** b. Dresden, May 28, 1836; pianist; pupil of J. Otto, and Leipzig Cons.

Baumgart (bowm'-gärt), **E. Fr.,** Grossglogau, 1817—Warmbrunn, 1871; editor.

Baumgarten (bowm'-gärt-ĕn), (1) **Gotthilf von,** Berlin, 1741—Gross-Strelitz, Silesia, 1813; composed 3 operas. (2) **K. Fr.,** Germany, 1754—London, 1824; violinist and dram. composer.

Baumgärtner (bowm'-gĕrt-nĕr), (1) **Aug.,** Munich, 1814—1862; writer on "musical shorthand," etc. (2) **Wm. (Guillaume),** 1820—Zurich, 1867; composer and mus. dir. at St. Gallen.

Bäumker (bīm'-kĕr), **Wm.,** b. Elberfeld, Oct. 25, 1842; chaplain and school-inspector, Niederkrüchten; wrote biogs. of Palestrina, Lassus, etc.

Bausch (bowsh), (1) **L. Chr. Aug.,** Naumburg, 1805—Leipzig, 1871; maker of violins and bows. His 2 sons were also vln.-makers: (2) **Ludwig** (1829—Leipzig, 1871); lived New York, then in Leipzig; and (3) **Otto,** 1841—1874.

Bausznern (bows'-nĕrn), **Waldemar von,** b. Berlin, Nov. 29, 1866; studied at Kronstadt, Pesth, Vienna and with Bargiel and Fr. Kiel at the Berlin Hochschule; since 1894 lives in Dresden, as dir. Singakademie and Liedertafel; composed a symphony, overtures, a Zigeuner suite, a music-drama "*Dichter und Welt*" (Weimar, 1897), etc.

Bayer (bī'-ĕr), **Josef,** b. Austria, ca. 1851—1871; 2d violinist, Court Opera, Vienna, 1882, ballet-director, composed operettas, etc.

Bay'ly, Rev. **Anselm,** 1719—1792; English writer.

Bazin (bă-zăṅ), **Fran. Ém. Jos.,** Marseilles, 1816—Paris, 1878; dram. composer.

Bazzini (bäd-zē'-nē), **A.,** Brescia, March 11, 1818—Milan, Feb. 10, 1897; violinist; pupil of Camisani; at 17 conductor Church of S. Filippo, where he prod. masses and vespers, and 6 oratorios with full orch., and gave successful concert-tours through Europe. 1873, prof. of comp., 1882, dir. of Milan Cons. In his compositions his native melodiousness gained unusual value from a German solidity of harmony.

Bazzino (bäd-zē'-nō), (1) **Fr. M.,** Lovere (Bergamo), 1593—Bergamo, 1660; theorbo virtuoso. (2) **Natale,** d. 1639; composed masses.

Bé, Le. Vide LE BÉ.

Beach, Mrs. **H. H. A.** (née **Amy Marcy Cheney**), b. Henniker, N. H., Sept. 5, 1867; pianist and composer; pupil of E. Perabo and K. Baermann (pf.), and Junius W. Hill (harmony); self-taught in cpt., comp. and orchestration, having transl. Berlioz and Gevaert for her own use; Pres. Board of Councillors, N. E. Cons., Boston; composed "*Gaelic*" symphony, Mass with orch., songs, etc.

Beale, (1) **Wm.,** Landrake, Cornwall, 1784—London, 1854; famous glee-composer. (2) **J.,** London, ca. 1796; pianist. (3) **Thos. Willert,** b. London, 1828; a lawyer and pupil of Roeckel; one of the founders of the

New Philh. Soc. ; composed operettas ; used pen-name " Walter Maynard."

Béanon (bā-ä-nôṅ), **Lambert de,** conductor at Sistine Chapel, Rome, before Josquin des Prés.

Beard, J., England, ca. 1717—Hampton, 1791 ; eminent tenor for whom Händel wrote the tenor rôles in his chief oratorios.

Beauchamps (bō-shäṅ), **P. Fran. Godard de,** Paris, ca. 1689—1761 : writer.

Beaujoyeulx (bō-zhwä-yŭ), **de.** Vide BALLAZARINI.

Beaulieu (rightly **Martin**) (bōl-yŭ', or mär-tăṅ), **M. Désiré,** Paris, 1791—Niort, 1863 ; patron, writer and composer.

Beaumavielle (bō-măv-yĕl), d. Paris, 1688 ; barytone ; he sang in the first French opera, 1671.

Beauquier (bōk-yā), **Chas.,** b. ca. 1830 ; writer of " Philosophie de musique " (1865), and librettist.

Beaz'ley, Jas. Chas., b. Ryde, Isle of Wight, 1850 ; lives there as composer ; pupil of R. A. M.

Beccatel'li, Giov. Fran., d. Florence, 1734 ; cond. at Prato and writer.

Becher (bĕkh'-ĕr), (1) **Alfred Julius,** Manchester, 1803—Vienna, 1848 ; editor. (2) **Jos., b.** Neukirchen, Bavaria, Aug. 1, 1821 ; composed over 60 masses, etc.

Bechstein (bĕkh'-shtīn), **Fr. Wm. K.,** b. Gotha, June 1, 1826 ; 1856, worked in German factories ; later established the well-known piano factory in Berlin.

Beck, (1) **David,** Germany, ca. 1590 ; organ-builder. (2) **Reichardt K.,** lived in Strassburg, ca. 1650 ; composer. (3) **Jn. Philip,** 1677 , editor. (4) **Michael,** b. Ulm, 1653 ; writer. (5) **Gf. Jos.,** Podiebrad, Bohemia, 1723—Prague, 1787 ; Dominican (later Provincial) friar ; organist. (6) **Chr. Fr.,** b. Kirchheim, ca. 1755 ; composer. (7) **Fz.,** Mannheim, 1730—Bordeaux, 1809 ; court-violinist. (8) **Fr. Ad.,** pub. at Berlin, "*Dr. M. Luther's Gedanken über die Musik,*" 1825. (9) **K.,** 1814—Vienna, 1879 ; tenor ; created "*Lohengrin.*" (10) **Jn. Nepomuk,** Pesth, 1828—Vienna (?) 1893 ; dram. barytone. (11) **Jos.,** b. June 11, 1850 ; son of above ; barytone, sang in Austria, Berlin (1876), and Frankfort (1880). (12) **Johann Heinrich,** b. Cleveland, Ohio, Sept. 12, 1856 ; violinist ; pupil Leipzig Cons. ; lives Cleveland ; founded the " Schubert Quartet " ; composed overtures to Byron's "*Lara,*" to "*Romeo and Juliet ;*" cantata "*Deukalion*" (Bayard Taylor), etc.

Becké (bĕk'-ā), **Jn. Baptist,** b. Nürnberg, 1743 ; court-flutist, in Münich, 1770.

Beck'el, James Cox, b. Philadelphia, Dec. 20, 1811 ; pupil there of Trajetta ; later music-publisher in Phila., and editor of "*Musical Clipper*" ; composed cantatas, etc.

Beck'er, (1) **Dietrich** (1668), composer at Hamburg, 1668. (2) **Jn.,** Helsa, near Cassel, 1726—1803 ; court-organist. (3) **K. Fd.,** Leipzig, 1804—1877 ; organist and writer. (4) **Konstantin Julius,** Freiberg, Saxony, 1811—Oberlössnitz, 1859 ; editor. (5) **Val. Ed.,** Würzburg, 1814—Vienna, 1890 ; dram. composer. (6) **Georg, b.** Frankenthal, Palatinate, June 24, 1824 ; pianist and writer ; lives in Geneva ; pub. "*La Musique en Suisse*" (1874), etc. (7) **Albert Ernst Ant.,** Quedlinburg, June 13, 1834—Berlin, Jan. 10, 1899 ; pupil of Bonicke and Dehn ; 1881, teacher of comp. at Scharwenka's Cons. ; also conductor Berlin cathedral choir ; composed a noteworthy symphony, a Grand Mass in B♭ min. (1878), and oratorio "*Selig aus Gnade,*" etc. (8) **Jean,** Mannheim, May 11, 1833—Oct. 10, 1884 ; violinist, leader Mannheim orch. ; after concert-tours, lived in Florence and founded the famous " Florentine Quartet " ; toured with his children. (9) His daughter **Jeanne,** b. Mannheim, June 9, 1859 ; pianist, pupil of

Reinecke and Bargiel. (10) **Hans.,** b. Strassburg, May 12, 1860; viola-player, pupil of Singer. (11) **Hugo,** b. Strassburg, Alsatia, Feb. 13, 1833; noted 'cellist, son and pupil of (8), pupil of Kundiger, then of Grützmacher; 1884, soloist at opera, Frankfort; since 1894, Prof. at the Hoch Cons. there; toured, U. S. 1900–1901. (12) **Rheinhold,** b. Adorf, Saxony, 1842; violinist; lives in Dresden; composed succ. operas *Frauenlob* (Dresden, 1892), and *Ratbold* (Mayence, 1896), 1-act; symph. poem *Der Prinz von Homburg*, etc. (13) **K.,** b. Kirrweiler, near Trier, June 5, 1853; teacher at Neuwied; pub. song-books. (14) **Jakob,** founder (1841) of large Russian pf.-factory; present head (since 1871), Paul Petersen.

Beck'mann, Jn. Fr. Gl., 1737—Celle, 1792; organist, harpsichord-virtuoso, and dram. composer.

Beck'with, J. Christmas, Norwich, England, 1750—1809; organist and writer.

Becquié (bĕk-yā), (1) **Jean Marie** (?), Toulouse, ca. 1800—Paris, 1825; flutist. His brother (2) (**"De Peyre Ville"**), **Jean Marie,** Toulouse, 1797—Paris 1876; violinist.

Bečvařovsky (bĕch'-var-shôf'-shkĭ), **Ant. F.,** Jungbunzlau, Bohemia, 1754—Berlin, 1823; organist and composer.

Bed'ford, Mrs. H. Vide LEHMANN, LIZA.

Bedos de Celles (bŭ-dō' du sĕl), Caux, near Bézières, 1706—St. Maur, 1779; Benedictine monk and writer.

Beechgard (or **Beehgard**) (bākh'-gärt), **Julius,** b. Copenhagen, Dec. 19, 1843; pupil Leipzig Cons., and of Gade; lives at Copenhagen; composed operas "*Frode*," "*Frau Inge*" (Prague, 1894), etc.

Beecke (bā'-kĕ), **Ignaz von,** ca. 1730—Wallerstein, 1803; captain of dragoons, then "Musikintendant" to Prince of Otting-Wallerstein; harpsichordist; composer of 7 operas, etc.

Beellaerts (bāl-lärts), **Jean.** Vide BELLERE.

Beer (bār), (1) **Jacob Liebmann.** Vide MEYERBEER. (2) **Josef,** Grünwald, Bohemia, 1744—Potsdam, 1811; player of the clarinet, for which he invented the fifth key. (3) **Jules,** b. ca. 1833; lives in Paris; composed 5 comic operas, etc. (4) **Max Josef,** b. Vienna, Aug. 25, 1851; pianist; pupil of Dessoff; lives in Vienna; composed 4 operas, incl. the succ. "*Der Striek der Schmiede*" (Augsburg, 1897), etc. (5) **Anton,** Kohlberg, June 29, 1864; studied with Rheinberger; leader in Regensburg orch.; later lived in Munich composed an opera "*Sühne*," etc.

Beeth (bāt), **Lola,** b. Cracow, 1864; soprano; pupil of Dustman, Viardot-Garcia, and Désirée Artot; début, 1882, at Berlin Court Opera, then Vienna, after various tours; sang in New York; engaged at Vienna, 1897, for 5 years.

Beethoven (bāt'-hō-fĕn, not bā-tō'-vĕn), **Ludwig van,** b. Bonn-on-Rhine, Dec. 16 (baptised, Dec. 17, 1770) (Beethoven said Dec. 16, 1772), d. Vienna, March 26, 1827; grandson of **Ludwig van B.** (a native of Maestricht, bass singer, opera composer, and conductor to the Elector Clemens August, at Bonn), 2d child of **Jn. van B.** (a tenor singer in the Electoral choir), who had m. a widow, Magdelena Laym (née Keverich), a daughter of the chief cook at Ehrenbreitstein. **B.** studied at the public schools at Bonn till 14. From his fourth year, his father taught him music with great severity till 1779. He played the vln. well at 8; at 11 he knew Bach's "*Wohltemperirte Clavier*." Became pupil of Pfeiffer, a music-dir. and oboist; and Van der Eeden, court-organist, who predicted that he would be "a second Mozart"; 1785, studied vln. with Franz Ries; 1787, took a few lessons of Mozart; 1792, Haydn, passing through Bonn, praised a cantata of his (now lost). The Elector sent **B.** to Vienna, where he studied cpt. with Haydn, who seemed to neglect him, so that he secretly studied with Schenck; later he went to Albrechtsberger, who said "he has learnt nothing, and will never do anything in decent style"; he studied the vln. with Schuppanzigh and consulted Salieri and Aloys Förster; 1781, he is believed to have written a Funeral Cantata in memory of the English *chargé d'affaires* at Bonn, who had advanced money to the family; 1781 (1782?), his first publication, 3 pf.-sonatas; 1782, deputy organist; 1783, cembalist for rehearsals of the opera-orch., without compensation; 1784–92, asst. organist at an annual salary of 150 florins (about $63); from 1788 also 2d viola of the theatre orch. Visited Vienna, 1787, and made a sensation by extemporising, Mozart exclaiming "He will make a noise in the world some day." In July his tender-hearted mother died of consumption; his father lost his voice and became a sot. **B.**'s only home was in the family of the widow von Breuning, to whose daughter and son he gave lessons. Here he acquired his passion for English literature. He now made acquaintance of young Count Waldstein, who became his life-long patron, and in 1792 sent him to Vienna, where he henceforward lived. The decade 1782–92 does not show much fertility in composition: half a dozen songs, a rondo, a minuet, and 3 preludes for pf., 3 pf.-quartets, a pf.-trio; a string-trio, op. 3; 4 sets of pf. variations; a rondino for wind; the "*Ritter Ballet*" with orch. (pub. 1872); "*The Bagatelles*," op. 33; 2 vln.-rondos, op. 51; the "*Serenade Trio*" op. 8; the lost cantata, a lost trio for pf., flute, and bassoon, and an Allegro and Minuet for 2 flutes. 1792, he was sent to Vienna by the Elector, who paid him his salary for 2 years; he had growing royalties from his comps., also 600 florins annually from Prince Lichnowsky, his warmest admirer. March 29, 1795, he played his C major pf.-concerto in the Burgtheater, his first public appearance; 1796, he played before King Fr. Wm. II.; 1798, at Prague, he gave 2 sensational concerts and met two piano-virtuosi: Steibelt, who challenged **B.** to extemporise and was sadly worsted, and Wölffl, who became his friend. 1800 ends what is called (after von Lenz's book "*B. et ses trois styles*") his "first period," of composition; the "second period," extending to 1815; the "third" to 1827. This first period includes op. 1–18, pf. and string-trios, string-quartets, 9 pf.-sonatas, 7 variations on "*God Save the Queen*," and 5 on "*Rule Britannia*," the aria "*Ah perfido*," etc. Now a severe and early venereal trouble affected his liver, and began to ruin his hearing, which by 1822 was entirely gone. Though he had always been brusque (especially with the aristocracy, among whom he had an extraordinarily long list of friendships and love-affairs), his former generosity and geniality speedily developed into atrocious suspiciousness and violence toward his best friends. The wild life of a nephew whom he supported, brought him great bitterness. Until the beginning of the "third period," however, he had large stores of joy in life, open-air Nature, and the details of his compositions, which were worked up with utmost care from "sketch-books," always carried with him, and still extant as a unique example of genius at work. In the arbitrary but somewhat convenient von Lenz classification, the 2d period includes the symphonies III — VIII; the opera "*Fidelio*"; the music to "*Egmont*"; the ballet "*Prometheus*"; the Mass in C, op. 86; the oratorio "*Christus am Oelberg*" (1803); the "*Coriolanus*" overture; 2 pf.-concertos; 1 vln.-concerto; 3 quartets; 4 pf.-trios and 14 pf.-sonatas (among them op. 27, op. 28, 31, No. 2, 53, 57, and 81); the "*Liederkreis*," etc. The "third period" incl. the five pf. sonatas, op. 101, 111; the "*Missa solennis*," the Ninth Symphony, the overture "*Ruins of Athens*"; the overtures op. 115, 124; the grand fugue for string-quartet, and the string-quartets op. 127, 130, 131, 132, 135 (F).

"*Fidelio*," first named "*Leonore*," was prod. Nov. 20, 1805, just a week after the French army entered Vienna. It was withdrawn after three consecutive performances; revised and prod. March 29, 1806, but withdrawn by **B.** after two performances. Once more revised, it was revived in 1814, very successfully; the present overture is the result of various versions known as the *Leonore* overtures 1, 2, and 3. The "*Eroica*" symphony (No. 3) was called "*Sinfonia grande Napoleon Bonaparte*" in honour of his advocacy of "liberty, equality, and fraternity." When Napoleon proclaimed himself emperor, **B.** tore up the title-page in wrath and changed the name to "*Sinfonia eroica composta per festeggiare il sovvenire d'un gran uomo*" (Heroic symphony, composed to celebrate the memory of a great man). In the Ninth Symphony, a choral Finale is used as the final addition to the orchestral climax of ecstasy (the words from Schiller's "*Hymn to Joy*"). In 1809 Jerome Bonaparte invited **B.** to become conductor at Cassel with a salary of 600 ducats (about $1,500); but his Viennese patrons Archduke Rudolf, and the Princes Lobkowitz and Kinsky, settled on him an annuity of 4,000 florins ($2,000). Dec., 1826, a violent cold resulted in pneumonia; dropsy followed, **B.** saying to the doctors who tapped him three times and drew out the water, "Better from my belly than from my pen." After an illness of 3 months he took the Roman Catholic sacraments, a two-days' agony of semi-consciousness followed and he died, just after shaking his clenched fist in the air, during a terrific thunderstorm, the evening of March 26, 1827. 20,000 persons attended his funeral.

His complete works comprise 138 opus-numbers, and about 70 unnumbered comp. The following are those published. INSTRUMENTAL.—9 Symphonies.—No. 1, op. 21, in C; 2, op. 36, in D; 3, op. 55, in E♭ (the "*Eroica*"); 4, op. 60, in B♭; 5, op. 67, in C min.; 6, op. 68, in F ("*Pastoral*"); 7, op. 92, in A; 8, op. 93, in F; 9, op. 125, in D min. ("*Choral*"). "*The Battle of Vittoria*" (op. 91); music to the ballet "*Prometheus*" (op. 43), and to Goethe's "*Egmont*" (op. 84), both with overtures, besides, nine overtures—"*Coriolanus*"; "*Leonore*" (Nos. 1, 2, and 3); "*Fidelio*"; "*King Stephen*"; "*Ruins of Athens*"; "*Namensfeier*," op. 115; "*Weihe des Hauses*" (op. 124). Also for orch.: Allegretto in E♭; March from "*Tarpeia*," in C; *Military March*, in D; "*Ritter-Ballet*"; 12, Minuets; 12, "deutsche Tänze"; 12, Contretänze; violin-concerto, op. 61. Five pf.-concertos, the last op. 73, in E ("*Emperor*"); also a pf.-concerto arranged from the violin-concerto. A triple-concerto, op. 56, for pf., vln., 'cello and orch.; a "*Choral Fantasia*" for pf., chorus and orch.; a Rondo in B, for pf. and orch.; cadences to the pf.-concertos. Two Octets for wind, both in E♭. Septet for strings and wind. Sextet for strings and 2 horns. One sextet for wind, E♭. Two quintets for strings; fugue for string-quintet; also quintet arr. from pf.-trio in C min. Sixteen string-quartets: Op. 18, Nos. 1–6 in F, G, D, C min., A and B♭ (first period); op. 59, Nos. 1–3; op. 74, in E♭ (the "*Harfenquartett*"); op. 95 (second period); op. 127; op. 130; op. 131; op. 132; op. 135. A grand fugue for string-quartet, op. 133, in B♭ (third period). One pf.-quartet (arr. from the pf.-quintet); 3 juvenile pf.-quartets; five string-trios; eight pf.-trios, that in E♭ being juvenile; an arr. of the "*Eroica*" symphony. Grand trios for pf., clar. and 'cello op. 11; in B♭ and in E♭ (arr. from septet, op. 20); trio for 2 oboes and *cor anglais*, in C op. 87.

Ten sonatas for pf. and violin, incl. op. 47 ("*Kreutzer*"); rondo for pf. and vln.; 12 variations for do. Five sonatas and 31 variations for pf. and 'cello. Sonata for pf. and horn. Sonata for pf., 4 hands.

38 Sonatas for piano, incl. op. 27, Nos. 1 and 2 ("*Quasi Fantasia*"), op. 28 ("*Pastorale*") in D; op. 53 ("*Waldstein*") in C; op. 57 ("*Appassionata*") in F min.; op. 81 ("*Caractéristique*"—"*Les adieux, l'absence, le retour*") in E♭. Also 6 easy sonatas, 3 of them composed at age of 10; 21 sets of variations for pf., 3 sets of bagatelles; 4 rondos; fantasia in G min.; 3 preludes; polonaise; andante in F ("*Favori*"); 7 minuets; 13 Ländler, for 4 hands; 3 marches; 14 variations.

VOCAL.—Opera "*Fidelio*," in 2 acts, op. 72. 2 Masses, in C and D ("*Solennis*"). Oratorio "*Christus am Oelberg*," op. 85. Cantata "*Der glorreiche Augenblick*," op. 136 (1814); also arr. as *Preis der Tonkunst*. *Meeresstille und Glückliche Fahrt*, op. 112 (poem by Goethe). Scena and aria for soprano, "*Ah Perfido*," with orch., op. 65. Trio for soprano, tenor and bass, "*Tremate, Empî, Tremate*," op. 116. "*Opferlied*" for soprano solo, chorus and orch. "*Bundeslied*" for 2 solo voices, 3-part chorus and wind. "*Elegischer Gesang*" for 4 voice-parts and strings. 66 songs with pf.-accomp.; one duet, "*Gesang der Mönche*"; 3 voice-parts *a capp.* 18 vocal canons. 7 books of English, Scotch, Irish, Welsh and Italian songs, with pf., vln. and 'cello. The best biography is Alex. W. Thayer's "*L. van Beethoven's Leben*," 3 vols. in German, transl. from the English MS. by H. Deiters; last vol. in preparation. Partial collections of Beethoven's letters are pub. and his sketch-books are discussed in Ignaz von Seyfried's "*Ludwig van Beethoven's Studien im Generalbass, Kontrapunkt und in der Kompositionslehre*." Biogs. also by Schindler, Nohl, Crowest, etc. Wagner wrote an estimate.

Beethoven: A Study of Influences.

BY H. E. KREHBIEL.

IN one respect Beethoven stands alone in the history of music. The influence of all his fellows, from Bach to Wagner and Brahms, can be determined in matter as well as manner, and set down in plain terms; his full significance is yet to be grounded. Beethoven was a gigantic reservoir into which a hundred proud streams poured their waters; he is a mighty lake out of which a thousand streams have flowed through all the territories which the musical art has peopled, and from which torrents are still pouring to irrigate lands that are still *terrae incognitae*. ¶In some respects his genius is an enigma. Whence came his profound knowledge of the musical art as it existed before him? He was not precocious as Mozart was. He was a diligent pupil, but not an orderly one. Except in childhood he was unruly, and impatient of discipline. The sternness and cruelty of a dissipated father made his earliest studies a suffering and an oppression. In later years he performed his duties toward Albrechtsberger, but refused to yield himself to that teacher's domination as he had already refused to bow to the authority of Haydn—an authority which he felt was too carelessly exercised. Yet the world knows how conscious he was of the potency of the learned forms into which Albrechtsberger strove to induct him, and the charm of romantic expression exemplified in Haydn. ¶ He refused to acknowledge these men as his teachers, while they returned the compliment by refusing to own him as their pupil. Haydn condemned his first trios; Albrechtsberger advised his other pupils to have nothing to do with him because, as he said, "he had never learned anything, and would never do anything in decent style." Yet Beethoven was proud of his ability in the department of study for which he had gone to this teacher of counterpoint. In his old age he considered Cherubini the greatest of his living contemporaries, and Händel the greatest of the great dead. Note the significance: both were masters in the severe forms. Taking no account of the canons, fugues, and variations which occur incidentally in his symphonies, sonatas, and quartets, we find that Beethoven left an extraordinarily large number of compositions in these forms behind him—no less than thirty-five canons, five independent fugues and thirty-two sets of variations for different instruments. Could there be a more convincing demonstration of his devotion to the scientific side of his art? ¶ But he was no more and no less an iconoclast in these forms than in the romantic. Proof of another kind I found in an anecdote recorded in Mr. Thayer's note-book as related to him by the nephew of the observer of the incident. ¶ In 1809 Wilhelm Rust sat in a coffee-house in Vienna with Beethoven. A French officer happening to pass, Beethoven doubled up his fist and exclaimed: "If I were a general and knew as much about strategy as I know about counterpoint, being a composer—I'd cut out some work for you fellows." ¶ The great difference between him and his teachers was one of conception touching the uses to which counterpoint and fugue should be put. To Albrechtsberger the sciences existed for their own sake; for Beethoven they existed only as a medium of expression. There was nothing sacrosanct about them. As he himself said, it was a good thing to learn the rules in order afterward to know what was contrary to them, and, he might have added, also to know how to violate them when musical expression could thereby be promoted. ¶ Yet Beethoven's greatest significance as an influence is not as a destroyer of forms and contemner of rules, as so many would have us believe who justify all manner of lawlessness to-day and quote Beethoven as an excuse; but as a widener of forms and a creator of rules for the development of expression, which is and must ever remain the aim of musical art. He was the prototype of Wagner's *Hans Sachs*, who wished due respect paid to the laws of the poet's craft so that poetical creation might go on within the lines of beauty, but who also wished spontaneous creative impulse to have its rights. Where he differed from the pedants who sought to stem the original flow of his utterance, was in realising better than they, that art-works are the source of rules quite as much as their outcome. He felt, with *Faust*, that "In the beginning was the Deed," neither the "Word," nor the "Thought," nor the "Power," but the "Deed," ; from that can be deduced the other potencies. ¶ "Beethoven was not only the embodiment of all that was before him, but also of that which was yet to come. In his works music returned to its original purpose with its power raised a hundred-fold." I have said this before and elsewhere, but as I cannot say it better and want it said again, I say it again, and here. It is easy rhetoric to descant upon the tremendous strides which music has made in the last half century, the transformation of forms, the augmentation of expressive potencies (rhythmic, melodic, harmonic, instrumental), the widening of the horizon of the things proper to musical expression and much else ; but he has not yet learned his Beethoven who does not see all that has yet appeared to be essential in these things distinctly foreshadowed in the music of the master who, in a larger, more comprehensive, more luminous sense than was dreamed of before or since, was priest, king, hero, and seer. A priest unceasing in his offerings in the Temple Beautiful ! A king whose dominion is over the despotic rulers in man's emotional nature ! A hero who knew his mission and subordinated to it himself, his longings, his loves, his very life ! A seer, as Ruskin says of Imagination, "in the prophetic sense, calling the things that are not as though they were, and forever delighting to dwell on that which is not tangibly present." ¶ Like *Faust* he ever heard the dread words ringing in his ears : "*Entbehren sollst du, sollst entbehren !*" His art asked his all ; he knew it and gave his all ; and then the *Gottheit* which he was wont to invoke, hushed the noises of the material world that he might the better hear the whisperings of the spirit pervading it ; and raised a barrier between him and mankind to force him to be a witness and historian of the struggle between the human and the divine reflected in his own soul. All the misanthropy which filled his later years could not shake his devotion to an ideal which had sprung from truest artistic appreciation and been nurtured by enforced introspection. This is the key to Beethoven's music. ¶ But it will not serve the purposes of this study merely to generalise. If the contention set forth is to be maintained, there must be some martialling of evidence. Confining ourselves to the cyclical form, the symphony, we note that Beethoven introduced a wider range and a freer use of keys than were employed by his models, Haydn and Mozart ; abolished much of what sounds like mere *remplissage* in the connecting portions between themes, substituting therefor phrases developed out of the themes themselves; introduced original episodic matter; extended the free fantasia and coda; developed the old minuet into the scherzo, which could better carry on the psychological story which he wished to tell in the four chapters of his instrumental poem; infused unity into his works, not only by bringing the spiritual bonds between the movements more clearly before our percipience, but also by making the material bonds obvious and incontrovertible. This last achievement has its simplest as well as most eloquent illustrations in the community of rhythms between the first, third, and last movements of the *Fifth Symphony*, and all the movements of the *Seventh;* the recurrence of themes in different movements of the *Fifth* and *Ninth;* the family likenesses, physiognomical resemblances, between the principal melodies of the *Ninth;* finally the programmatic conceit back of the *Sixth*. ¶ The acceptance and continuation of the hints contained in these innovations is published in the abolition of pauses between the movements in the "Scotch" symphony of Mendelssohn, the adoption of the same device by Schumann, together with community of theme in the symphony in D minor, the invention of "*l'idée fixe*" by Berlioz for his "*Symphonie Fantastique*" and the successive recapitulation of material already used in the second, third, and fourth movements in the symphony, "*From the New World*," by Dvôrák. ¶ It has not been necessary to go far afield for examples; the proofs are surely convincing and come down to our own day. Moreover we find an illustration of the same principle, coupled with an exposition of Beethoven's system of thematic, instead of melodic, development—another form of variation, in brief—in all the symphonic poems of Liszt and his imitators down to Richard Strauss. ¶ Beethoven's license may have degenerated into lawlessness, but he pointed a way that has been followed in all the particulars enumerated, and also broke down the barriers between voices and instruments in the symphonic forms to the delight of many successors. His revolutionary proceeding in the Ninth symphony found imitation by Mendelssohn in his "*Hymn of Praise*," by Berlioz in his "*Romeo and Juliet*," by Liszt in his "*Faust*" and "*Dante*" symphonies, by Nicodé in "*Das Meer*," and by Mahler in his symphony with contralto solo.

Beffara (bĕf'-fä-rä), **Louis François,** Nonancourt, Eure, 1751—Paris, 1838; 1792-1816, commissaire de police, at Paris; musical historian.

Beffroy de Reigny (bĕf-frwä dŭ rĕn'-yē), **Louis Abel** (called "Cousin Jacques"), Laon, Nov. 6, 1757—Paris, Dec. 18, 1811; composed very succ. operettas.

Begnis (bān'-yēs), (1) **Gius** or **Wm. de,** Lugo, Papal States, 1793—Bath(?) England, 1849; buffo singer; in 1816, he m. (2) Signora **Ronzi,** Paris, 1800 (?)—Italy, 1853; comic soprano.

Begrez (bā'-grĕtz), **Pierre Ignace,** Namur, 1783—Brunswick, Ger., 1863, dram. tenor.

Behm (bām), **Eduard,** b. Settin, April 8, 1862; studied with Paul, Weidenbach, Reinecke, Härtel, Raif and Kiel; pianist and teacher in various cities, then at Berlin as dir. Schwantzer Cons.; composed an opera, "*Schelm von Bergen*" (Dresden, 1899), a symphony, pf.-concerto, etc.

Behnke (bān′-kē), **Emil,** Stettin, 1836—Ostend, 1892; teacher and writer.

Behr (bār), (1) **Fz.,** b. Lubtheen, Mecklenburg, July 22, 1837; composed pf.-pieces, under pseud. of "William Cooper," "Charles Morley," or "Francesco d'Orso." (2) **Therese,** b. Stuttgart, Sept. 14, 1876; alto; pupil of J. Stakhausen, of Schulz Demberg and of Etelka Gerster; lives in Mainz.

Behrens (bā′-rĕns), **Konrad,** 1835—New York, 1898; operatic bass.

Beier (bī′-ĕr), Dr. **Fz.,** b. Berlin, April 18, 1857—Cassel, 1889, son of a military band-master; pupil Stern and Kullak Cons.; cond. at the Royal Theatre; composed succ. opera "*Der Posaunist von Scherkingen*" (Cassel, 1889), a parody on Nessler's well-known "*Der Trompeter von Säkkingen;*" succ. comic operetta "*der Gaunerkönig*" (Cassel, 1890), etc.

Belce. Vide REUSS-BELCE.

Belcke (bĕl′-kĕ), (1) **Fr. Aug.,** Lucka, Altenburg, 1795—1874; the first trombone virtuoso. (2) **Chr. Gl.,** Lucka, 1796—1875; bro. of above; flutist.

Beldoman′dis (or **Beldeman′dis, Beldeman′do**), **Prosdo′cimus de,** b. Padua, 14th cent.; prof. of philosophy, ca. 1422; theorist.

Beliczay (bā′-lĭ-chä-ĕ), **Julius von,** Komorn, Hungary, 1835—Pesth, 1893; violinist.

Belin (or **Bellin**) (bŭ-lăn), (1) **Guil.,** ca. 1547; tenor Chapelle Royale, Paris. (2) **Julien,** b. Le Mans, ca. 1530; lutenist.

Beliso′nius, Paul, a canon said to have inv. quills for harpsichords, 16th century.

Bella (dĕl′-lä bĕl′-lä), **Dom. della,** 'cellist, Venice, 1704.

Bel′la, Jn., Ld., b. St. Nicholan, Upper Hungary, 1843; canon at Neusohl; composed church-music, etc.

Bel′lamy, (1) **Richard,** d. London (?) 1813; church-composer. (2) His son, **Thos. Ludford,** Westminster, 1770—London, 1843, bass.

Bellasio (bĕl-lä′-sĭ-ō), **Paolo,** 1579-95; pub. madrigals, etc., at Venice.

Bel′lasis, Edw., b. Jan. 28, 1852; English writer and composer.

Bell'avere (or **Bell'haver**) (bĕl-ä-vā′-rĕ), **V.,** Venice, 1530 (?)—1588 (?); organist and composer.

Bellazzi (bĕl-läd′-zē), **Fran. C.,** at Venice, 1618–28.

Bellère (bĕl-lăr′) (or **Belle′rus**, rightly **Beellaerts**) (bāl-lārts′), (1) **Jean,** d. Antwerp, ca. 1595; publisher. His son and successor was (2) **Balthasar.**

Bel′lermann, (1) **Konstantin,** Erfurt, 1696—Münden, 1763; rector and composer. (2) **Jn. Fr.,** Erfurt, 1795—Berlin, 1874; writer on Greek music. His son (3), **Jn. Gf. H.,** b. Berlin, March 10, 1832; pupil R Inst. for Ch.-music, 1866; prof. of mus. Berlin U. (vice Marx.)· theorist and composer.

Bellet′ti, Giov. Bat., b. Sarzana, 1815; barytone; pupil of Pilotti at Bologna; début, 1838, Stockholm, sang with Jenny Lind on tour; retired, 1862.

Belleville-Oury (bĕl-vē′-yŭ-oo′-rē), **Emilie,** Munich, 1808—1880; pianist.

Bell'haver, V. Vide BELL'AVERE.

Belli (bĕl′-lē), (1) **Gir.,** pub., 1586–94, madrigals, etc. (2) **Giulio,** b. Longiano, ca. 1560; ch.-composer and cond. (3) **Dom.,** 1616; court-musician at Parma.

Bellin, G. Vide BELIN.

Bellincioni (bĕl-lĭn-chō′-nē), **Gemma,** notable Italian soprano; toured U. S. in opera, 1899; lives in Florence.

Bellini (bĕl-lē′-nē), (1) **Vincenzo,** Catania, Sicily, Nov. 3, 1802—Puteaux, near Paris, Sept. 23, 1835; opera composer; son and pupil of an organist; a nobleman sent him (1819) to the

Cons. at Naples; studied under Furno, Tritto, and Zingarelli, until 1827; privately studied with Haydn and Mozart, and chiefly Pergolesi; as a student composed a symphony, 2 masses, several psalms, a cantata, etc.; his first opera, "*Adelson e Salvini*," was performed by Cons. pupils, 1825, whereupon the manager of La Scala, Milan, commissioned him to write an opera; 1826, "*Bianca e Fernando*" was prod. with succ., 1827, "*Il Pirata*;" 1829, "*La Stranier*." The librettist of the latter 2 was Felice Romani, who wrote the books of all **B.**'s operas, except "*I Puritani*." "*Zaira*" (1829) was a failure; "*I Capuleti e Montecchi*," written in forty days (1830), was a great succ.; "*La Sonnambula*," and "*Norma*" (1831), with Malibran in the title-rôle, established his fame; "*Beatrice di Tenda*" (Venice, 1833) failed; "*I Puritani*" (libretto by Count Pepoli), written to order 1834, for the Théâtre Italien, Paris, was a great success, and his last finished work. **B.**'s work is a compendium of all the virtues and vices of Italian opera, passionate and eminently vocal lyrics with empty and slovenly accompaniment. He died youngest of all prominent composers—at the age of 33, from dysentery due to overwork. Biog. by Scherillo (Milan, 1885), Pougin (Paris, 1868), etc. (2) **Carmelo,** Catania, 1802—1884; brother of above; composed Church-music.

Bell'man, (1) **Carl Mikael,** Stockholm, 1740—1795; Swedish poet who set his own burlesques to music. (2) **K. Gf.,** Schellenberg, Saxony, 1760—Dresden, 1816; pf.- and bassoon-maker. (3) **K. Gl.,** Muskau, 1772, Schleswig, 1862; organist.

Belloc (bĕl-lôk'), **Teresa (G. Trombet'ta-Belloc),** San Begnino, Canavese, 1784—S. Giorgio, 1855; mezzo-soprano; repertoire of 80 operas.

Belloli (bĕl-lō'-lē), (1) **Luigi,** Castelfranco, Bologna, 1770—Milan, 1817; horn-player and composer. (2) **Ag.,** b. Bologna; first horn (1819–29) at La Scala, Milan, and dram. composer.

Bemberg (bäń-bĕrg), **Hermann,** b. Paris, March 29, 1861; pupil of Dubois, Franck and Massenet, Paris Cons.; 1887 took Rossini prize; composed 1-act opera "*Le Baiser de Suzon*" (Paris, Op.-com., 1888), mod. succ.; opera *Elaine* (London, 1892; New York, 1894), and songs.

Bemetzrieder (bā'-mĕts-rē-dĕr), **T.,** b. Alsatia, 1743; Benedictine monk; then composer and writer.

Ben'da, (1) **Franz,** Alt-Benátek, Bohemia, Nov. 25, 1709—Potsdam, March 7, 1786; court-violinist to Frederick II., whom he accompanied for 40 years in flute-concertos; composed symphonies, etc. His 3 brothers (2) **Jn.,** Alt-Benátek, 1713—Potsdam, 1752; violinist. (3) **G.,** Jungbunzlau, Bohemia, 1722—Koestritz, Nov. 6, 1795; court-cond., 1748 (Gotha); 1764–66, Italy; prod. at Gotha 10 operas in which he originated the idea of spoken words with orchestral accompaniment, literal "melodrama." (4) **Jos.,** 1724—Berlin, 1804; violinist. His sister, (5) **Anna Frangiska,** b. 1726—Gotha, 1780; singer. (6) **Fr. Wm. H.,** Potsdam, 1745—1814; son and pupil of (1); composed operas, etc. (7) **Fr. L.,** Gotha, 1746—Königsberg, 1793; son of (3); cond. and composer. (8) **K. Hermann H.,** Potsdam, 1748—1836; son of rich father; court.-violinist and composer.

Ben'dall, Wilfred Ellington, b. London, April 22, 1850; pupil of Lucas, Silas and Leipzig Cons.; composer.

Ben'del, Fz., Schönlinde, northern Bohemia, March 23, 1833—Berlin, July 3, 1874; pianist; composed symphonies, 4 masses, songs, etc., and piano pieces of great lusciousness of harmony and fervour of melody.

Ben'deler, Jn. Ph., Riethnordhausen, near Erfurt, 1660—Quedlinburg 1708; clavecinist. organist and writer.

Ben'der, (1) **Jakob,** Bechtheim, 1798—Antwerp, 1844; dir. Antwerp wind-band; clarinettist and composer. (2) **Jean Val.,** Bechtheim, near Worms, 1801—Brussels, 1873; bro. of above; clarinet-virtuoso and band-master.

Ben'dix, (1) **Otto,** b. Copenhagen, 1850; pupil of Ree and Gade, Kullak and Liszt; pf.-teacher in Copenh. Cons. and oboist in theatre-orch.; lives in Boston, Mass., since 1880, as teacher and composer. (2) **Victor E.,** b. Copenhagen, 1851; pianist, pupil and protégé of Gade; lives in Copenh. as pf.-teacher and cond.; composed 3 symphonies, incl. "*Zur Höhe,*" in C (1891) (also named "*Felsensteigung*"); and "*Sommerklänge aus Südrussland*" in D.

Ben'dl (bĕnt'-'l), **K.,** Prague, April 16, 1838—Sept. 20, 1897; important Czech composer; pupil of Blažok and Pitsch, at Prague; chorus-master, Amsterdam (1864); 1866, cond. Prague choral society, "Hlahol"; composed Czech operas incl. "*Dite Tábora*" (Child of the Camp), 1892, (3 acts); still given at Prague; 3 masses, cantatas, an overture, a "*Dithyramb,*" "*Slavonic Rhapsody,*" for orch., etc.

Bendler (bĕnt'-lĕr), **Salmon,** Quedlinburg, 1683—1724; singer.

Ben'edict, (1) Sir **Julius,** Stuttgart, Nov. 27, 1804—London, June 5, 1885; son of a Jewish banker; pupil of Abeille, Hummel, and Weber, 1825 at Naples, where his first opera was prod. 1829, without success; his next (Stuttgart, 1830) was not a success; settled in London as pf.-teacher and concert-giver; 1836, cond. opera buffa; 1837 at Drury Lane, there his first English opera, "*The Gypsy's Warning,*" was prod. (1838); he accompanied Jenny Lind to America, then cond. at Her Majesty's Th., and Drury Lane; 1859 at Covent Garden, and "Monday Popular Concerts"; cond. also Norwich festivals, and (1876–80) the Liverpool Philharmonic; knighted in 1871; composed 11 operas; 2 oratorios, "*St. Cecilia*" (1866), and "*St. Peter*" (1870); 2 symphonies, 2 pf.-concertos, etc.; wrote a biog. of Weber. (2) **Milo Ellsworth,** b. Cornwall, June 9, 1866; pupil of C. Petersilea (pf.), J. K. Paine (theory); 1883–84 in Europe, spending 3 mos. with Liszt; lives in Boston, as pf.-teacher and composer.

Benedic'tus Appenzelders (äp'-pĕn-tsĕlt-ĕrs) (**B.** of **Appenzell**), b. Appenzell, Switzerland; choir-master in Brussels (1539–55) and composer; often confused with Benedictus Ducis.

Benel'li, (1) **Alemanno.** Vide BOTTRIGARI. (2) **A. Peregrino,** Forli, Romagna, 1771—Bornichau, Saxony, 1830; tenor.

Benes (bā'-nĕsh) (*Ger.* **Benesch**), **Josef,** b. Batelov, Moravia, 1793, conductor, violinist and composer.

Benevoli (bā-nā'-vō-lē), **Orazio,** Rome, 1602—1672; natural son of Duke Albert of Lorraine, but lived in poverty; cond. at the Vatican (1646); remarkable contrapuntist; in writing chorals with instrs. he was a pioneer; his Salzburg mass being written on 54 staves.

Benfey (bĕn-fī'), **Theodor,** Nörton, near Göttingen, 1809—1881; writer.

Benini (bā-nē'-nē), Signora, Italian singer in London, 1787, comic opera; exquisite sweetness but little power.

Beninco'ri, Ang. M., Brescia, 1779—Paris, 1821; dram. composer.

Ben'nat, Fz., b. Bregenz, Aug. 17, 1844; 'cellist; studied Munich Cons. and with Servais; since 1864 in Munich court-orch.; since 1888 in the Walter Quartet, chamber-mus.

Ben'net, (1) **J.,** English composer (1599). (2) **Saunders,** d. 1809; English organist and composer. (3) **Theodore.** Vide TH. RITTER.

Ben'nett, (1) **Wm.,** b. Teignmouth, ca. 1767; organist. (2) **Thos.,** ca. 1774—1848; organist. (3) **Alfred,** 1805—1830; English organist. (4) Sir **Wm. Sterndale,** Sheffield, April 13, 1816—London, Feb. 1, 1875;

son of an organist (who died 1819); at 8 entered the choir of King's College Chapel; at 10 pupil of R. A. M.; at 17 played there an original pf.-concerto, later pub. by the Academy; sent 1837 by the Broadwoods to Leipzig for one year; friend of Schumann and Mendelssohn; 1844 m. **Mary Anne Wood,** founded the Bach Society, 1849; cond. Philh. Society, 1856–66; 1856, Mus. Doc. Cambridge and prof. of mus. there; 1866, Principal there; 1871, knighted; buried in Westminster Abbey; composed 1 symphony, an oratorio "*The Woman of Samaria*," music to Sophokles' "*Ajax*"; 5 overtures, "*Parisina*," "*The Naiads*," "*The Wood-nymph*," "*Paradise and the Peri*," "*Merry Wives of Windsor*," sonatas, etc. (5) **Jos.,** b. Berkeley, Gloucestershire, Nov. 29, 1831; organist of Westminster Chapel; then music critic for various London newspapers; finally *The Telegraph*; wrote various libretti; pub. "*Letters from Bayreuth*" (1877); "*The Musical Year*" (1883), etc.

Bennewitz (bĕn'-nĕ-vēts), (1) **Wm.,** Berlin, 1832—1871; dram. composer. (2) **Anton,** b. Privat, Bohemia, March 26, 1833; violinist; 1882, dir. of Prague Cons.

Benois (bŭn-wä), **Marie,** b. St. Petersburg, Jan. 1, 1861; pianist; pupil of Leschetizky (1876), won gold medal St. Petersburg Cons.; toured with success; (1878) m. her cousin Wassily Benois.

Benoist (bŭn-wä), **François,** Nantes, 1794—Paris, 1878; organ-prof. Paris Cons.; composed operas, etc.

Benoît (bŭn-wä), **Pierre Léonard Ld.,** Harlebecke, Belgium, Aug. 17, 1834—Antwerp, Mar. 4, 1901; Flemish composer and writer; pupil Brussels Cons., 1851–55; at same time prod. a small opera and wrote music for Flemish melodramas; 1856, cond. Park Th.; 1857, won the Prix de Rome, with the cantata "*Le Meurtre d'Abel*"; studied at Leipzig, Dresden, Munich, and Berlin, and wrote a thesis for the Brussels Academy "*L'école de musique flamande et son avenir*." In 1861 his opera "*Le Roi des Aulnes*," was accepted by Théâtre Lyrique, Paris, but not given; cond. at the Bouffes-Parisiennes; from 1867, dir. Antwerp Cons.; 1882, member of the R. A., Berlin; composed *Messe solennelle* (1862); *Te Deum* (1863); *Requiem* (1863); 2 oratorios "*Lucifer*," and "*De Schelde*"; 2 operas "*Het Dorp int Gebergte*" and "*Isa*"; "*Drama Christi*," a sacred drama in Flemish; a cantata "*De Oorlog War*"; "*Children's Oratorio*"; a choral symphony, "*De Maaiers*" (The Reapers); music to "*Charlotte Corday*," and to "*Willem de Zwijger*" (1876); the "Rubens cantata" "*Flanderens kunstroem*"; "*Antwerpen*," for triple male chorus (1877); vocal works with orch. incl. "*Joncfrou Kathelijne*," scena for alto (1879); "*Muse der Geschiednis*" (1880); and "Hucbald," "*Triomfmarsch*" (1880); grand cantata "*De Rhyn*" (1889); a mass, etc. Wrote "*De vlaamsche Musiek-school van Antwerpen*" (1873), "*Verhandelung over de nationale Toonkunde*" (2 vols., 1877–79), etc.

Ben'son, Harry, b. Birmingham, England, Dec. 14, 1848; pupil of Deakin and Browning in England and at N. E. Cons., Boston, where he was for years instructor; since 1891 with Boston Training School of Music; cond. of various choral societies; active devotee of Tonic Sol-fa.

Benvenuti (bĕn-vā-noo'-tē), **Tommaso,** b. Venice, 1832; dram. composer.

Berardi (bā-rär'-dē), **Ang.,** b. Bologna 1681; conductor and theorist.

Bérat (bā-rä), **Fr.,** Rouen, 1800—Paris, 1855; composer.

Berbiguier (bĕr-bĭg-yā), **Benoît Tranquille,** Caderousse, Vaucluse, 1782—near Blois, 1838; flute-virtuoso and composer.

Berchem (or **Berghem**) (běrkh'-ĕm), **Jachet de** (also **Jaquet, Jacquet,** and **Giachetto di Mantova**), Berchem (?) near Antwerp, ca. 1500—1580; contrapuntist and conductor.

Berens (bā'-rĕns), (1) **Hermann,** Hamburg, 1825 (?)—Stockholm, 1880; son and pupil of (2) **K. B.** (1801—1857); court-conductor and composer.

Beret'ta, Giov. Batt, Verona, 1819—Milan, 1876; theorist, editor, and composer.

Berg (běrkh), (1) **Adam,** 1540—1599; music-printer, Munich. (2) **Jn. von,** 1550; music-printer, Ghent, Nürnberg. (3) **G.,** German composer in England, 1763–71. (4) **Kon. Mat.,** Colmar, Alsatia, 1785—Strassburg, 1852; violinist, pianist, and writer.

Berger (běr'-gĕr), (1) **L.,** Berlin, 1777—1839; from 1815 pf.-teacher and composer. (2) **Francesco,** b. London, June 10, 1834; pupil of Ricci and Lickl (pf.), Hauptmann and Plaidy; pf.-prof. R. A. M., and Guildhall Sch. of Mus.; for years dir., now sec., Philh.; composed an opera, a mass (prod. in Italy), etc.; wrote "*First Steps at the Pianoforte.*" (3) **Wm.,** b. Boston, Mass., U. S. A., Aug. 9, 1861; taken by parents to Bremen; pupil of Kiel, etc.; lives Berlin as teacher and composer; 1898 won a prize of 2,000 marks, with a setting of Goethe's "*Meine Göttin*" (op. 72); composed "*Gesang der Geister über den Wassern,*" mixed choir and orch. in overture form, a dram. fantasy, etc. (4) **Siegfried.** Vide CHELIUS. (5) **Otto,** Machau, Bohemia, 1873 (?)—1897; 'cellist.

Berggreen (běrkh'-grān), **Andreas P.,** Copenhagen, 1801—1880; teacher.

Berghem. Vide BERCHEM.

Bergmann (běrkh'-män), **K.,** Ebersbach, Saxony, 1821—New York, Aug. 16, 1876; in America, 1850, with "Germania" Orch., later its cond., till 1854; cond. "Händel and Haydn" Soc., Boston, 1852–54; in 1855 alternate cond. Philh. Soc., New York; 1862–76, sole cond; also cond. "Arion" Society; active in introducing Wagner, Liszt, etc., to America.

Bergner (běrkh'-nĕr), **Wm.,** b. Riga, Nov. 4, 1837; organist; founded a Bach Society and a cathedral choir.

Bergonzi (bĕr-gôn'-tsē), (1) **Carlo,** 1716–1755; vln.-maker at Cremona, best pupil of Stradivari. His son (2) **Michelangelo,** and his 2 nephews, (3) **Niccolò** and (4) **Carlo,** were less important. (5) **Benedetto,** Cremona, 1790—1840; horn-player and inventor.

Bergson (běrkh'-zōn), **Michael,** b. Warsaw, May, 1820; pianist and composer; pupil of Schneider, Rungenhagen, and Taubert, Paris (1840); Italy, 1846, where his opera "*Louisa di Montfort*" was succ. (Florence, 1847); Paris, 1859, prod. a 1-act operetta; 1863, 1st pf.-teacher and soon dir. Geneva Cons.; later in London as teacher.

Bergt (běrkht), **Chr. Gl. Aug.,** b. Öderan, Saxony, 1772—Bautzen, 1837; organist, violinist and conductor.

Beringer (bā'-rĭng-ĕr), (1) **Robert,** b. Fürtwangen, June 14, 1841; 1861 pianist at the Crystal Palace; cond. of societies, and lecturer. (2) **Oscar,** b. Fürtwangen, July 14, 1844; bro. of above; pupil of Plaidy, Moscheles, Leipzig Cons., 1864–66; later of Tausig, Ehrlich, and Weitzmann, Berlin; teacher there, 1869; London, 1871; since 1873 pf.-prof. in R. A. M.; composed Technical Exercises, etc.

Bériot (dŭ bār-yō), (1) **Chas. Auguste de,** Louvain, Feb. 20, 1802—Brussels, April 8, 1870; vln.-virtuoso; pupil of Viotti and Baillot, but chiefly of his guardian, Tiby; at 9 he played a concerto; 1821, made a brilliant début, Paris; chamber-violinist to the King of France, solo-violinist to the King of the Netherlands (1826–30); 1830–35 toured Europe with Mme. Garcia-Malibran, whom he m. in

1836; from 1843–52, prof. at Brussels Cons.; became blind and paralysed in left arm; pub. method and 7 concertos, etc., for vln. (2) **Chas. Vilfride de,** b. Paris, Feb. 12, 1835; son of above; pupil of Thalberg; prof. of pf., Paris Cons.; composed symphonies, etc.; wrote with his father a "*Méthode d'accompagnement.*"

Berlijn (or **Berlyn**) (băr'-lēn), **Anton** (or **Aron Wolf** (?), Amsterdam, 1817—1870; conductor.

Berlin (băr'-lēn), **Jn. Daniel,** Memel, 1710—Drontheim, Norway, 1737; organist and writer.

Berlioz (bār-lĭ-ōs not bār-lĭ-ō), **Hector (Louis),** Côte-Saint-André, near Grenoble, France, Dec. 11, 1803—Paris, March 9, 1869; "Father of modern orchestration"; conductor, critic, writer of verse and electric prose; sent to Paris to study medicine, he accepted disinheritance and took up music, though he could never play any instr. save the guitar and flageolet; while pupil at the Cons., he earned a bare living; joined the chorus of the Gymnase Dramatique; left the Cons. in disgust with Reicha's formalism, and plunged with characteristic energy—or rather fury—into the cause of romanticism; 1825, an orchestral mass given at St. Roch brought the ridicule he usually had in France where he was little thought of as a composer though admired as a writer; 1828 saw the production of two overtures "*Waverley*" and "*Les Francs-Juges,*" and a Symphonie fantastique, "*Épisode de la vie d'un artiste*"; 1829, his "*Concerts des Sylphes,*" publicly produced at 26, show him an ardent believer in programme-music (vide D. D.) and a marvellous virtuoso in instrumentation. He re-entered the Cons. under Lesueur, in spite of Cherubini, who fought his admission; 1830, he took the Prix de Rome with a cantata, "*Sardanapale*"; after 18 months in Italy he returned to Paris and took up journalism with marked success. His symphony "*Harold en Italie*" (1834) the "*Messe des Morts*" (1837), the dram. symphony "*Roméo et Juliette,*" with vocal soli and chorus (1839), and the overture "*Carnéval romain,*" were well received, but the 2-act opera semi-seria "*Benvenuto Cellini*" failed both in Paris and in London, 1838. In 1839 he was made Conservator of the Cons.; librarian, 1852, but was never made professor as he desired. Concert tours through Germany and Russia, 1843–47, were very successful and are described in his book "*Voyage musical.*" London (1852) he cond. the "New Phill. Concerts"; prod. comic opera "*Béatrice et Bénédict*" (1862, Baden-Baden); 1865, member of the Académie, and decorated with cross of Legion of Honour. He m. Henrietta Smithson, an Irish actress who made a sensation in Paris in Shakespearian rôles, but later was hissed off, and became a peevish invalid. His opera, "*Les Troyens à Carthage*" (1863) was a failure. His son Louis died 1867. "*Les Troyens,*" in two parts; *La Prise de Troie*, 3 acts, and *Les Troyens à Carthage*, in 5 acts was given complete for the first time, at Carlsruhe, 1897. His most succ. work was his "oratorio," "*La Damnation de Faust*" (1846). His "*Traité d'instrumentation*" is a classic in orchestration, though its then sensational modernity is lost. **B.** strangely despised Wagner, who, however, confessed his large indebtedness to **B.** Other books are "*Soirées d'orchestre*" (1853), "*Grotesques de la musique*" (1859), "*A travers chants*" (1862), and an autobiography, "*Mémoires,*" from 1803–65. In original verse are the text to the sacred trilogy "*L'Enfance du Christ*" (*Part I., Le songe d'Hérode; II., La fuite en Égypte; III., L'Arrivée à Sais*); and his operas "*Les Troyens*" and "*Béatrice et Bénédict.*" He composed also a "*Te Deum*" for 3 choirs, orch. and org.; a "*Grand* *symphonie funèbre et triomphale*" for full military band, with strings and chorus ad lib.; overture to "*Le Corsaire*"; "*Le Cinq Mai*," for chorus and orch. (on the anniversary of Napoleon's death), etc.

Berlioz.

By Ernest Newman.

BERLIOZ'S early influences were as much literary as musical. His reading was mainly romantic; his musical gods were Beethoven, Weber, and Gluck, whose orchestral works influenced him most. He knew little of Beethoven's piano writings, and did not like Bach. ¶ Into the intellectual world of the Beethoven symphony and the operas of Gluck and Weber he breathed the newer, more nervous life of the French Romanticists. Colour and sensation became as important as form and the pure idea ¶ These influences and his literary instincts led him to graft the programme form on the older symphony. All his music aims at something concrete. Instead of the abstract world of the classical symphonists he gives us definite emotions, or paints definite scenes. Colour, passion, and veracity were the prime needs; form had to follow their guidance. Hence both his successes and his failures. His virtue is truth and vivacity of expression; his defect the pursuit of these to the detriment of the musical interest. ¶ All modern programmists have built upon him—Liszt, Richard Strauss, and Tschaikowsky. Wagner felt his influence, though he belittled it. ¶ His own words, "I have taken up music where Beethoven left it," indicate his position. He is the real beginner of that interpenetration of music and the poetic idea which has transformed modern art.

Berlyn, Anton. Vide BERLIJN.

Bermudo (bĕr-moo′-dhō), **Juan,** Astorga, ca. 1510; writer.

Bernabei (bĕr-nä-bā′-ē), (1) **Gius. Ercole,** Caprarola, ca. 1620—Munich, 1687; 1672 cond. at the Vatican; 1674 cond. at Munich; composed three operas (prod. in Munich), etc. (2) **Gius. A.,** Rome, 1659—Munich, 1732; son of above and his successor at Munich.

Bernacchi (bĕr-näk′-kē), **A.,** Bologna, ca. 1690—1756; soprano-musico, engaged by Händel for London, 1729, as the greatest living dram. singer; 1736 founded a singing-school at Bologna.

Bernard (bĕr-năr, in *F.*). (1) **Émery,** b. Orleans, France, 16th cent.; wrote method of singing. (2) (bĕr′-närt, in *G.*), **Moritz,** Kurland, 1794—St. Petersburg, 1871; pianist and teacher. (3) **Paul,** Poitiers, 1827—Paris, 1879; composer and writer. (4) **Daniel,** 1841—Paris, 1883; writer. (5) **Émile,** b. Marseilles, Aug. 6, 1845; organist of Nôtre-Dame-des-Champs, Paris; important composer of vln.-concerto; concert-stück for pf. with orch.; overture "*Beatrice*"; 2 cantatas; much chamber-music, etc.

Bernardel. Vide LUPOT.

Bernar′di, (1) **Steffano,** ca. 1634; canon at Salzburg; theorist and composer. (2) **Francesco.** Vide SENESINO. (3) **Enrico,** b. Milan, 1838—1900; conductor and dram. composer.

Bernardini (bĕr-När-dē'-nē), **Marcello** ("**Marcello di Capua**"), b. Capua, ca. 1762; dram. composer.

Bernasco'ni, (1) **Andrea,** Marseilles, 1712—Munich, 1784; court-conductor. (2) **P.,** d. Varese, May 27, 1895; organ-builder.

Berneli'nus, lived in Paris, 1000; probably a Benedictine monk; theorist and writer.

Ber'ner, Fr. Wm., Breslau, 1780—1827; organist.

Bernhard (bĕr-năr), **(St.),** Fontaines, Burgundy, 1091—1153; abbot and theorist.

Bernhard (bĕrn'-härt), (1) **der Deutsche** (dĕr doit'-shĕ); organist, Venice, 1445–59; known as "Bernado di Steffanino Murer"; perhaps inv., certainly introduced, into Italy, the organ-pedal. (2) **Chr.,** Danzig, 1612—Dresden, 1692; court-conductor and notable contrapuntist.

Bernicat (bĕr-nĭ-kä), **Firmin,** 1841—Paris, 1883; dram. composer.

Ber'no, Augien'sis, d. Riechenau, 1048; abbot and theorist.

Bernouilli (băr-noo-ē'-yē), (1) **Jn.,** Basel, 1667—1747. His son (2) **Daniel,** Groningen, 1700—Basel, 1782, also was prof. and writer on acoustics.

Berns'dorf, Eduard, Dessau, March 25, 1825—1901; Leipzig critic and composer.

Bernuth (băr'-noot), **Julius von,** b. Rees, Rhine Province, Aug. 8, 1830; studied law and music at Berlin, 1854; studied at Leipzig Cons. till 1857; founded the "Aufschwung Society," and 1859 "Dilettante's Orchestral Society"; also cond. 3 other societies; later cond. at Hamburg; 1873, dir. of a cons. there; 1878, "Royal Prussian Professor."

Berr (bĕr), **Fr.,** Mannheim, 1794—Paris, 1838; bandmaster; 1831, prof. of clar., Paris Cons.; 1836, dir. School of Military Music; writer and composer.

Berré (bĕr-rā), **F.,** b. Ganshoren, near Brussels, Feb. 5, 1843; composed operas.

Bersel'li, Matteo, Italian tenor; London, 1720–21.

Bertali (bĕr-tä'-lē), **Ant.,** Verona, 1605—Vienna, 1669; court-conductor and dram. composer.

Bertani (bĕr-tä'-nē), **Telio,** 16th cent.; court-conductor.

Ber'telmann, Jan. G., Amsterdam, 1782—1854; prof. and composer.

Ber'telsmann, K. Aug., Gütersloh, Westphalia, 1811—Amsterdam, 1861; director and composer.

Berthaume (bĕr-tōm), **Isidore,** Paris, 1752—St. Petersburg, 1802; violinist and conductor.

Berthelier (bĕr-tĕl-yā), **H.,** solo-violinist, Paris Opéra, 1894.

Berthold (bĕr'-tôlt), **K. Fr. Theodor,** Dresden, 1815—1882; court-organist.

Berti (bĕr-tē), **M. A.,** Vienna, 1721—1740; barytone-player.

Bertin (bĕr'-tăn), **Louise Angélique,** Roches, near Paris, 1805—Paris, 1877; singer, pianist and dram. composer.

Bertini (bĕr-tē'-nē), (1) **Abbate Gius.,** Palermo, 1756—1849 (?); court-cond. and lexicographer. (2) **Benoît Auguste,** b. Lyons, 1780; writer. (3) **H. Jérome,** London, 1798—Meylau, near Grenoble, 1876, bro. and pupil of above; pianist and composer; at 12, toured the Netherlands and Germany; retired, 1859; wrote technical studies. (4) **Dom.,** Lucca, 1829—Florence, 1890; teacher, critic, theorist and director.

Bertinot'ti, Teresa, Piedmont, 1776—Bologna, 1854; operatic soprano; m. **Felix Radicati,** a violinist and composer.

Bertolli (tôl'-lĭ), **Fran.,** Italian singer in Händel's operas, London, 1729-37.

Berton (bĕr-tôn), (1) **P. Montan,** Paris, 1727—1780; conductor grand opera and dram. composer. (2) **H.**

Montan, Paris, 1767—1844; son of above; composer. (3) **François,** Paris, 1784—1832; natural son of (2); pupil, later prof. of singing, at Cons., composed operas and songs.

Berto'ni, Fdo. Giu., Venice, 1725—Desenzano, 1813; organist and dram. composer.

Bertram (bĕr'-träm), **Th.,** b. Stuttgart, Feb. 12, 1869; barytone; studied with his father; sang in various German cities lately with his wife, **Fanny Moran Olden.**

Bertrand (bĕr-träṅ), **J. Gv.,** Vaugirard, near Paris, 1834—Paris, 1880; writer and critic.

Berwald (bĕr'-vält), (1) **Jn. Fr.,** Stockholm, 1788—1861; precocious violinist, etc.; pupil of Abbé Vogler; composed a symphony at 9. (2) **Fz.,** Stockholm, 1796—1868; nephew of above; dram. composer.

Berwillibald (bĕr'-vĭl-lĭ-bält), **G. G.,** German singer in London, 1716.

Berwin (bĕr'-vēn), **Adolf,** Schwersenz, near Posen, 1847—Rome, 1900; dir. Cecilia Academy, Rome; writer.

Besard (bŭ-zăr), **Jn. Bap.,** b. Besançon, ca. 1576; writer

Beschnitt (bĕ-shnĭt'), **Jns.,** Bockau, Silesia, 1825—Stettin, 1880; conductor.

Besekirsky (bā-zĕ-kēr'-shkĭ), **Vasil Vasilevitch,** b. Moscow, 1836; concert violinist and composer.

Besler (bās'-lĕr), (1) **Samuel,** Brieg, Silesia, 1574—Breslau, 1625; rector and composer. (2) **Simon,** cantor at Breslau, and composer, 1615–28.

Besozzi (bā-sôd'-zē), the name of 4 brothers, all oboists except (3). (1) **Ales.,** Parma, 1700—Turin, 1775. (2) **Antonio,** Parma, 1707—Turin, 1781; (3) **Hieronimo,** Parma, 1713—Turin (?), bassoonist. (4) **Gaetano,** b. Parma, 1727. (5) **Carlo,** b. Dresden, 1745; oboist, son of (2). (6) **Hieronimo,** d. 1785; son of (3); oboist. His son (7) **Henri** was a flutist, and father of (8) **Louis Désiré,** Versailles, 1814—Paris, 1879; teacher and composer.

Bessems (bĕs'-sāms), **A.,** Antwerp 1809—1868; violinist and composer.

Besson (bŭs-sôṅ), **Gv. Aug.,** Paris, 1820—1875; improver of valves in wind-instruments.

Best, Wm. T., Carlisle, Engl., Aug. 13, 1826—Liverpool, May 10, 1897; org.-virtuoso; pupil of Young; organist at various ch., and the Philh. Society; in 1880, declined knighthood, but accepted Civil-List pension of £100 per annum; 1894, retired; 1890 went to Sydney, Australia, to inaugurate the organ in the new Town Hall; composed overtures, sonatas, preludes, etc., for organ, also 2 overtures and march for orch.; and pf.-pcs.; wrote "*The Art of Organ-playing*," etc.

Betts, J. & Edward, London; vln.-makers; pupils and successors of R. Duke, 1760–80.

Betz (bĕts), **Fz.,** Mayence, March 19, 1835—Berlin, Aug. 12, 1900; barytone; created "Wotan," and "Hans Sachs."

Beuer (boi'-ĕr), **Elise,** b. Carlsbad; soprano, studied in 1892 at Vienna; City-Theatre, Leipzig; 1899, Hamburg City Theatre.

Beunter (boin'-tĕr), **Benj.,** Mühlhausen, 1792—1837; organist and composer.

Bev'an, Fr. Chas., b. London, July 3, 1856; pupil of Willing and Hoyte; organist various churches; then studied singing with Schira, Deacon and Walker; 1877 Gentleman of the Chapel Royal; composed pop. songs.

Bevignani (bā-vēn-yä'-nē), **Cavaliere Enrico,** b. Naples, Sept. 29, 1841; pupil of Albanese, Lillo, etc., 1st opera, "*Caterina Bloom*," succ.; Czar made him Knight of the Order of St. Stanislas, which gives nobility and a life-pension; chiefly noted as cond. in London, Moscow and New York.

Bev'in, Elway, Wales, 1560(–70?)—1640 (?); Gentleman of the Chapel Royal; organist, writer and composer.

Bex'field, Wm. Rd., Norwich, 1824—London, 1853; organist and composer.

Beyer (bī'-ĕr), (1) **Jn. Samuel,** Gotha, 1669—Carlsbad, 1744; director. (2) **Rudolf,** Wilther, 1828—Dresden, 1853; composer. (3) **Fd.,** Querfurt, 1805—Mayence, 1863; composer.

Biaggi (bē-äd'-jē), **Gir. Ales.,** Milan, 1815—Florence, 1897; prof., dram. composer, writer under pseudonym "**Ippolito d'Albano.**"

Bial (bē'-äl), (1) **Rudolf,** Habelschwerdt, Silesia, 1834—New York, 1881; violinist, writer and cond. (2) **K.,** Habelschwerdt, 1833—Steglitz, near Berlin, 1892; bro. of above; pianist.

Bianchi (bē-än'-kē), (1) **Fran.,** Cremona, 1752—Bologna, 1811; organist; composed 47 operas. (2) **Valentine,** Wilna, 1839—Candau, Kurland, 1884; dram. soprano; début, 1855. (3) **Bianca** (rightly **Schwarz**), b. in a village on the Neckar, June 27, 1858; dram.-soprano; pupil of Wilczek and Viardot-Garcia; Pollini paid her tuition and then engaged her for 10 years; début Carlsruhe, 1873. (4) **Eliodoro,** composed operas, "*Gara d'Amore*" (Bari, 1873); "*Sarah*"; "*Almanzor.*"

Bianchini (bē-än-kē'-nē), **P.,** b. Venice, Oct., 18, 1828; violinist, cond., 1878–87, teacher at Trieste, then dir. School of the Padri Armeni, Venice, composer.

Biber (bē'-bĕr), (1) **H. Jn. Fz. von,** Wartenberg, Bohemia, 1644—Salzburg, May 3, 1704; violinist, and one of the founders of the German school of vln.-playing; Leopold I. ennobled him. (2) **Aloys,** Ellingen, 1804—Munich, 1858; piano-maker.

Bibl (bēb'-'l), (1) **Andreas,** Vienna, 1797; organist and composer, as was his son (2) **Rudolph,** b. 1832.

Biedermann (bē'-dĕr-män), (1) ——, about 1786 tax-receiver at Beichlingen, Thuringia; a real virtuoso on, and improver of, the hurdygurdy. (2) **Edw. Julius,** b. Milwaukee, Wis., Nov. 8, 1849 (son and pupil of (3) **A. Julius**); studied in Germany; since 1888 organist St. Mary's R. C. Church, New York.

Biehl (bēl), **Albert,** b. Rudolstadt, Germany, Aug. 16, 1833; writer of valuable works on finger technic; and composer.

Bierey (bēr'-ī), **Gl. Benedikt,** Dresden, 1772—Breslau, 1840; conductor and dram. composer.

Biese (bē'-zĕ), **Wm.,** b. Rathenow 1822; piano-maker, Berlin.

Bigaglia (bē-gäl'-yä), Padre **Diogenio,** 1725; Benedictine monk and composer.

Bignami (bēn-yä'-mē), (1) **Carlo,** Cremona, Dec. 6, 1808—Voghera, Aug. 2, 1848; cond., violinist and dir., Cremona; Paganini called him "the first violinist of Italy." (2) **Enrico,** 1842 (?)—Genoa, 1894; violinist dram. composer.

Bignio (bēn'-yō), **Louis von,** b. Pesth. 1839; lyric barytone; Vienna Court-Opera; pensioned, 1883.

Bigot (bē-gō), **M.** (née **Kiene**), Colmar, Upper Alsatia, 1786—Paris, 1820; pianist.

Bilhon (or **Billon**) (bē-yôñ), **J. de,** 16th cent.; composer and singer in the Papal Chapel.

Billema (bēl-lā'-mä), (1) **Carlo** (b. Naples, ca. 1822) and (2) **Raffaele** (Naples, 1820—Saintes, Dec. 25, 1874), brothers; pianists, and composers.

Billert (bēl'-lĕrt), **K. Fr. Aug.,** Altstettin, 1821—Berlin, 1875; painter and writer.

Billet (bē-yā), **Alex. Ph.,** b. St. Petersburg, March 14, 1817; pianist and composer.

Billeter (bē-yŭ-tā), **Agathon,** Mannedorf, Lake of Zurich, Nov. 21, 1834, organist, conductor and composer of pop. part-songs.

Bil'lings, Wm., Boston, Mass., Oct. 7, 1749—Sept. 29, 1800; composed hymns; introduced the pitch-pipe and the 'cello into American church-choirs, and is said to have given the first concert in New England.

Bil'lington, (1) **Th.,** pianist, harpist and composer, latter part of 18th cent. (2) **Elizabeth** (née **Weichsel**), London, ca. 1768—near Venice, Aug. 23, 1818; pupil of her father, a clarinettist; then of J. Chr. Bach; handsome operatic soprano, had a compass of 3 octaves, *a-a'''* (Vide PITCH, D. D.), 1784, Dublin; 1786, Covent Garden; retired, 1818.

Billrot(h) (bēl'-rōt), (1) **Jn. Gv. Fr.,** Halle, near Lübeck, 1808—Halle, 1836; composer and writer. (2) **Theodor,** Bergen, Isle of Rügen, 1829—Abbazia, 1894; surgeon and writer.

Bilse (bēl'-sĕ), **Benj.,** b. Liegnitz, Aug. 17, 1816; "Stadtmusikus" at Liegnitz, and trained a remarkable orchestra; retired 1894 as "Hofmusikus."

Binchois (Gilles de Binche, called **Binchois)** (bäñsh-wä), Binche, in Belgian Hainault, ca. 1400—Lille, 1460; one of the early Netherland composers; 3-part chanson, rondeaux, etc., of his are extant.

Binder (bĭnt'-ĕr), (1) **K. Wm. Fd.,** b. Dresden, 1764; harp-maker at Weimar, ca. 1797. (2) **K.,** Vienna, 1816—1860; conductor and dram. composer.

Bini (bē'-nē), **Pasqualino,** b. Pesaro, ca. 1720; violinist.

Bioni (bē-ō'-nē), **A.,** b. Venice, 1698; composed 26 operas.

Biordi (bē-ôr'-dē), **Giov.,** Commissioned by Pope Benedict XIII. to supplement Palestrina's service; this was used till 1731.

Birch, (1) **C. Anne,** b. ca. 1815; pop. singer; retired 1856. (2) **Eliza,** ca. 1830—1857; sister of above; soprano.

Birch'all, Robt., d. 1819; music-publisher, London.

Birckenstock (bĕr'-kĕn-shtôk), Alsfeld, 1687—Eisenach, 1733; conductor.

Bird, (1) **Wm.** Vide BYRD. (2) **Arthur,** b. Cambridge, Mass., July 23, 1856; pupil of Haupt, Löschhorn, and Rohde, Berlin, 1875–77; organist and teacher at Halifax, N. S.; founded the first male chorus in N. S., 1881; studied comp. and orchestration with Urban, Berlin; 1885–86 with Liszt at Weimar; 1886, gave a successful concert, and has lived since, in Berlin, Grünewald; composed symphony and 3 suites for orch.; various pieces for piano; comic opera "*Daphne*" (New York, 1897); and a ballet, "*Rübezahl.*"

Birkler (bĕr'-klĕr), **G. Wm.,** 1820—1877; composer and writer.

Birnbach (bĕrn'-bäkh), (1) **K. Jos.,** Kopernick, Silesia, 1751—Warsaw, 1805; conductor. (2) **Jos. Benj. H.,** Breslau, 1795—Berlin, 1879, pianist and composer; son and pupil of above.

Bisaccia (bē-sät'-chä), **Giov.,** 1815—Naples, 1897; singer, conductor and dram. composer.

Biscaccianti (bēs-kät-chän'-tē), **Eliza** (née **Ostinelli**), Boston, Mass., 1824 (7?)—1896; sang in America and Europe, in opera and concert; teacher in Rome and elsewhere; m. Marquis B.

Bischoff (bēsh'-ôf), (1) **G. Fr.,** Ellrich, Harz Mts., 1780—Hildesheim, 1841; conductor; founded the German mus. festivals. (2) **L. Fr. Ch.,** Dessau, 1794—Cologne, 1867; translator; son of (3) **K. B.,** court-mus., Dresden. (4) **Kasper Jakob,** Ansbach, 1823—Munich, 1893; teacher and composer. (5) **Hans,** Berlin, 1852—Niederschönhausen, near Berlin 1889; pf.-teacher, conductor and editor.

Bish'op, (1) Sir **H. Rowley,** London, Nov. 18, 1786—April 30, 1855; noted Engl. composer; pupil of Bianca; his first opera, "*The Circassian Bride,*" was prod. Drury Lane, when he was 20; 1810–11 comp. and cond. at Covent Garden; 1813 alternate cond. Philh. Soc.; 1825 cond. at Drury Lane; 1830 musical dir. at Vauxhall; 1841–43, prof. music, Edinburgh;

knighted, 1842; 1848 prof. of music at Oxford; 1853, Mus. Doc. (Oxon); prod. over 80 operas, farces, ballets, an oratorio, cantata, etc. (2) **J.**, b. Cheltenham, 1814; organist, editor and composer.

Bispham (bĭsp'-hăm), **David,** b. Philadelphia, ca. 1860; dram. barytone; sang in church and oratorio; 1885–87 pupil of Vannuccini and Wm. Shakespeare; from 1891 in opera at Covent Garden, and America, with much success and versatility; and also in recitals, in both of which fields his high dramatic intelligence plays an unusual part; is brilliant in comic or tragic situations; knows more than 40 rôles.

Bit'ter, K. Hermann, Schwedt-on-Oder, 1813—Berlin, 1855; Prussian Minister of Finance, and writer.

Bitto'ni, Bdo., Fabriano, 1755—1829; organist.

Bizet (bē-zā), **G. (Alex. César Léopold),** Paris, Oct. 25, 1838—Bougival, June 3, 1875; brilliant pianist and distinguished composer. At 9, pupil at Paris Cons. of Marmontel (pf.), Benoist (org.), Zimmerman (harm.), and Halévy (whose opera "*Noë*" he finished, and whose daughter Geneviève he m.); 1857, took Offenbach 1st prize for an opera buffa, "*Le Docteur Miracle*," prod. at Bouffes Parisiens, 1863; also won the Grand Prix de Rome. In place of the Mass prescribed he sent from Rome a 2-act Ital. opera buffa "*Don Procopio*"; 2 movements of a symphony, "*La Chasse D Ossian*," an overture; and "*La Guzla de l'Émir*," a comic opera. 1836, his grand opera "*Les Pêcheurs de Perles*," was prod. Paris (Th. Lyrique); it failed, as did "*La Jolie Fille de Perth*" (1867), and the 1-act "*Djamileh*" (1872). In all his music **B.** revealed a strong leaning toward Wagner, then so unpopular in France; but 1872, his overture "*Patrie*," the 2 symphonic movements, and incidental music to Daudet's *L'Arlésienne*, brought him success, and "*Carmen*" (Opéra-Com., March 3, 1875) brought him a fame, which he hardly knew, as he died three months later of heart disease; he composed also 2 operas, "*Numa*" (1871) and "*Ivan le Terrible*"; 150 pf.-pcs., songs, etc.; collaborated with Délibes, Jonah and Legouix in opera "*Malbrough, s'en va-t-en-guerre.*" Biog. by Pigot, 1886.

Bizet.

By Edward E. Ziegler.

AS Bizet's last work was his best, it is logical to argue that his untimely death has cheated us of compositions more valuable than "*Carmen*;" but beyond mere conjecture such an estimate can have no value and his rank among opera-composers must be determined by *Carmen*. That the stage was his real field, is proven clearly by the persistency with which he composed for it, and a study of his different efforts proves the wisdom of his choice, for there are no masterpieces among his songs, or among his piano-compositions, and even his most successful orchestral number is the "*First Suite*" compiled for his incidental music to Daudet's "*L'Arlésienne*." ¶ His early letters confess his musical creed: Mozart and Beethoven, Rossini and Meyerbeer; this is catholic, to say the least, but later he acknowledged his preference for the Germans in genera. and Beethoven as the master of all. But Bizet was a stranger to the larger forms in music—for two years he toiled intermittingly at a symphony and produced only the "*Roman Suite*" as a result—and his work shows more tendency to follow Gounod's teaching than that of his high ideals. He was bitterly accused of being a follower of Wagner; Paris, knowing so lamentably little of Wagner's music, then condemned that of Bizet's, which it did not like or could not understand, by labelling it "Wagnerian," and thus put it hopelessly beyond the possibility of discussion. As a matter of fact there is no trace of Wagner to be found in Bizet's music, and the only resemblance between the two is that both were innovators who presented their theories about dramatic art in practical forms, proving them by their operas. ¶ Bizet realised the sorry state of the French operatic stage, but contented himself with an effort at reforming the minor stage of the Opéra-Comique, and it is doubtless due in a great measure to the precedent of "*Carmen*" that to-day the Opéra-Comique is on a higher artistic plane than the Opéra. ¶ A direct musical influence it would be difficult to trace to Bizet. As an orchestral colourist he had been outdone and outdared by even his contemporaries; nor did he bequeath to us a new art-form. But because he demanded a more sincere libretto than any of those with which that maker of marionette opera-books, Scribe, had conjured all Paris, and because in his music he did not fear contact with throbbing life, he commands our respect. His work shows a musical sincerity foreign to French composers generally, and he deserved a better fate than a sequence of failures ending with an early death.

Blaes (blās), (1) **Arnold Jos.,** Brussels, 1814—1892; clarinettist. (2) **M. Elisa,** Antwerp, 1820, wife of above; teacher.

Bla'grove, (1) **H. Gamble,** Nottingham, 1811—London, 1872; violinist. (2) **Richard Manning,** Nottingham, 1827—London, 1895; bro. of above; viola prof. R. A. M.

Blahag (blä'-häkh) (or **Blahak**), **Josef,** Raggendorf, Hungary, 1779—Vienna, 1846; tenor, conductor, and composer.

Blahet'ka (or **Piahet'ka**), **Marie-Léopoldine,** Guntramsdorf, near Vienna, 1811—Boulogne, 1887; pianist and dram. composer.

Blainville (blăṅ-vē'-yŭ), **Chas. H.,** near Tours, 1711—Paris, 1769; 'cellist, writer and composer.

Blake, (1) Rev. **Ed.,** b. Salisbury, d. 1765. (2) **Chas. Dupee,** b. Walpole, Mass., Sept. 13, 1847; pupil of J. C. D. Parker, J. K. Paine, etc.; organist Union Ch., Boston, and composer.

Blamont (blă-môṅ), **Fran. Colin de,** Versailles, 1690—1760; supt. of the King's music and composer.

Blanc (bläṅ), **Adolphe,** b. Manosque, Basses-Alpes, June 24, 1828; pupil Paris Cons. and of Halévy; composed 3 operas.

Blanchard (bläṅ-shăr), **H. L.,** Bordeaux, 1778—Paris, 1858; violinist and critic.

Blanckenburgh (blänk'-ĕn-boorkh), **Gerbrandt van,** organist at Gouda, 17th century. Vide BLANKENBURGH.

Blancks, Edw., English composer, 16th cent.

Bland (blänt), (1) **Maria Theresa** (née **Romanzini**), 1769—1838; pop. Italian singer in England; married an actor, Bland, and had two sons. (2) **Chas.**, tenor. (3) **James**, 1798—1861, bass.

Blangini (blän-jē'-nē), **Giu. Marco, M. Felice**, Turin, 1781—Paris, 1841; organist.

Blankenburg (blänk-ĕn-boorkh), (1) **Quirin van**, Gouda, Holland, 1654—The Hague, 1749; probably son of GERBRANDT VAN BLANCKENBURGH (q. v.); organist and writer. (2) **Chr. Fr. von**, Kolberg, Pomerania, 1744—Leipzig, 1796; Prussian officer and composer.

Blaramberg (blä'-räm-bĕrkh), **Paul I.**, b. Orenburg, Russia, Sept. 26, 1841; pupil of Balakirew; lawyer, then editor; composed succ. operas, "*Maria Tudor*" (St. Petersburg, 1882); "*The First Russian Comedian*"; "*Tuschinsky*" (Moscow, 1895).

Bläs. Vide BLAES.

Blasius (bläz'-yüs), **Mathieu Fr.**, Lauterburg, Alsatia, 1758—Versailles, 1829; cond. Op. Comique, Paris; composer.

Blassmann (bläs'-män), **Ad. Jos. M.**, Dresden, 1823—Bautzen, 1891; pianist, court-conductor and writer.

Blatt (blät), **Fz. Thaddäus**, Prague, 1793—(?); clarinettist and writer.

Blauwaert (blow'-vārt), **Emil**, St. Nicholas, Belgium, 1845—Brussels, 1891; barytone.

Blauvelt (blou-fĕlt), **Lillian**, b. Brooklyn, N. Y., 1870(?); soprano; studied Nat. Cons., N. Y., and in Paris; after years of success at home, toured Europe since 1900; decorated in Italy with the order of St. Cecilia; m. Royal Smith (1898 divorced); m. again 1901.

Blaze (blăz), (1) (Called **Castil-Blaze**) **Fran. H. Jos.**, Cavaillon Vaucluse, 1784—Paris, 1857; "The father of modern French musical criticism"; son and pupil of Henri Sebastian B.; wrote scathing "*L'Opéra en France*" (1820); was made critic on "*Journal des Débats*," where his articles were signed "*XXX*"; transl. libretti of German and Italian operas; composed 3 operas, several "pastiches," etc. (2) **H.**, Baron de Bury, Avignon, 1813—Paris, 1888; son of above, writer.

Bletzacher (blăt'-tsäkh-ĕr), **Jos.**, Schwoich, Tyrol, 1835—Hanover, 1895; bass.

Bleuer (bloi'-ĕr), **L.**, Buda-Pesth, 1863—Berlin, 1897; violinist; 1883-93, leader of Philh. orch., Berlin; 1894, of Philh. Club, Detroit (Michigan).

Blewitt, (1) **Jonathan**, London, 1782—1853; organist and director; son and pupil of (2) **Jonas**, organist and writer.

Blied (blēt), **Jacob**, Brühl-on-Rhine 1844—1884; teacher and composer

Blitheman, Wm., d. 1591; organist, etc., at Oxford.

Bloch (blôkh), **G.**, b. Breslau, Nov. 1847; pupil of Hainsch, J. Schubert, Taubert, and F. Geyer; teacher in Breslaur's Cons., Berlin; founded Opera Society, 1879; composer.

Blockx (blôx), **Jan.**, b. Antwerp, Jan. 25, 1851; pianist and composer; pupil, Flemish Mus. School; from 1886, teacher of harm. there; 1901 succeeded Bénoît, at Antwerp cons.; composed succ. operas, incl. "*Maître Martin*," etc.

Blodek (blôd-ĕk), (1) **P. Aug. L.**, Paris, 1784—1856; viola-player and dram. composer. (2) **Wm.**, Prague, 1834—1874; prof. and dram. composer.

Bloomfield-Zeisler (tsīs'-lĕr), **Fanny**, b. Bielitz, Austrian Silesia, July 16, 1866; pianist; at 2 was brought to Chicago, where she still lives; played in public at 10; was pupil of Ziehn and Karl Wolfsohn, and 1876–81 of Leschetizky; from 1883 has toured America with distinction; from 1893, Germany, Austria, England and France with great success.

Blow, John (Mus. Doc. Oxon.), Collingham, Nottinghamshire, 1648—Westminster (London), Oct. 1. 1708; organist Westminster Abbey, 1680; was superseded by Purcell, whom he in turn succeeded; he is buried in the Abbey; 1674, organist and (1699) composer to the Chapel Royal; beginning to compose as a boy, he achieved a vast amount of church-music.

Blum (bloom), **K. L.,** Berlin, 1786—July 2, 1844; actor, singer, poet, organist, 'cellist, cond., and composer; chamber-musician to the Prussian Ct., 1822; stage mgr.; prod. nearly 30 operas, ballets, songs, etc.; also vaudevilles, which he introduced to the German stage.

Blumenfeld (bloo'-mĕn-fĕlt), **F.,** b. Kovalevska, Russia, April 7, 1863; pianist, pupil of Th. Stein; took gold medal at St. Petersburg Cons.; composed "*Allegro de Concert*," with orchestra, etc.

Blumenthal (bloo'-mĕn-täl), (1) **Jos. von,** Brussels, 1782—Vienna, 1850; violinist and dram. composer. (2) **Jacob (Jacques),** b. Hamburg, Oct. 4, 1826; pupil of Grund, Bocklet, and Sechter (Vienna), and 1846 of Herz and Halévy; after 1848 in London; pianist to the Queen, and composer. (3) **Paul,** b. Steinau-on-Oder, Silesia, Aug. 13, 1843; pupil of R. A., Berlin, 1870; organist, Frankfort-on-Oder; from 1870, "R. mus. dir."; composed masses, motets, etc.

Blumner (bloom'-nĕr), (Dr.) **Martin,** Fürstenberg, Mecklenburg, Nov. 21, 1827—Berlin, Nov. 6, 1901; pupil of S. W. Dehn; 1876, cond. of Berlin Singakademie; titles "R. Musik-dir." and "Prof."; composed 2 oratorios, "*Abraham*" (1860), and "*Der Fall Jerusalems*" (1881); cantata *Columbus* (1853); *Te Deum*, etc.

Blüthner (blüt'-nĕr), **Julius Fd.,** b. Falkenhain, near Merseburg, March 11, 1824; piano-maker, Leipzig, from 1853.

Boccabadati (bôk-kä-bä-dä'-tē), **Luigia,** Parma—Turin, 1850; soprano.

Boccherini (bôk-kĕ-rē'-nē), **Luigi,** Lucca, Italy, Feb. 19, 1743—Madrid, May 28, 1805, 'cellist; toured with success; 1797, made chamber-composer to Friedrich Wilhelm II., of Prussia, in return for a dedication; after the king's death **B.**'s fortune left him, and he died in dire poverty. His prolific and often fascinatingly graceful compositions include 20 symphonies, an opera, an orchestral suite, a 'cello-concerto, 2 octets, 16 sextets, 125 string-quintets, 12 pf.-quintets, 18 quintets for strings and flute (or oboe), 91 string-quartets, 54 string-trios, 42 trios, sonatas and duets for vln., etc.; biog. by Picquot (Paris, 1851), and Schletternd (Leipzig).

Boch (bôkh), **Fz. de,** b. Potenstein, Bohemia, Feb. 14, 1808; 'cellist.

Boehkoltz-Falco'ni (bôkh'-kôlts), **Anna** (rightly **Bockholtz**), Frankfort, 1820—Paris, 1870; singer and composer.

Bochsa (bôkh'-sä), (1) **K.,** Bohemia—Paris, 1821; oboist; music-seller. (2) **Rob. Nic. Chas.,** Montmedy, Meuse, Aug. 9, 1789—Sydney, Australia, Jan. 6, 1856; son and pupil of above; composed a symphony at 9, an opera at 16; pupil of Fr. Beck harpist to Napoleon and to Louis XVIII.; he eloped with Sir Henry Bishop's wife, made tours in Europe and America, and finally to Australia; composed 9 French operas, prod. in Lyons (1804), and in Paris (1813–16); 4 ballets; an oratorio, etc.; wrote a standard method for harp.

Böckeler (bĕk'-ĕ-lĕr), **H.,** b. Cologne, July 11, 1836—1862; cond. at Aix-le-Chapelle; editor and composer.

Böckh (bĕkh), **Aug.,** Carlsruhe, 1785—Berlin, 1867; writer.

Bocklet (bôk'-lĕt), **K. M. von,** Prague, 1801—Vienna, 1881; violinist.

Bockmühl (bôk'-mül), **Robt. Emil,** Frankfort, 1820—1881; 'cellist.

Bockshorn (bôks'-hôrn) ("**Capricornus**"), **Samuel,** Germany, 1629—Stuttgart, 1669 (?); composer and conductor.

Bocquillon-Wilhem (bôk'-ē-yôṅ-vē-äṅ), **G. L.** Vide WILHEM.

Bode (bō'-dĕ). **Jn. Jos. Chp.,** Barum, Brunswick, 1730—Weimar, 1793; oboist, publisher and composer.

Bodenschatz (bō'-d'n-shäts), **Erhard,** Lichtenberg, Saxony, 1570—Gross-Osterhausen, near Querfurt, 1638; publisher.

Boedecker (bā'-dĕk-ĕr), **Louis,** Hamburg, 1845—1899; teacher, critic, and composer.

Boehm, Boehme. Vide BÖHM (E).

Boekelman (bā'-kĕl-män), **Bernardus,** b. Utrecht, Holland, 1838; pupil and son of **A. J. B.**; director, studied with Moscheles, Richter and Hauptmann, at Leipzig Cons.; von Bülow, Kiel, and Weitzmann, at Berlin; from 1866, lives in New York; founded and cond. (till 1888) the N. Y. Trio Club; 1883–97, mus. dir. Miss Porter's School, Farmington, Conn.; later pianist and teacher in New York; composed orch.-pcs., etc.; ed. an analytical edition of Bach's "*Well-tempered Clavichord*," in colours, etc.

Boëllmann (bwĕl'-män), **Léon,** Ensisheim, Alsatia, 1862—Paris, 1897; composer and teacher.

Boëly (bwĕl'-ē), **Alex. P. Fran.,** Versailles, 1785—Paris, 1858; pianist and composer.

Boers (boors), **Jos. Karel,** Nymwegen, Holland, 1812—Delft, 1896; cond. and writer.

Boesset (bwôs-sā), (1) **A.,** Sieur de Villedieu, ca. 1585—1673; intendant of music to Louis XIII. (2) **J. B.,** 1612—1685; son and successor of above; and in turn succeeded by his son. (3) **C. J. B.,** b. ca. 1636.

Boe'tius (or **Boethius**), **Ani'cius Man'lius Torqua'tus Severi'nus,** Rome ca. 475—executed 524 (?); eminent poet and writer on music.

Bohlmann (bōl'-män), **Th. H. Fr.,** b. Osterwieck am Harz, Germany, June 23, 1865; pianist; pupil of Dr. Stade, Barth, Klindworth, Tiersch, d'Albert, and Moszkowski; début Berlin, 1890; toured Germany; since 1890 pf.-prof. Cincinnati Cons. U. S. A.

Bohm (bōm), **K.,** b. Berlin, Sept. 11 1844; pupil of Löschhorn, Reissmann and Geyer; pianist and composer in Berlin.

Böhm (bām), (1) **G.,** Goldbach, Thuringia, 1661—Lüneburg, 1734; organist and clavichordist; composed important organ preludes and suites. (2) **Elizabeth Riga,** 1756—1797 soprano, m. the actor **B.** (3) **Theobald,** Münich, April 9, 1794—Nov. 15, 1881; inv. the "Böhm flute" (vide D. D.); flutist and composer for flute; "Hofmusikus," and player in royal orch. (4) **Jos.,** Pesth, 1795—Vienna, 1876; son and pupil of above violinist and prof. (5) **Heinrich,** b. Blassia, Bohemia, 1836; composed 35 operas in Bohemian. (6) **Jos.,** Kühnitz, Moravia, 1841—Vienna 1893; organist, cond. and director.

Böhme (bā'-mĕ), (1) **Jn. Aug.,** 1794; founder of pub. house at Hamburg. His son, (2) **Justus Eduard,** succeeded him in 1839; and his grandson, (3) **August Eduard,** in 1885. (4) **Aug. Julius Fd.,** Ganderheim, Brunswick, 1815—1883; conductor. (5) **Fz. Magnus,** Wellerstedt, near Weimar, 1827—Dresden, 1898; teacher, Dresden, later prof.; composer, writer and collector.

Böhmer (bā'-mĕr), **K. (Hermann Ehrfried),** The Hague, 1799—Berlin, 1884; dram. composer.

Bohn (bōn), **Emil,** b. Bielau, near Neisse, Jan. 14, 1839, organist, 1884, founded the Bohn Choral Society, giving historical concerts; lecturer, writer, critic and composer; R. Prof. of Music.

Böhner (bā'-nĕr), **Jn. L.,** Tôttelstedt, Gotha, 1787—near Gotha, 1860; composer; led a roving life of drunkenness and talent; said to be the original of Hofmann's "*Kreisler*" [vide SCHUMANN]; composed opera, etc.

Bohrer (bō'-rĕr), (1) **Anton,** Munich, 1783—Hanover, 1852; violinist composer for vln.: a co-member of the Bavarian Court-orch. and concert-giver with his brother, (2) **Max,** Münich, 1785—Stuttgart, 1867; 'cellist.

Boie (boi'-ĕ), (1) **John,** b. Altona, March 8, 1822; violinist. (2) **H.,** Altona, Sept. 16, 1825; bro. of above; violinist and dram. composer.

Boïeldieu (bō-ĕld-yŭ'), (1) **Fran. Adrien,** Rouen, Dec. 16 (not 15), 1775—Jarcy, near Grosbois, Oct. 8, 1834; son of secretary of Archp. Larochefoucauld and a milliner; apprenticed to the intemperate, brutal cathedral organist Broche, he ran away, at 12, and walked to Paris, but was brought back. He is not known to have had other teaching. At 18, he prod. succ. "*La fille coupable*" (Rouen, 1793); 1795, "*Rosalie et Myrza,*" text of both by his father. Discouraged in a planned Cons. at Rouen, he again walked to Paris, and subsisted as teacher and piano-tuner to Erard. The tenor Garat sang his still pop. songs, in public, and won him a publisher. 1796, "*La Dot de Suzette,*" in one act, was prod. with succ. (Opéra-Com.); 1797, "*La famille Suisse*" (ran 30 nights at the Th. Feydeau); 1798, he pub. sonatas, and a pf.-concerto, etc.; 1800, prof. of piano, Paris Cons. "*Zoraime et Zulnare*" (1798), "*Beniowski,*" and "*Le Calife de Bagdad*" (1800) were succ. and ended his first period, one of light gracefulness. He now studied cpt. seriously, probably with Cherubini, who had criticised him. After 3 years' silence, he reappeared with enlarged powers, succ. in "*Ma Tante Aurore*" (Th. Feydeau, 1803). In 1802 he m. Clotilde Mafleuroy, a ballet-dancer; 1803, he went to St. Petersburg, partially perhaps (but not surely) because of domestic unhappiness, and became cond. of the Imperial Opera, writing by contract 3 operas annually, and a number of marches. He returned to Paris, 1811; had immense succ., particularly with "*Jean de Paris,*" 1812; 1817 prof. of comp. at the Cons. and member of Institut; 1821, Chevalier of the Legion of Honour; 1818, "*Le Petit Chaperon rouge*" was succ., followed, after 7 years' silence, by "*La Dame Blanche,*" his masterpiece. His last opera, "*Les Deux Nuits*" (1829), failed. His wife d. 1825, and 1827 he m. Mlle. Phillis, a singer, who was a devoted wife. The poverty of their last years was relieved by Thiers, minister of Louis Philippe, who made him an annuity of 6,000 francs. He died at his country-home, of pulmonary trouble. **B.**'s work has great vivacity and vitality combined with musical sweetness, and rhythm without jingle. His large gifts in the construction of ensembles are seen in the septet and chorus at the end of the 2d act of "*La Dame Blanche,*" which up to 1875 had been performed 1340 times at the same theatre; its libretto is a combination of 2 of Scott's novels "The Monastery" and "Guy Mannering." He collaborated with Cherubini in "*La Prisonnière*" (1799); with Méhul, Kreutzer, and others, in "*Le Baiser et la Quittance*" (1802); with Cherubini, Catel, and Niccolò Isouard, in "*Bayard à Mézières*"; with Kreutzer in "*Henri IV. en Voyage*" (1814); with Mme. Gail, in *Angela* (1814); with Hérold in "*Charles de France*"; with Cherubini, Berton, and others, in "*La Cour des Fées*" (1821) and "*Pharamond*"; with Auber, in "*Les Trois Genres*"; with Berton, and others, in "*La Marquise de Brinvilliers.*" Biog. by A. Pougin, 1875. (2) **Adrien L. V.,** b. Paris, 1816—near Paris. 1883; son and pupil of above; dram. composer.

Boisdeffre (bwä-dĕfr), **Chas. H. René de,** b. Vesoul (Haute-Savoie), 1838; Chev. of Legion of Honour; composer of religious and chamber music, the latter taking Chartier prize, 1883; lives in Paris.

Boise (bois), **Otis Bardwell,** b. Oberlin

Ohio, Aug. 13, 1845; organist; 1861 pupil of Hauptmann, Richter, Moscheles, etc., Leipzig; 1864, of Kullak, at Berlin; 1864–70 organist and teacher in Cleveland; 1870–76, in New York; 1876–78, spent in Europe; for some years prominent in Berlin as a teacher; 1901, settled in Baltimore; composed symphonies, overtures, pf.-concertos, etc., wrote "*Music and Its Masters*" (1902), etc.

Boisselot (bwäs-lō), (1) **J. Louis,** Montpellier, 1785—Marseilles, 1847; piano-maker at Marseilles; his eldest son, (2) **Louis** (1809—1850), was the manager. His grandson, (3) **François,** is the present proprietor. (4) **Xavier,** Montpellier, 1811—Marseilles, 1893; second son of above; composer.

Boïto (bō-ē′-tō), **Arrigo,** b. Padua, Feb. 24, 1842; poet, soldier, novelist, editor, essayist, librettist, and composer; son of an Italian painter and a Polish woman. Pupil, 1853–62, of Milan Cons., almost dismissed for mus. incompetence (cf. VERDI); composed 2 cantatas, "*Il 4 di Giugno*" (1860), and "*Le Sorelle d'Italia*" (1862), in collab. with Faccio; they met with such great succ. that the Govt. gave F. and **B.** funds for 2 years in Paris and Germany. **B.** had already taken up Goethe's "*Faust*," long before Gounod, at the suggestion of his bro. Camillo, an eminent architect. **B.** brought back from Germany a passion for Beethoven, then little heeded in Italy. 1867 at Paris, as journalist; then Poland, where he sketched out text and music of "*Mefistofeles*," which was prod. at Milan, 1868 (*La Scala*), after 52 rehearsals, and with great hopes; but it was then in a rather shapeless state, and Gounod's "*Faust*" having meanwhile been prod. at Milan with succ., **B.**'s work was hissed by some, and having provoked riots and duels was withdrawn by order of the police. It was remodelled with more attention to stage requirements and prod. with great succ. at Bologna, Oct. 4, 1875. An earlier opera, "*Ero e Leandro*," was never prod., **B.** lending his own libretto to Bottesini, and later to Mancinelli. Other libretti of his are, Ponchielli's "*Gioconda*," Verdi's "*Otello*" and "*Falstaff*," Faccio's "*Amleto*" and Coronaro's "*Un Tramonto.*" Two operas diligently prepared but still refused to the public are "*Nerone*" and "*Orestiade.*" He has translated 2 of Wagner's libretti into Italian, and writes often under the pseud. "**Tobios Gorria.**" The King made him "Cavaliere," and "Commendatore"; 1892, Inspector Gen. of Technical Instruction in the Italian Cons. and Lyceums; 1895 Chevalier of the Legion of Honour. He lives in Milan.

Bolck (bôlk), **Oskar,** Hohenstein, 1837—Bremen, 1888; dram. composer.

Bol′la, ——, Italian prima buffa soprano; last of 18th century.

Bolsetti (bôl-sĕt′-tē), 1789; buffo; with his wife played principal rôles in comic operas, London.

Bolte (bôl′-tĕ), **Jns.,** contemporary German writer.

Bomtempo (bōm-tām′-pō), **João Domingos,** Lisbon, 1775—1842; pianist, director and writer.

Bona (bō′-nä), **Giov.,** Mondovi, 1609—Rome, 1674; cardinal and composer.

Bonawitz (bō′-nä-vēts) (or **Bonewitz**), **Jn. H.,** b. Durkheim-on-Rhine, Dec. 4, 1839; pupil Liège Cons. till 1852, then brought to America; 1872–73 cond. "Popular Symphony Concerts," New York; 1873, toured U. S.; prod. 2 operas in Philadelphia; 1876, ret. to Europe; lives in Vienna and London.

Bond, Hugh, d. England, 1792; organist.

Bönicke (bā′-nĭ-kĕ), **Hermann,** Endorf, 1821—Hermannstadt, Transylvania, 1879; conductor, composer and writer.

Boniventi (bō-nĭ-vĕn′-tē) (or **Boneventi**), **Gius,** b. Venice, ca. 1660; conductor and dram. composer.

Bonnet (bŭn-nā), (1) **Jacques,** Paris, 1644—1724; writer. (2) **J. Bap.,** b. Montauban, 1763; organist and composer.

Bonno (bôn'-nō) (or **Bono**), **Jos.,** Vienna, 1710—1788; court-cond. and dram. composer.

Bonomet'ti, Giov. Bat., Italian composer; pub. motets, Venice, 1615. Vide BUONAMENTE.

Bononcini (bō-nôn-chē'-nē), (1) **Giov. M.,** Modena, 1640—Nov. 19, 1678; conductor, composer and writer of Bologna. (2) Who usually wrote it **Buononcini** (boo-ō-nôn-chē'-nē), **Giov. Bat.,** Modena, 1660—Venice (?), 1750 (?); son and pupil of above; studied with Colonna and Buoni ('cello), at Bologna; 1685–91, pub. 7 vols. masses and instr. mus.; in 1690, court 'cellist of Vienna; 1694, Rome, prod. 2 operas "*Tullo Ostilio*" and "*Serse*"; 1699–1701 prod. 2 operas at Vienna; 1703–5, at Berlin as court-composer; prod. "*Polifemo*" (1703); ret. to Vienna, where 6 new operas were prod. In 1716, invited to London as cond. and composer for the new King's Theatre, and to rival Händel; this provoked a famous and bitter war with some success for **B.,** who prod. 8 operas, 1702–27; but in 1731 he was caught in a plagiarism from A. Lotti (a crime of which Händel was by no means guiltless himself); 1733 an alchemist swindled him from affluence to bankruptcy. Later he appeared in Paris and prod. a motet for the "Chapelle royale," playing the 'cello-accomp. before the King; 1737 his opera "*Alessandro in Sidone*," and an oratorio, "*Ezechia*," were prod. in Vienna; 1748, he was called to Vienna to write peace-festival music and later went to Venice as theatre-composer, a post retained at least till he was 90. (3) **Marco An.,** Modena, 1675 (?)—1726; bro. of above; court-cond. there; prod. 11 operas highly rated by Padre Martini; also composed an oratorio.

Bonporti (bôn-pôr'-tē), **F. A.,** Trient, ca. 1660; Imperial Counsellor and composer.

Bontempi (bôn-tĕm'-pē) (surnamed **Angelini**), **Giov. Andrea,** Perugia, ca. 1624—Bruso, near Perugia, 1705, dram. composer and writer.

Bonvin (bôñ-văñ), **L.,** b. Siders, Switzerland, Feb. 17, 1850; mainly self-taught; studied medicine, Vienna; entered Jesuit novitiate in Holland; became organist and choirmaster; from 1887, mus. dir. Canisius College, Buffalo, N. Y.; pub. 3 masses, etc.

Boom (bōm), (1) **Jan. E. G. van** (Senior), b. Rotterdam, April 17, 1783; flutist and composer for flute. (2) **Jan. (Jns.) van,** Utrecht, 1807—Stockholm, 1872; son of above; pianist, professor and dram. composer. (3) **Hermann M. van,** Utrecht, 1809—1883; son and pupil of (1); flutist.

Boorn (bōrn), **Eduard van den,** 1831—Liège, 1898; pianist and critic.

Boo'sey, Thos. (1825), founded the London pub. house of Boosey & Co.

Boott, Francis, b. Boston, Mass., June 21, 1813; pupil of L. Picchianti, in Florence; lived in Cambridge, Mass.; composed under pseud. "Telford."

Bord (bôr), **Antoine,** Toulouse, 1814—Paris, 1888; pf. maker and inventor.

Bordese (bôr-dā'-zĕ), **Luigi,** Naples, 1815—Paris, 1886; singing teacher and dram. composer.

Bordier (bôrd-yā), (1) **L. Chas.,** Paris, 1700—1764; abbé, conductor, composer and writer. (2) **Jules,** 1846 (?)—Paris, 1896; dram. composer.

Bordogni (bôr-dōn'-yē), **Giulio Marco,** Gazzaniga, Bergamo, 1788—Paris, July 31, 1856; distinguished tenor and singing teacher; prof. Paris Cons.; pub. standard "*Vocalises*."

Bordo'ni, Faustina. Vide HASSE, FAUSTINA.

Borghi (bôr'-gē), **Luigi,** Italian violinist, came to London, ca. 1780; pub symphonies, excellent music for vln., etc.

Borghi-Mamo (mä′-mō), (1) **Adelaide,** Bologna, 1829—1901; mezzo-soprano; début, 1846, at Urbino, where she was engaged; then in Vienna and Paris; later lived in Florence; her daughter (2) **Erminia,** soprano; début 1875, Bologna; sang in Italy and Paris.

Borjon (bôr-zhôṅ), **C. E.,** 1633—Paris, 1691; musette-virtuoso and composer.

Borodin (bō′-rō-dēn), **Alex. Porphyrjevitch,** St. Petersburg, Nov. 12, 1834—Feb. 27 (28?), 1887; composer of the neo-Russian school; Prof. at the St. P. medico-surg. Institute; Counsellor of State; Knight; pres. of Mus. Soc. of Amateurs; at Balakirev's suggestion studied music; composed opera, "*Prince Igor*" (finished after his death by Rimsky-Korsakov, and prod. succ. 1891); 3 symphonies, symphonic poem; scherzo for orch., 2 string-quartets, pf. pcs., etc.; biog. by A. Habets, in English, London, 1895.

Boroni (bō-rō′-nē) (or **Buroni**), **A.,** Rome, 1738—1797; court-conductor.

Bortnianski (bôrt-nyän′-shkĭ) (or **Bartñansky**), **Dimitry Stefanovitch,** Gluchov, Ukraine, 1752—St. Petersburg, Sept. 28 (Oct. 9), 1825; choir dir. and dram. composer, called "the Russian Palestrina;" pupil of Galuppi, under patronage of Empress Catherine, 1779–96 dir. of her choir; then of her orchestra.

Bor′wick, Leonard, b. Walthamstow, Essex, Engl., 1868; London pianist; pupil H. R. Bird, and Clara Schumann, B. Scholtz, and Ivan Knorr at Frankfort Cons.; début, at London Philh. Concert, 1890; toured Germany, 1895–96.

Bos (bōs), **Coenraad V.,** b. Leiden, Dec. 7, 1875; studied Amsterdam Cons.; played in Berlin, a member of the "Dutch Trio" with J. M. van Veen and J. van Lier.

Boschi (bôs′-kē), (1) **Gius,** celebrated basso, 18th cent.; his wife was (2) **Franceska Vanini,** contralto.

Bösendorfer (bā′-zĕn-dôrf-ĕr), firm of Vienna pf.-makers founded by (1) **Ignaz B.,** Vienna, 1795—1859, later managed by his son (2) **Ludwig,** b. Vienna, 1835.

Bosio (bō′-zĭ-ō), **Angiolina,** Turin, 1830—St. Petersburg, 1859; mezzo-soprano.

Bos′si (bôs′-sē), (1) **Pietro B.,** Morbegno, 1834—1896; organist. (2) **Marco Enrico,** b. Salo, Brescia, Italy, April 25, 1861; son and pupil of above, 1881–91, conductor and organist at Como Cath.; then till 1895, prof. of org. and harm. Naples; since 1896, dir. and prof. Liceo Benedetto Marcello, Venice; member of the permanent govt. commission for musical art, Chevalier of the Italian Crown and of the Spanish order of Isabella la Catolica, composed 2 1-act operas, "*Paquita*" and "*Il Veggente*"; 4-act melodrama "*L'Angelo Della Notte*" (Como); symph. poem "*Il Cieco*" (1897), with tenor solo, and chorus; "*Westminster Abbey*," *Inno di Gloria*, for chorus and organ, Requiem Masses, etc.; wrote important "*Metodo di Studio per l'Organo moderno*," with G. Tebaldini (Milan, 1893).

Bote und Bock (bō′-tĕ oont bôk), firm of mus. pubs., Berlin, est. 1838 by Eduard Bote and Gustav Bock. (2) **Hugo Bock,** present head.

Bötel (bā′-tĕl), **H.,** b. Hamburg, May, 1858; tenor, as cab-driver was "discovered" by Pollini; now leading lyric tenor, Hamburg City Theatre.

Botgorschek (bôt-gôr′-shĕk), **Fz.,** Vienna, 1812—The Hague, 1882; teacher, flutist, and composer.

Bott (bôt), **Jean Jos.,** Cassel, March 9, 1826—New York, April 30, 1895; violinist; son and pupil of a court-musician; 1852, court-conductor; 1878 pensioned; 1885 came to New York; composed 2 operas, etc.

Bottée, de Toulmon (dŭ toomôṅ bôt-tā′), **Aug.,** Paris, 1797—1850; 'cellist and writer.

Bottesini (bôt-tĕ-sē'-nē), **Giov.**, Crema, Lombardy, 1823—Parma, 1889, double-bass virtuoso, conductor and dram. composer.

Bot'tomley, Jos., b. Halifax, Yorkshire, 1786; organist, violinist and writer.

Bottrigari (bôt-trē-gä'-rē), **Ercole**, Bologna, Aug. 1531—S. Alberto, Sept. 30, 1612; wrote 3 learned theoretical treatises, each called by the name of a friend (a) Patrizio (b) Desiderio, and (c) Melone.

Boucher (boo-shā), **Alex J.**, Paris April 11, 1778—Dec. 29, 1861, vln.-virtuoso; a charlatan but amazing in technic; played before the court at 6; composed vln.-concertos; his wife was a clever harpist, also eccentric, playing duets with one hand on harp and one on a piano.

Bouichère (bwē-shăr), **Émile**, 1860 (?)—Paris, Sept. 4, 1895; pupil of G. Lefèvre's Acad., est. a vocal acad. 1892; composed valuable sacred and chamber music.

Boulanger (boo-län-zhā), (1) **Marie Julie** (née **Halliger**), 1786—1850, dram. singer. (2) **Henri Alex. André Ernest**, b. Paris, Dec. 16, 1815. Son of above. Pupil of Lesueur and Halévy at the Cons., taking Grand Prix de Rome, 1835; prof. there 1871. Composed many operettas for Opéra Comique. Legion of Honour, 1868.

Bourgault-Ducoudray (boor-gō-dü-koo-drĕ), **Louis-Albert**, b. Nantes, Feb. 2, 1840. Pupil of Thomas at Paris Cons., taking Grand Prix de Rome, 1862, prof. of mus. hist. at the Cons. 1878; wounded as volunteer at siege of Paris; later visited Greece and wrote on Oriental music.

Bourgeois (boor'-zhwä), (1) **Loys** (**Louis**), Paris. ca. 1510—?; disciple of Calvin, 1545–57, Geneva; one of the first to harmonise the French melodies; wrote "*Le droict chemin de musique*," proposing the naming the tones after solmisation-syllables, a system since prevalent in France. (2) **Louis Thomas**, Fontaine l'Évêque, 1676—Paris, 1750; tenor and composer; d. in poverty.

Bourges (boorzh), (1) **Clémentine de**, d. 1561; notable woman-composer. (2) **J. Maurice**, Bordeaux, 1812—Paris, 1881; critic and dram. composer.

Bousqué (boos-kā), **G.**, Perpignan, 1818—St. Cloud, 1854; conductor at the Paris Opéra (1847); critic and dram. composer.

Bovéry (bō-vā-rē), **Jules** (rightly **Bovy** (bō'vē), **A. Nic. Jos.**), Liège, 1808—Paris, 1868; self-taught violinist, conductor and dram. composer.

Bovicelli (bō-vĭ-chĕl'-lē), **Giov. Bat.**, b. Assisi; writer at Milan, 1594.

Bovy (bō'-vē), (1) **Chas. Sml.** (known under pseud **Lysberg**), Lysberg, near Geneva, 1321—Geneva, 1873; composer. (2) Vide BOVERY.

Bow'ley, R. K., London, 1813—1870, conductor and composer.

Bow'man, Ed. Morris, b. Barnard Vt., July 18, 1848; pupil Wm. Mason, and J. P. Morgan, at New York 1866; 1867–70, organist St. Louis Mo., studied in Berlin and Paris, 1873, 1874, St. Louis, 1881 studied under Bridge, Macfarren, Turpin, and Guilmant; was the first American to pass the examination of the London R. Coll. for Organists; 1884, one of the founders of Amer. Coll. of Musicians; organist, Brooklyn, N. Y., 1891–95, prof. of music Vassar Coll.; 1895 founded the "Temple Choir," Brooklyn (200 voices); cond. also the Newark Harmonic Soc. and the Cecilian Choir.

Boyce (bois), **Wm.**, London, 1710—Kensington, 1779; organist and composer.

Boyer (bwä-yā) (**L. Jos. Victor**), **Georges**, b. Paris, July 21, 1850, won Prix Rossini, with libretto of "*Hérode*" (vide CHAUMET), wrote libretti for "*Le Portrait de Manon*" (Massenet), etc.

Brad bury, Wm. Batchelder, York Me., 1816—Montclair, N. J., 1868, teacher, conductor, piano-maker, and editor.

Brade (brä'-dĕ), **Wm.,** b. England, lived and died at Frankfort, 1647, player of the viol., etc.

Bradsky (brät'-shkē), **Wenzel Th.,** Rakovnik, Bohemia, 1833—1881; dram. composer.

Braga (brä'-gä), **Gaetano,** b. Giulianova, Abruzzi, June 9, 1829; 'cellist, pupil of C. Gaetano (1841–52); lived at Florence, Vienna, Paris, and London and toured Europe; dram. composer; also wrote "*Metodo di Violoncello.*"

Braham (rightly **Abraham**), **J.,** b. London, 1774—Feb. 17, 1856; noted tenor; compass 3 octaves; composed pop. ballads.

Brähmig (brā'-mĭkh), **Julius Bd.,** Hirschfeld (Merseburg), 1882—Detmold, 1872; teacher and writer.

Brahms (bräms), **Jns.,** Hamburg, May 7, 1833—Vienna, April 3, 1897; son and pupil of a double-bass player in the Hamburg City Theatre, later studied with Marxsen of Altona; début Hamburg, at 14, playing his own variations on a folk-song; 1853, toured with Remenyi. Joachim heard him and sent him to Schumann, at Düsseldorf. Schumann, with characteristic openness of mind and enthusiasm, pub. an article in the *Neue Zeitschrift für Musik*, greeting **B.** as the new Messiah of music, a welcome that was a mixture of blessing and bane, embarrassing the young **Brahms** with a mission that was a white elephant on his hands; for he forsook the romanticism which Schumann, and later Liszt expected of him, and took up a determined classicism in the matter of form, in which, however, he made many modifications to suit his enormous intellectuality and technical resource. This early welcome also gave him over to be bandied between believers like Hanslick who were frantic to find an opponent to the progress of Wagner, and sceptics who would not have him praised for any quality. Schumann's advocacy did not save **B.**'s publication and concert performance of his 3 pf.-sonatas and 3 books of songs from failure. After serving for a time as cond. to the Prince of Lippe-Detmold, he retired for study to Hamburg, 1858–62. 1862 Vienna; 1863–64 cond. of the *Singakademie* there; 1864–69 Hamburg, Zurich, Baden-Baden, etc., and made tours with Stockhausen; 1869, Vienna, which was afterward his head-quarters. In 1871–74, cond. "Gesellschaft der Musikfreunde." In 1877 Cambridge University offered him the degree of Mus. Doc., which offer he ignored, accepting, 1881, Dr. phil. from Breslau and writing in acknowledgment the "*Akademische Festouvertüre*;" 1886, a knight of the Prussian Ordre pour le Mérite, with voting privilege, and a member of the Berlin Acad. of Arts. 1889 presented with the freedom of Hamburg. His "*German Requiem*," op. 45 (the first 3 choruses given in Vienna, 1867), was given complete in the Bremen cathedral, April, 1868, and established him on a peak where he has since remained while the storms of debate rage below him. He wrote in almost every form but opera (he had considered that at one time) but admitted he "knew nothing about the theatre." He valued Wagner's scores, and owned several Wagner autographs; Wagner, however, said "Brahms is a composer whose importance lies in not wishing to create any striking effect." His first symphony, on which he had spent 10 years, made a sensation when prod. 1876. His vln.-concerto when first shown to Joachim was so impossible to the vln. that J. laughed at it till tears poured down his cheeks; he is said to have materially assisted in its revision. **Brahms** was a brilliant pianist in his youth; in his 20th year, at a concert with Remenyi, the piano was discovered to be a semitone below concert-pitch, **B.,** playing without notes, transposed the accompaniment to Beethoven's "*Kreutzer*" *sonata*, a semitone higher throughout. [Beethoven similarly transposed his own concerto in C to C♯ at a rehearsal.] Biog. by H. Deiters (Leipzig, 1880, Part II., 1898, in Engl., London, 1888); B. Vogel (Leipzig); Widmann (Berlin, 1898); A. Dietrich (Leipzig, 1898).

Compositions (exclusive of Songs for one voice with pf.). For orch. Symphonies, Op. 68, in C minor, Op. 73, D, op. 90, F, op. 98, E minor; overtures, op. 80, *Akademische Festovertüre;* op. 81, *Pragische Ouvertüre;* op. 11—16, serenades; op. 56, variations on a theme of Haydn's. Chamber Music. Op. 8, trio for pf., vln., 'cello; 18, 36, sextet for strings; 40, trios, pf., vln., horn; 114, pf., clar. and 'cello; 51, two string-quartets; 67, string-quartet; 88, 111, string-quintet; 115, quintet for clar. and strings.

For Piano, op. 1, 2 and 5, sonatas. 4, scherzo; 9, variations on a theme by Schumann; 10, four ballads; 15, 83, concertos; 21, 35, variations; 24, variations and fugue on theme by Händel; op. 76, 8 pcs.; 79, 2 Rhapsodies; 116, Fantasien; 117, 3 Intermezzi; 118, 6 Clavierstücke (3 Intermezzi, Ballades, Romanze); 119, 4 Clavierstücke (3 Intermezzi, Rhapsodie;—unnumbered—Gluck's gavotte and 2 studies). For piano, 4 hands, op. 23, variations on a theme by Schumann; 34, sonata arr. from op. 34; 39, 16 waltzes; op. 25, 26, 60, pf.-quartets; 34, pf.-quintet; 87, 101, pf.-trios. For piano and 'cello, op. 38, and 99; sonatas; for vln., 77, concerto; 78, 100—108, sonatas pf. and vln; for vln. and 'cello, op. 102, concerto; for clarinet (or viola) and pf., op. 120, 2 sonatas; for organ, Prelude and fugue, and fugue (unnumbered). For voices, op. 50, "*Rinaldo*" cantata (Goethe); 63, Rhapsodie (from Goethe's "*Harzreise*"), for alto solo, male chor. and orch.; 54, "*Schicksalslied*" (Song of Destiny), for chor. and orch., 55, "*Triumphlied*" (Revelations, chap. XIX.), for 8-part chor. and orch.; 82, "*Nänie*" (Schiller), for chor. and orch.; 89, "*Gesang der Parzen*" (Goethe), for 6-part chor. and orch., op. 12, "*Ave Maria*," female chor. with orch. (or org.); 13, funeral hymn, 109, Deutsche Fest-und Gedenkspruche, for double chorus, also numerous works for choruses of all sorts accompanied or a cappella. **Brahms'** songs are generally admired even by those opposed to him; they are very numerous and are pub. in sets, op. 121 being his last published work.

Johannes Brahms.

By James Huneker.

SCHUMANN, in his much-discussed article "New Paths," called Brahms the true successor to Beethoven. His prediction was verified. To-day Johannes Brahms stands for the ultra-classic in symphonic music, though singularly enough he is really a hardy romanticist, who has widened and deepened the symphonic form. The career of Brahms compared to Wagner's was a quiet, scholarly, uneventful one. A severe student and self-critic, he made his way slowly, for the Wagner furor was at hand, and the modest writer or chamber-music, of songs and symphonies, was completely eclipsed by the glory of his so-called rival ¶

was Von Bülow's audacious epigram, "The three B's,—Bach, Beethoven, and Brahms," that drew down upon the head of the innocent composer the ire of the Wagner camp. As a matter of record Brahms never posed as an opponent, much less as a rival of the Bayreuth hero; indeed he was an admirer, and knew his scores as only he could know a score—absolutely. But he was not in the least affected by Wagner—how could he be, working as he did in such a totally different *genre?* This *genre*, however, was not the out-worked vein it was so contemptuously christened by the new men. To-day Brahms is a modern among the moderns—indeed his has also been called the music of the future. ¶ To old forms like the symphony, to the smaller forms, he has brought an abounding invention, a vitality in execution, and a musical intellect the most profound since Beethoven's. To the complex symphonic structure of Beethoven he had superadded a polyphony almost Bachian in its mastery of intricate voicing and the weaving of a marvellous contrapuntal web. The dignity of his themes, the depth and sweetness of his *cantitena*, the massiveness of his musical architecture—he is in music the born builder—combined with a fecund fantasy, a grim but elastic humour, and no little susceptibility, mark Brahms as one of the elect, a master among masters. His control of the orchestra is absolute in its eloquence, though he is no painter, no seeker after the unique word, the only colour. ¶ He has been reproached for a colour monotone by those critics who are easily moved by brilliant and showy externals. But that reproach falls to earth when the adaptability of the garb to the musical idea is discovered. Brahms never erred in this matter; his taste was impeccable. ¶ He had a message and he delivered it in tones that befitted its weight, its importance. He is a symphonist primarily; his themes as if carven from granite are symphonic and not dramatic themes, and in his development of them he is second only to Beethoven. A philosopher, he views his subject from every possible side, and the result is an edifice of tone comparable to a Gothic Cathedral. In his songs he is the sweet-voiced, the tender German lyrist, deep in feeling, capricious, noble and moving as Schumann or Schubert. He will rank with these song writers. In chamber-music, in the amiable conjunction of piano and strings, trios, quartettes, quintettes, horn-trio and two clarinet-quintettes, Brahms is supreme. He has written a sterling violin-concerto dedicated to Joachim and played first by him. His two piano-concertos in D minor and B flat major, introduced here by Rafael Joseffy, are masterpieces; though pianists complain of the dearth of display passages, they are sincere in feeling and perfect concertos in the balance of the solo instrument with the orchestra. ¶ The Brahms solo piano-music is a new and independent literature. He wrote three sonatas; of these the last is the most popular; its andante and scherzo are beautiful specimens of piano-writing.

The solo scherzo in E flat minor, opus 4, was a great favourite with Liszt who saw in it trace of Chopin. The little pieces written during the closing years of the composer's life are exquisite and poetic gems, conceived by a poet, executed with all the dainty cunning of a lapidary. These miniatures are Brahms in his most genial mood. The forger of thunderbolts was now resting and plotting lovely little gardens of fragrant flowers. ¶ His extraordinary technical invention is nowhere better evidenced than in his Paganini variations for the piano, the Ultima Thule of pianists. These variations are paralleled in his St. Anthony variations for orchestra, a noble disapproval of the assertion that Brahms had no intimate feeling for the orchestra. His *German Requiem* written in 1868 is tremendous in its scope and elemental power. It is the apotheosis of a nation's grief. ¶ He was not uniformly successful—little wonder, for his published works number 130. But if this Titian stumbled, was intermittent in his inspiration, the main body of his work stands out marmoreal, of overwhelming grandeur, truly German, and withal, sounding the big note as no one has sounded it in music since Beethoven.

Brah-Müller (brä-mül'-lĕr) (rightly **Müller), K. Fr. Gv.,** Kritschen, Silesia, 1839—Berlin, 1878; 1867, dramatic composer.

Brambach (bräm'-bäkh), (1) **Kaspar Jos.,** b. Bonn, July 14, 1833; pupil in Comp. of A. zur Nieden, then of Cologne Cons.; won Mozart scholarship, and studied under Fd. Hiller, Frankfort; 1858–61, teacher Cologne Cons.; 1861–69, dir. at Bonn, where he composed important secular cantatas; also an opera "*Ariadne*"; concert-overture "*Tasso*"; pf.-concerto, etc. (2) **Wm.,** b. Bonn, Dec. 17, 1841; since 1872, librarian Carlsruhe; writer.

Brambilla (bräm-bēl'-lä), (1) **Paolo,** Milan, 1786—(?); dram. composer. (2) **Marietta,** Cassano D'Adda, 1807—Milan, 1875; singer, teacher, and composer; contralto and eldest of five singers. (3) **Teresa,** Cassano d'Adda, 1813—Milan, 1895; sister of above, soprano; she created "Gilda" in "*Rigoletto*," 1851.

Branca (brän'-kä), **Guglielmo,** b. Bologna, April 13, 1849; pupil of A. Busi, Bologna Cons.; composed succ. operas "*La Catalana*" (Florence, 1876); "*Hermosa*" (Florence, 1883), and "*La Figlia di Jorio*" (Cremona, 1897).

Brancaccio (brän-kät'-chō), **A.,** Naples, 1813—1846; dram. composer.

Brandeis (brän'-dīs), **Fr.,** Vienna, 1835—New York, 1899; toured the U. S., then lived in N. Y., later Brooklyn, as organist and prolific composer.

Brandenburg (brän'-dĕn-boorkh), **Fd.,** b. Erfurt—d. Rudolstadt, 1850; violinist and dram. composer.

Brandes (brän'-dĕs), **Emma,** b. near Schwerin, Jan. 20, 1854; pianist, pupil of Aloys Schmitt and Goltermann; m. Prof. Engelmann, Utrecht.

Brandl (bränt'-'l), (1) **Jn.,** Kloster, Rohr, near Ratisbon, 1760—Carlsruhe, 1837; dir. and dram. composer. (2) **Jn.,** composer of operettas, living in Vienna; has prod. 15 or 20 pop. works since 1869.

Brandstetter. Vide GARBRECHT.

Brandt (bränt), **Marianne** (rightly **Marie Bischof**), b. Vienna, Sept. 12, 1842; dram. contralto; pupil Fra Marschner and of Viardot-Garcia

1868–86 at Berlin Ct. Opera; created "Kundry" in *Parsifal* at Bayreuth, 1882; 1886 sang in New York.

Brandt-Buys (bränt-bois), (1) **Cornelius Alex.**, b. Zalt-Bommel, April 3, 1812; from 1840 lived in Deventer as organist and cond. His sons are (2) **Marius Adrianus** (b. 1840); (3) **L. F.** (1847), organist and conductor at Rotterdam; (4) **H.** (1851), conductor at Amsterdam and dram. composer.

Brandus, Dufour et Cie, Paris firm of mus.-pubs. founded 1834, by **M. Schlesinger**, and bought in 1840 by the brothers **Louis** (d. 1837) and **Gemmy B.** (d. 1873).

Brant (bränt), **Jobst** (or **Jodocus**) **vom**, Junior, 16th cent. captain and gov. of Liebenstein; cptist.

Brassin (bräs-sän), (1) **Louis**, Aix-la-Chapelle, 1840—St. Petersburg, 1884; pianist. (2) **Ld.**, Strassburg, 1843—Constantinople, 1890; bro. and pupil of above; pianist. (3) **Gerhard**, b. Aix-la-Chapelle, June 10, 1844; leader; teacher at Stern Cons., Berlin; 1875–80, cond. of *Tonkünstlerverein* in Breslau; since then, St. Petersburg.

Bratsch (brätsh), **Jn. G.**, Zell, 1817—Aschaffenburg, 1887; director.

Brauer (brow'-ĕr), **Max**, b. Mannheim, May 9, 1855; pupil of V. Lachner, Hilier, Jensen and De Lange; from 1880–88, dir. Kaiserslautern; since 1888, dir. court-church at Carlsruhe; prod. "*Der Lotse*," succ. 1-act opera, Carlsruhe, 1885.

Brebos, Gilles. Vide GILLES.

Bree (brā) (**Jn. Bernardus**), **J. Bernard van**, Amsterdam, 1801—1857; violinist; 1840, founded the "Cecilia."

Breidenstein (brī'-dĕn-shtīn), **H. K.**, Steinau, Hesse, 1796—Bonn, 1876; dir., composer and writer.

Breitkopf und Härtel (brīt'-kôpf oont hĕrt'-l), mus.-publishers, founded (as a printing-office) 1719 by **B. C. Breitkopf**; Klausthal, Harz, 1695—1777. His son, **J. G. Immanuel Breitkopf** (1719—1794), succeeded and revived Petrucci's invention of movable types and took up music printing. 1795, **Gottfr. Chr. Härtel** (Schneeberg, 1763—1827), added a piano-factory, founded the "Allg. musikalische Zeitung" (1798); later heads were **Florenz Härtel** (1827–35), Dr. **Hermann Härtel** (d. 1882), and his bro. **Reimund** (d. 1888); two nephews, Wm. Volkmann (1837—1893?) and Dr. Oskar von Hase (b. 1846).

Breitner (brīt'-nĕr), **Ludovic**, b Triest, March 22, 1855; pianist and composer; studied Milan Cons., and with Rubinstein and Liszt; toured, Germany; Chev. of the Legion of Honour, officer of Public Instruction, etc., composed music to "*Wilhelm Meister*," song cycles, etc.

Brema (brā'-mä), **Marie**, b. of German parents, in England; notable dramatic soprano in pop. concerts London; début in opera, Shaftesbury Theatre, 1891; sang in New York in frequent seasons; 1897 at Bayreuth.

Brem'ner, Robt., Scotland, 1720—Kensington, 1789; teacher.

Brendel (brĕnt'-'l), **K. Fz.**, Stolberg, 1811—Leipzig, 1868; critic, prof. and writer.

Brenet (brŭ-nā), **Michel**, b. France, 1882; wrote "*Histoire de la symphonie à orchestre depuis ses origines*" (prize-essay), etc.

Brenner (brĕn'-nĕr), **L., Ritter von**, Leipzig, 1833—1902; pupil of the Cons.; toured the Continent; 15 years member of the Imp. orch.; 1872–76, cond. Berlin Symphony Orch.; 1897, cond. Meyder's Concert Orch., Breslau; composed 4 grand masses; symphonic poems.

Brent, Charlotte, d. 1802, Engl.; soprano; m. Pinto, a violinist, 1766.

Breslaur (bräs'-lowr), **Emil**, b. Kottbus, May 20, 1836; pupil Stern Cons., Berlin; 1868–79, teacher Kullak's Acad.; since 1883 choirm., Reformed Synagogue; founder and dir.

Piano - Teachers' Seminary; ed. "*Klavierlehrer*"; wrote technical works, etc.

Brethol. Vide PIERSON-BRETHOL.

Breuer (broi'-ĕr), **Hans,** b. Cologne, 1869; tenor; studied at the Cons. at Stolzenberg. Sang "Mime" and "David" at Bayreuth.

Breuning (broi'-nĭng), **Fd.,** Brotterode, Thuringia, 1830—Aix-la-Chapelle, 1883; pf. prof., Cologne Cons.; 1865, director.

Bréval (brā-văl), (1) **J. Bap.,** Dept. of l'Aisne, France, 1765—Chamouille, 1825; 'cellist and teacher. (2) **Lucienne,** b. France, 1870 (?); notable dramatic soprano at Grand Opéra, Paris, for years; début there in *L'Africaine,* 1892; created *Brünnhilde* in French; has sung at Covent Garden, and 1900 in New York.

Brew'er, (1) **Thos.,** 1609—1676; viol.-player, "father of the glee." (2) **J. Hyatt,** b. Brooklyn, N. Y., 1856; for 7 years boy-soprano; studied with Dudley Buck and others; since 1871 organist various churches, since 1881 at the Lafayette Av. Presby. Ch.; cond. various vocal societies; composed cantatas, etc.

Briccialdi (brēt-chäl'-dē), **Giulio,** Terni, Papal States, 1818—Florence, 1881; flutist.

Bridge, (1) Sir **J. Fr.,** b. Oldbury, Worcestershire, Engl., Dec. 5, 1844; son and pupil of **J. Bridge,** lay-clerk; pupil later of J. Hopkins and Sir J. Goss; organist 1869 Manchester cathedral; 1882 of Westminster Abbey; 1868 Mus. Bac. (Oxford), with the oratorio "*Mount Moriah*"; now prof. of harm. and cpt. R. A. M.; cond. Western and the Madrigal Societies; 1897, knighted; composed cantatas, overtures, etc. (2) **Jos. Cox,** b. Rochester, Engl., 1853; pupil and bro. of above; since 1877 organist of Chester cathedral; Mus. Bac. Oxon., 1876; Mus. Doc., 1884; composed oratorios, etc.

Bridge'tower, G. A. P., Poland, 1779—ca. 1845; son of an African father and European mother; brilliant violinist.

Briegel (brē'-gĕl), **Wg. K.,** Germany, 1626—Darmstadt, 1712; conductor and composer.

Brighenti (or **Brighetti**) (brē-gĕt'-tē), **Mana** (née **Giorgi**), b. Bologna, 1792; soprano; created "Rosina" in "*Barbiere di Siviglia.*"

Brind, Richard, d. 1718; organist St. Paul's Cathedral from 1707.

Brink, Jules Ten (tān brĕnk), Amsterdam, 1838—Paris, 1889; director and dram. composer.

Brins'mead, (1) **J.,** b. North Devon, Oct. 13, 1814; 1835, founded piano-factory, London; inv. "Perfect Check Repeater Action"; in 1863 his sons (2) **Thomas** and (3) **Edgar** were taken in partnership.

Brissler (brēs'-lĕr), **Fr. Fd.,** Insterburg, 1818—Berlin, 1893; pianist and dram. composer.

Brisson (brĭs'-sôn), **Fr.,** b. Angoulême, Charente, 1821—Orléans, 1900, teacher and dram. composer.

Bris'tow, (1) **W. R.,** England, 1803—N. Y., 1867; cond. in New York. (2) **G. Fr.,** Brooklyn, N. Y., Dec. 19, 1825—New York, Dec. 13, 1898; son of above; violinist N. Y. Philh. Soc.; cond. of the Harmonic Soc., later of the Mendelssohn Union; organist various churches; composed operas, oratorios, etc.

Brito (brē'-tō), **Estéban de,** ca. 1625. Portuguese director and composer.

Brit'ton, Thos., 1651—1714; called "Musical Small-coal Man," because he earned his living by hawking coal; gave concerts in a room over his shop, which were patronised by the aristocracy; Händel and Pepusch were performers at these concerts.

Brixi (brĕx'-ē), **Fz. Xaver,** Prague, 1732—1771; conductor and composer.

Broad'wood & Sons, firm of London pf.-makers; est. 1730 by the Swiss harpsichord-maker **Burkhard Tschudi** (or **Shudi**), succeeded by his son-in-law **J. Broadwood** (1732—1812), later by **James** and **Thos. Shudi**; they by **H. Fowler Broadwood** (d. London, 1893).

Brock'way, Howard A., b. Brooklyn, N. Y., Nov. 22, 1870; studied pf. with Kortheuer; 1890–95, Berlin; pupil of Barth (pf.) and O. B. Boise (comp.); since 1895, l. N. Y. teaching and touring; his symphony in D succ., prod. Berlin; composed also cantata, Ballade and Scherzo for orch., etc.

Brod (brō), **H.,** Paris, 1801—1839; oboist and conductor.

Brode (brō'-dĕ), **Max,** b. Berlin, Feb. 25, 1850; studied with Paul Mendelssohn and at Stern Cons., Leipzig Cons. and Berlin Hochschule; début Frankfort-on-Main; prof. and teacher at Königsberg.

Bro'derip, (1) **Wm.,** England, 1683—1726; organist, etc., Wells Cathedral. (2) **J.,** d. 1770; son of above organist; (3) **Robt.,** d. 1808; bro. of above; writer and composer.

Brodsky (brôd'-shkĭ), **Adolf,** b. Taganrog, Russia, March 21, 1851; violinist; pupil of J. Hellmesberger and Vienna Cons.; member Hellmesberger Quartet; 1868–70 Imp. Opera-orch.; pupil of Laub, Moscow, later prof. at the Cons.; 1879, cond. symphony concerts at Kiev; toured, 1881; 1883, vln.-prof. at Leipzig Cons.; 1891–94, N. Y.; 1894 in Berlin; 1895, prof. of vln., later dir. R. C. M., Manchester, England.

Broekhoven (brāk'-hō-fĕn), **J. A.,** b. Holland, 1852; prof. of harm. and comp. Cincinnati Coll. of Mus.; composed grand overture "*Columbia*," etc.

Brör (brār), **Ernst,** Silesia, 1809—Tarnopol, 1886; 'cellist, organist, and singing teacher.

Bronsart (brôn'-zärt), (1) **von Schellendorf, Hans (Hans von Bronsart),** b. Berlin, 1830; pupil, Dehn, Kullak, Liszt; concerts in Paris; 1867, intendant R. Th. at Hanover; 1887 "Hofmusikintendant," Berlin; composed opera, cantata, symphony "*In den Alpen*," etc. (2) **Ingeborg, von** (née **Starck**), b. St. Petersburg 1840; wife (since 1862) of above: pupil of Liszt; composed 3 operas, etc.

Brooks, Walter M., b. Birmingham, March 19, 1861; pupil of King Edw. School, later of Prout; lives in London as writer and teacher; composed Allegro for orch. (prize at Belfast, 1891), etc.

Bros (brōs), **Juan,** Tortosa, Spain, 1776—Oviedo, March 12, 1852; conductor; composed important masses etc.

Brosig (brō'-zĭkh), **Moritz,** Fuchswinkel, Upper Silesia, 1815—Breslau, 1887; organist and theorist.

Brossard (dŭ brôs-săr), (1) **Sébastien de,** 1660—Meux, France, 1730; conductor, lexicographer, and composer. (2) **Noël Matthieu,** Châlon-sur-Saône, Dec. 25, 1789—after 1853; magistrate and theorist.

Brouck (brook), **Jakob de** (or **de Prugg**), collector, Antwerp, 1579.

Broustet (broo-stā), **Ed.,** b. Toulouse, April 29, 1836; pupil of Stamaty, Litolff and Ravina; pianist and composer; toured Russia, etc.; lives in Toulouse.

Brown, (1) Dr. **J.,** Northumberland, 1715—1766; writer. (2) **Obadiah Bruen,** b. Washington, D. C., July 2, 1829; pupil of Zerrahn, Parker, Kreissmann, Hause and D. Paine, and of Lobe and Plaidy, Leipzig, 1869; teacher and organist; pub. school-songs, etc.

Browne, Lennox, Dr., b. London, 1841; prominent throat-specialist and writer on the voice; lives in London

Brown'smith, J. Leman, Westminster, 1809—1866; organist.

Brozel', Philip, b. in Russia; tenor, studied at R. A. M., London; début 1896 at Covent Garden in *I Pagliacci*; 1901 in New York.

Bruch (brookh), **Max,** b. Cologne, Jan. 6, 1838; Jewish pianist and composer; at first, pupil of his mother (née Almenrader), a singer; later with Breidenstein, Bonn.; 1853 he gained the four-year scholarship of the Mozart Foundation at Frankfort, and studied with Hiller, Reinecke, and Breuning; at 14, prod. a symphony, Cologne; 1858, his first dram. work, Goethe's *Singspiel*, "*Scherz List und Rache*" (op. 1); 1864, prod. opera "*Loreley*," etc.; male chorus "*Frithjof*"; 1865–67, at Coblenz, composed his first pop. vln.-concerto (G minor); 1867–70, court-cond. at Sondershausen; in 1878 cond. Stern Choral Union, Berlin; in 1880, cond. Liverpool Philh. Soc.; 1883, dir. Breslau Orchestral Soc.; 1881, m. Frl. Tuczek, of Berlin, a singer; lived in Breslau till 1890; 1892, with K. Hochschule in Berlin, prod. 1872, opera "*Hermione*," based on "*Winter's Tale*"; 1873–78, prod. the chorals "*Arminius*" and "*Lied von der Glocke*," and the 2d vln.-concerto; 1883, came to U. S. and prod. his "*Arminius*," Boston. The epic cantata is his special field; among his works of this sort, are "*Odysseus*, *Arminius*, *Lied von der Glocke*, and *Achilleus*"; for male chorus, "*Frithjof*, *Salamis*, *Normannenzug* and *Leonidas*" (op. 66). He arranged the old Hebrew melody *Kol Nidre*, and composed a cantata "*Das Feuerkreuz*" (op. 52, 1888); three symphonies; oratorio, "*Moses*" (1895); 3 vln.-concertos.

Bruck (brook) (or **Brouck**), **Arnold von** (a German Swiss (?)), d. 1545: conductor and composer.

Brückler (brük'-lĕr), **Hugo**, Dresden, 1845—1871; composer.

Bruckner (brook'-nĕr), **Anton**, Ausfelden, Upper Austria, Sept. 4, 1824—Vienna, Oct. 11, 1896; mainly self-taught as organist; 1867, court-organist at Vienna; prof. of org., harm. and cpt. at Vienna Cons.; 1875, "Lektor" of music at Vienna Univ.; 1891, Dr. hon. causa; one of the chief contemporary organ-virtuosi, and a disciple of Wagner; he composed 9 symphonies, the 4th called "*Romantic.*" Biog. by Fz. Brunner (Linz-on-Danube, 1895).

Brückner (brük'-nĕr), **Oscar**, b. Erfurt, Jan. 2, 1857; 'cellist; pupil of Grützmacher and Draeseke; toured Germany, Russia, etc.; Ducal chamber-virtuoso at Strelitz; since 1889 teacher in the Wiesbaden Cons., and composer.

Bruhns (broons), **Nikolaus**, Schwabstadt, Schleswig, 1665—Husum, 1697; organist and violinist.

Brüll (brĭl), **Ignaz**, b. Moravia, Nov. 7, 1846; pianist; pupil of Epstein, Rufinatscha and Dessoff; 1872–78, pf.-prof. Horak Institute, Vienna; his first opera "*Die Bettler von Sammarkand*" (1864) was not succ., but "*Das Goldene Kreuz*" (Berlin) 1875) was very pop.; followed by 6 other operas and the succ. comic opera "*Der Husar*" (Vienna, March 2, 1898); composed also hunting overture "*Im Walde*," etc.

Brumel (broo'-mĕl), **Anton**, ca. 1480—ca. 1520; Flemish cptist.

Bruneau (brü-nō) (**Louis Chas. Bonaventure**), **Alfred**, b. Paris, March 3, 1857; pupil of Franchomme at the Cons.; took first 'cello prize, 1876; studied with Savart and Massenet; 1881, took first prize with cantata "*Sainte Geneviève*"; composed operas "*Kerim*" (Opéra-Populaire, 1887), "*Le Rêve*" (Paris, 1892), and the very succ. drame lyrique "*L'Attaque du Moulin*" (Opéra-Comique, Paris, 1893); unsucc. drame lyrique "*Messidor*" (Paris, Gr. Opera, Feb. 19 1897); the last three are on texts from Zola, some of the music being set to plain prose, as also in the songs set to Catulle Mendès' "*Lieds en prose*"; 1893–95, critic of "*Gil Blas*," 1895 of "*Le Figaro*," Chev of Legion of Honour; composed also Heroic overture; légende "*Penthésilée, Reine des Amazones*," etc.

Brunelli (broo-nĕl'-lē), **A.**, 17th cent. conductor to Duke of Florence writer and composer.

Brunetti (broo-nĕt'-tē), **Gaetano,** Pisa, 1753—Madrid, 1808; composer.

Bruni (broo'-nē), **A. Bart.,** Coni, Piedmont, 1759—1823; violinist, cond. and dram. composer.

Brunner (broon'-nĕr), **Chr. Traugott,** Brünlos, 1792—Chemnitz, 1874; organist and conductor.

Bruyck (broik), **K. Bebroid van,** b. Brünn, March 14, 1828; studied law, Vienna, 1850; and theory with Rufinatscha; writer on Bach, etc.

Bry'cison Bros., London; organ-builders.

Bryen'nius, Manuel, lived ca. 1320; last Greek theorist.

Bryne, Albertus, ca. 1621—after 1677; organist St. Paul's and Westminster Abbey, London.

Buchholz (bookh'-hôlts), (1) **Jn. Simeon,** Schlosswippach, 1758—Berlin, 1825; founded firm of organ-builders; succeeded by his son (2) **K. Aug.** (1796—1884), whose son (3) **K. Fr.,** d. Feb. 17, 1885.

Büchner (bükh'-nĕr), **Emil,** b. Osterfeld, near Naumburg, Dec. 25, 1826; pupil of Leipzig Cons.; 1865, court-conductor; composed 2 operas, etc.

Buck, (1) **Zechariah,** Norwich, England, 1798—Newport, Essex, 1879; organist Norwich Cathedral; teacher and composer. (2) **Dudley,** b. Hartford, Conn., March 10, 1839; pupil W. J. Babcock (pf.), then of Plaidy and Moscheles (pf.); Hauptmann (comp.) and J. Reitz (instrumentation), Leipzig Cons.; later Dresden, under Reitz and Johann Schneider (organ); and 1861–62 in Paris; 1862, organist of the Park Ch., Hartford, U. S. A.; St. James, Chicago, 1872, St. Paul's and of the Music Hall Association, Boston; 1875, organist Cincinnati May Festival, then, asst. cond. to Th. Thomas, New York, since organist of Holy Trinity Ch., Brooklyn; director Apollo Club; composed comic opera "*Deseret*" (prod. 1880), symphonic overture "*Marmion*" (1880), many cantatas the 46th Psalm; "*The Christian Year*," a series of 5 cantatas; wrote 2 books of Pedal-phrasing Studies, and "*Illustrations on Choir-accompaniment, with Hints on Registration*"; pub. "*The Organist's Repertoire*" (with A. P. Warren); "*The Influence of the Organ in History*" (1882) and a "*Dictionary of Musical Terms.*"

Bühler (bü'-lĕr), **Fz. P. Gregorius,** Schneidheim, 1760—Augsburg, 1824; Benedictine monk, 1794; conductor at Botzen; dram. composer and theorist.

Bull, John, Dr., Somersetshire, England, 1563—Antwerp, March 12, 1628; 1582, organist; 1592, Mus Doc. Oxon.; 1596, Prof. of music at Gresham Coll. on Queen Elizabeth's recommendation; resigned on his marriage, 1607; 1617, organist Nôtre Dame, Antwerp; an early English composer whom Oscar Bie credits with remarkable originality in the midst of over-ornamentation.

Bull (bool), **Ole (Bornemann),** Bergen, Norway, Feb. 5, 1810—Lysoen, Aug. 17, 1880; enormously popular and brilliant violin-virtuoso, a whit charlatanic; pupil of Paulsen; then self-taught, using a bridge almost level and a flat fingerboard; studied theology, but failed in examinations; 1828, dir. Philh. and Dram. Soc., Bergen; 1829, studied with Spohr briefly; 1832, début, Paris, after living there a year observing Paganini's methods; toured Europe frequently, and North America 5 times (1843–79); he died at his country-seat. He played his own comps. almost altogether; wrote 2 concertos, and characteristic solos; biog. by Sara C. Bull, his second wife, Boston, 1883, and by Vlik (Bergen, 1890).

Bul'lard, Fred. F., b. Boston, Mass., Sept. 21, 1864; 1888–92, studied comp. under Rheinberger, Munich; teacher of comp., critic and composer, Boston; has pub. many successful ballads and four-part songs for male voices, also sacred music.

Bülow (fōn bü'-lō), **Hans Guido von,** Dresden, Jan. 8, 1830—Cairo, Egypt, Feb. 12, 1894; versatile and influential musician; pianist and conductor of remarkable accuracy and memory, popularising the custom of conducting without score; often called the best interpreter of Beethoven, but rather cold as a pianist; at 9, studied pf. with Fr. Wieck; harmony with Ebewein; 1848, entered Leipzig Univ. as law-student, but studied cpt. with Hauptmann; 1849, Wagner's "*Die Kunst und die Revolution*" stirred him deeply, and having heard "*Lohengrin*" at Weimar under Liszt's direction, he joined Wagner, then exiled at Zurich, 1850–51; studied conducting with him, and acted as cond. in theatres at Zurich and St. Gallen, and later with Liszt; 1853 and 1855 toured Germany and Austria, with success; 1855–64, first pf.-teacher Stern Cons., Berlin. 1857, m. Cosima, Liszt's natural daughter, whom he later surrendered to his friend Wagner (q. v.); 1858, court-pianist; 1863, Dr. Phil. *hon. causa*, Univ. of Jena; 1864, court-pianist, Munich; 1867–69, court-conductor and dir. School of Music; 1869–72, teacher and pianist in Florence; 1875–76, gave 139 concerts in America; 1878–80, court-conductor at Hanover; then till 1885, Hofmusikintendant, Saxe-Meiningen; 1882, m. Marie Schanzer; 1885-88, teacher Raff Cons., Frankfort, Klindworth Cons., Berlin, and dir. Berlin Philh. Concerts; in 1888, founded the succ. "Subscription Concerts." Composed music to "*Julius Cæsar*" (op. 10); a Ballade for orch., "*Des Sängers Fluch*" (op. 16); "*Nirwana*," a symphonic Stimmungsbild (op. 20); 4 Charakterstücke for orch. (op. 23); a few pf.-pcs. and songs; also many piano arrangements. His critical ed. of Beethoven's sonatas, and Cramer's études, are standard; biog. by his 2d wife (Leipzig, 1895).

Bulss (bools), **Paul,** Birkholz Manor, Priegnitz, Dec. 19, 1847—Temesvar, Hungary, March 20, 1902; pupil of G. Engel; barytone at Dresden (1876–89), later at Berlin court opera.

Bulthaupt (boolt'-howpt), **H.,** b. Bremen, Oct. 26, 1849; wrote a valuable "*Dramaturgie der Oper*" (Leipzig, 1887).

Bungert (boong'-ĕrt), **August,** b. Mühlheim-on-Ruhr, March 14, 1846; pupil of Kufferath (pf.), later at Cologne Cons.; for 4 years at Paris Cons.; then (1869) with Mathias; lived (1873–81) at Berlin, and studied cpt. with Kiel; since lives near Genoa. His life-work has been "*Das Homerische Welt*," in 2 Homeric opera-cycles, occupying 6 "evenings" (*Abende*), each with a "Vorspiel;" The Iliad ("*Die Ilias*") is unfinished: (a) *Achilles;* (b) *Klytemnestra.* The Odyssey ("*Die Odyssee*") consists of *Circe; Nausikaa; Odysseus' Heimkehr* (Berlin, March 31, 1898; succ.), and *Odysseus' Tod* (Dresden, 1902). Other comp. are (comic opera) "*Die Studenten von Salamanca*" (Leipzig, 1884); symph. poem, "*Auf der Wartburg*"; "*Hohes Lied der Liebe*," with orch.; overture, "*Tasso*," pf. quartet, op. 18; Florentine quartet (prize, 1878); "*Italienishe Reisebilder*," etc., for pf.; songs to Carmen Sylva's "*Lieder einer Königin*," etc.

Bun'nett, Edw., b. Norfolk, England, 1834; articled to Dr. Buck, 1849; organist various churches, Mus. Doc. Oxon, 1869; 1871–92, cond. Norwich Mus. Union; since 1872 organist of the Norwich Festivals; composed cantata, etc.

Bun'ning, Herbert, b. London, May 2, 1863; pupil of V. Ferroni; c. Italian scena, "*Ludovico il Moro*" (prod. with succ., 1892), also 2 symphonic poems, opera "*The Last Days of Pompeii*" (MS.), etc.

Bun'ting, Edw., Armagh, Feb., 1773—Belfast, 1843; historian and collector of Irish music.

Buonamente (boo-ō-nä-mĕn'-tĕ), **Giov. Bat.**, cond. Franciscan monastery at Assisi; early and important composer for violin, also cornetti (1623–36); confused by Fétis with Bonometti.

Buonamici (boo-ō-nä-mē'-chē), **Giu.**, b. Florence, 1846; pianist; pupil of his uncle Ceccherini, and of Bülow and Rheinberger at Munich; 1873, cond. Florentine Choral Society "Cherubini"; founded the Flor. "Trio Society"; pub. études, etc.

Buononcini. Vide BONONCINI.

Burbure de Wesembeck (bür-bür dŭ vā-zäṅ-bĕk), **Léon Ph. M.**, Chevalier **de**, Termonde, 1812—Antwerp, 1889; Flemish nobleman; writer and composer.

Bürde-Ney (bür'-dĕ-nī'), **Jenny**, Graz, 1826—Dresden, 1886; soprano; 1855, m. the actor E. Bürde.

Burette (bü-rĕt), **P. J.**, Paris, 1665—1747; Prof. of Medicine, Paris Univ.; writer on Greek music.

Bürgel (bür'-gĕl), **Konstantin**, b. Silesia, June 24, 1837; pupil of Brosig and Kiel; 1869–70 pf. teacher in Kullak's Acad., now private teacher; composer.

Bürger (bür'-gĕr), **Sigmund**, b. Vienna, 1856; pupil of Popper; 'cellist; since 1887 soloist at R. Opera, Pesth, and teacher in the Cons.

Burgk (boorkh'), **Joachim Moller** (or **Müller**), called **Joachim A. Burgk** (or **Burg**, or **Burck**), Burg, near Magdeburg; ca. 1541—Mülhausen, Thuringia, May 24, 1610; organist and eminent composer of Protestant music.

Burgmein, J., pen-name of "Giulio Ricordi."

Burgmüller (boorkh'-mül-lĕr), (1) **Jn. Fr. Fz.**, Ratisbon, 1806—Beaulieu, 1874; composer. (2) **Norbert**, Düsseldorf, 1810—Aix-la-Chapelle, 1836; pianist and composer.

Burgstaller (boorkh'-shtäl-lĕr), **Alois**, b. Holzkirchen, Sept. 27, 1871; tenor; studied with Bellurth and Kniese; sang small rôles at Bayreuth from 1894, "Siegfried" (1897); "Siegmund" (1899).

Burke, Jos., Ireland, 1818—New York, Jan. 19, 1902; came to America at 12 as prodigy violinist; pupil of de Bériot; retired about 1855.

Burkhard (boorkh'-härt), **Jn. Andreas Chrn.**, Pastor, Leipheim, Swabia; theorist and editor.

Burmeister (boor'-mī-shtĕr), (1) **Richard**, b. Hamburg, Dec. 7, 1860; pianist; pupil of Liszt, accompanying him as he travelled; teacher Hamburg Cons.; for 12 years head of pf. dept., Peabody Inst., Baltimore; 1898, dir. N. Y. Scharwenka Cons.; c. pf.-concerto (op. 1), "*The Chase after Fortune*" ("*Die Jagd nach dem Glück*"), a symphonic fantasy in 3 movements; rescored Chopin's F minor concerto, and wrote orch. accomp. for Liszt's "*Pathetic*" concerto. (2) **Dory** (née **Peterson**), b. Oldenburg, 1860; pianist; wife of above.

Burmester (boor'-mā-shtĕr), **Willy**, b. Hamburg, 1869; violin-virtuoso; studied with his father and Joachim; toured with his sister, a concert-pianist. Von Bülow aided him and brought public attention to his abilities; has toured Europe, and 1899, America.

Bur'ney, Chas., Shrewsbury, England, 1726—Chelsea, 1814; toured Europe; Mus. Doc. Oxon, 1769; pub. very interesting and gossipy "*The Present State of Music in France and Italy*," etc. (1771); "do. *in Germany, the Netherlands*," etc. (1773); "*General History of Music*" (4 vols., 1776–89), etc.

Burr, Willard, b. Ohio, Jan. 17, 1852; graduated Oberlin Cons.; pupil of Haupt, Berlin; lives in Boston, Mass.; composed grand sonata for pf. and vln., etc.

Bur'rowes, J. Freckleton, London, 1787—1852; organist, pianist and writer.

Bur'ton, (1) **Avery**, composer in reign of Henry VIII. (2) **J. Yorkshire**, 1730—1785; harpsichord. (3) **Frederick R.**, graduated at Harvard; **l**

Yonkers, N. Y.; founded there, 1896, a choral society; c. pop. cantata "*Hiawatha*," etc.

Bur'tius (or **Burci** (boor'-chē)) or **Burzio** (boor'-tsĭ-ō), **Nicolaus,** Parma, 1450—ca. 1520; wrote the earliest specimen of printed mensural music.

Bus'by, Thos., Westminster, England, 1755—London, 1838; Mus. Doc.; composer and writer.

Busi (boo'-zē), (1) **Giu.,** Bologna, 1808—1871; Prof. (2) **Alessandro,** Bologna, 1833—1895; son of above; 'cellist and conductor.

Busnois (bün-wä), **A.** (rightly **de Busne** (dŭ bün)), d. 1481; Netherland contrapuntist.

Busoni (boo-sō'-nē), **Ferruccio Benvenuto,** b. Empoli, near Florence, April 1, 1866; pianist; pupil of his father (**Fdo.**), clarinettist, and his mother (*née* **Weiss**), a pianist; at 8, début at Vienna; then studied with W. A. Remy; 1881, toured Italy; at 15, elected a member of the Reale Accademia Filarmonica, Bologna; 1886, Leipzig, where he c. a fantastic opera, a string-quartet (D min.), symphonic suite, etc.; 1888–89, Prof. Helsingfors Cons.; 1890, won Rubinstein prizes for comp. and pf.-playing, with a *Concertstück* for pf. and orch., op. 31a; sonata for pf. and vln.; pf. arr. of Bach's E♭ *Organ Prelude*, and *Fugue;* and other pf. pcs. incl. 2 Cadenzas to Beethoven's *Concerto in G;* 1890, Prof. in the Moscow Imp. Cons.; 1891–93 at New England Cons., Boston, U. S. A.; 1895, toured; now lives in Berlin; edited Bach's "*Well-tempered Clavichord*" with études; other comps., "*Lustspiel Ouvertüre*"*;* 4 choruses with orch.; 2 suites for orch.; a "*Symphonisches Tongedicht*" for orch., etc.

Büsser (büs-sā), **H. Paul,** b. Toulouse, 1872; pupil of Guiraud and Gounod; took first Grand Prix de Rome, with cantata "*Antigone*"*;* since 1892, organist at St. Cloud; c. succ. 1-act pastorale "*Daphnis et Chloe*" (Paris, Op. Com.), 1897; cantata "*Amadis de Gaule*," 1892 (taking 2d Grand Prix de Rome); orchestral suite "*A la Villa Medicis*"*;* a lyric drama "*Colomba*," and opera, "*Le Miracle des Perles*."

Busshop (büs-shôp), **Aug. Guil.,** Paris, 1810—Bruges, 1896; self-taught; c. prize-cantata, "*Le Drapeau Belge*," 1834, etc.

Bussler (boos'-lĕr), **L.,** Berlin, Nov. 26, 1838—Jan. 18, 1900; theorist; son of the painter-author, Robert Bussler; pupil of von Hertzberg, Dehn, Grell, and Wieprecht; 1865, teacher of theory, Ganz School of Music; from 1879, at the Stern Cons., Berlin; critic and writer of various treatises.

Bussmeyer (boos'-mī-ĕr), (1) **Hugo,** b. Brunswick, 1842; pianist; pupil of K. Richter, Litolff (pf.), and Methfessel (comp.); 1860, toured in South America; 1860, N. Y.; composer and writer. (2) **Hans,** b. Brunswick, 1853; bro. of above; pianist; pupil of Royal School of Music at Munich, and teacher there since 1874; also studied with Liszt; toured S. America, 1872–74; 1879, founded Munich Choral Society.

Bustini (boos-tē'-nē), **Aless.;** young Italian composer, prod. succ. opera "*Maria Dulcis*," Rome, 1902; libretto by Luigi Ilica.

Buths (boots), **Julius,** b. Wiesbaden, May 7, 1851; pianist; pupil of his father (an oboist), also of Gernsheim, Hiller and Kiel; 1871–72, cond. the "Cecilia," at Wiesbaden; 1873, won Meyerbeer Scholarship, and lived in Milan and Paris; 1875–79, cond. in Breslau; in Elberfeld, 1879–90; since cond. Mus. Soc. at Elberfeld; c. concerto, etc., for pf.

Butt, Clara, Eng. contralto; won a scholarship at London R. C. M.; debut, London, 1892; toured America, 1899; m. Kennerly Rumford, barytone, 1900. Her great success has been emphasised by her imposing beauty (she is 6 ft. 2¼ inches tall).

Buttstedt (boot'-shtĕt), **Jn. H.**, Bindersleben, 1666—Erfurt, 1727; writer of a famous defence of sol-mi-sa-tion; also organist and composer.

Buus (boos), **Jachet (Jacques) de,** b. Bruges (?), 1510; Flemish cptist; 1541, asst. organist, San Marco.

Buxtehude (boox'-tĕ-hoo-dĕ), **Dietrich,** Helsingör (Elsinore), Denmark, 1639—Lübeck, 1707; organist; 1673, he established the "Abendmusiken," which J. S. Bach walked 50 miles to hear; great composer of fugues and suites.

Buzzola (bood-zō'-lä), **A.,** Adria, 1815—Venice, 1871; conductor at San Marco and dram. composer.

Byrd (Byrde, Bird, or **Byred), Wm.**; according to his will, discovered in 1897, he was born London, 1542, or 1543 (not 1538 or 1546, as stated); d. July 4, 1623; organist and notable English composer, in whose work there is much modernity; 1554, organist; 1563, choirmaster and organist Lincoln Cathedral; 1575, procured with Tallis, his former teacher, an exclusive patent for the privilege of printing music and selling music-paper.

C

Caballero (kä-bäl-lā'-rō), **Manuel Fernandez,** b. Murcia, March 14, 1835; pupil of Fuertes (harm.) and Eslava (comp.), Madrid Cons.; c. pop. *Zarzuelas* (v. D.D.) and church-music.

Cabel (kă-bĕl), rightly **Cabu,** (1) **Ed.,** singer Op. Com., Paris. (2) **Marie Josephe** (*née* **Dreulette**), Liège, 1827—1885; sister-in-law, or perhaps mother, of above; soprano.

Cabo (kä'-bō), **Francisco Javier,** b. Naguera, near Valencia, 1832; organist, conductor and composer.

Caccini (kät-chē'-nē), **Giulio** (called **Romano**), Rome, ca. 1546—Florence, ca. 1615; a Revolutionary composer well called "The father of a new style of music"; studied singing and flute-playing with Scipione della Palla. Wrote and sang "*Musica in Stile Rappresentativo*," and c. "*Il Raptimento di Cefalo*" (Oct. 9, 1600), the first opera ever publicly prod.; he had also set to music other works by Bardi (q. v.), and collaborated with Peri (q. v.) in "*Dafne*," the first opera ever composed. He c. also a novel set of madrigals justly called "*Le nuove musiche*," and other works of notable originality and importance to progress.

Cadaux (kă-dō), **Justin,** Albi, France, 1813—Paris, 1874; dram. composer.

Cadiac (kăd-yăk), **P.,** choirmaster at Auch, France, and composer (1543-58).

Cadore (kä-dō'-rĕ), **Arturo,** young Italian composer, prod. comic opera "*I Vespri*" (Milan, 1898?) and succ. 1-act "*Il Natale*" (Milan, 1902).

Cæsar, Julius, M.D., b. Rochester, England; amateur composer, 17th cent.

Cafaro (kă-fä'-rō), **Pasq.** (called **Caffariel'lo**), San Pietro, Galatina, Italy, 1706—Naples, 1797; noted composer; c. operas, oratorios, a notable "*Stabat mater*," etc.

Caffarelli (rightly **Gaetano Majorano**) (käf-fä-rĕl'-lĭ), Bari, April 16, 1703—Santo-Dorato, near Naples, Nov. 30, 1783; famous male soprano; discovered as a peasant boy, by Caffaro, a musician, he took the name Caffarelli out of gratitude; he studied 5 years with Porpora; was a skilful sight-reader and harpsichordist, a marvellous singer of florid music, and also gifted with pathos; had most successful début, Rome, 1724, in a female rôle, and sang with enormous success everywhere except London; made money enough to buy a dukedom.

Caffi (käf'-fē), **Fran.,** Venice, 1786—Padua, 1874; writer.

Caffiaux (kăf-fĭ-ō), Dom. **Phillippe Jos.,** Valenciennes, 1712—Paris, 1777; abbé and writer.

Cagniar de la Tour (kĭn'-yăr dŭ lă toor'), Baron, **Chas.,** Paris, 1777—

1859; improved the "Syren" (v. D. D.).

Cagnoni (kän-yō'-nĭ), **A.,** Godiasco, 1828—Bergamo, 1896; conductor and dram. composer.

Cahen (kä-äñ), (1) **Ernest,** Paris, 1828—1893; pianist and dram. composer. (2) **Albert,** b. Paris (?), Jan. 8, 1846; pianist; pupil of Mme. Szarvady and César Franck; c. "*Jean le Précurseur*," biblical poem (1874); com. opera "*Le Bois*" (1880, Op. Com.); fairy opera "*La Belle au Bois Dormant*" (Geneva, 1886); 4-act opera "*Le Vénitien*" (Rouen, 1890); unsucc. opera "*La Femme de Claude*" (Paris, Op. Com., 1896); lives in Paris.

Caillot (kī-yō), **Jos.,** Paris, 1732—1816; tenor-barytone.

Cain (kăñ), **Henri,** b. Paris, 1859; painter; and librettist to Massenet, etc.

Caimo (kä'-ē-mö), **Joseffo,** b. Milan, ca. 1540; composer.

Cal'ah, J., 1758—1798, English organist.

Caldara (käl-dä'-rä), **A.,** Venice, 1678—Vienna, Dec. 28, 1763; court-conductor and noted composer, Vienna; c. operas, 70 sacred dramas, etc.

Cal'dicott, Alfred Jas., Worcester, England, 1842—near Gloucester, Oct. 24, 1897; organist of St. Stephen's Church, Worcester, and Corporation organist; 1883, prof. at R. C. M., London; from 1885, cond. at the Albert Palace; c. cantatas, 13 operettas, etc.

Calegari (käl-ā-gä'-rē), (1) (or **Callegari**) **Fran. A.,** d. Padua, 1742; a Franciscan monk, 1702–24; conductor and writer at Venice, then Padua. (2) **A.,** Padua, 1758—1828; dram. composer and writer.

Cal'kin, J. Bapt., b. London, March 16, 1827; pianist, organist and composer; prof. Guildhall School of Mus.; pub. services, etc.

Call, Leonard de, 1779—Vienna, 1815; guitar virtuoso and composer.

Callaerts (käl'-lārts), **Jos.,** b. Antwerp, Aug. 22, 1838; pupil at Brussels Cons. of Lemmens; organist at Antwerp Cathedral, and teacher at the Music School from 1867; c. a prize symphony and pf. trio, comic opera; "*Le Retour Imprévu*" (Antwerp, 1889), etc.

Call'cott, (1) **J. Wall,** Kensington, Nov. 20, 1766—May 15, 1821; mainly self-taught; organist; 1789 he won all the prizes offered by the "Catch Club;" 1790, pupil of Haydn; 1800, Mus. Doc. (Oxon); 1806, lectured at the Royal Institute; overwork on an unfinished musical dictionary destroyed his reason; his "*Grammar of Music*" (1806) is standard. (2) **Wm. Hutchins,** Kensington, 1807—London, 1882; son of above; organist and pianist.

Calliope (kăl-lī'-ō-pĕ or käl-lē'-ō-pā). the Greek muse of heroic verse.

Calo'ri, Angiola, Milan, 1732—1790; soprano.

Calsabigi (käl-sä-bē'-je), **Raniero da,** Livorno, 1715 — Naples, 1795; Gluck's librettist and aide in opera-reformation.

Calvé (kăl-vä), **Emma (de Roquer),** b. Madrid, 1864; eminent operatic actress and soprano; pupil of Marchesi and Pugets; 1882, début in Massenet's "*Hérodiade*," Th. de la Monnaie, Brussels; 1884, Paris Th. Italien; 1885, Op. Com.; has sung constantly in New York, London, etc.; she is an Officier d'Académie, and lives in Paris.

Calvis'ius, Sethus (rightly **Seth Kallwitz** (käl'-vēts)), Feb. 21, 1556—Leipzig, Nov. 24, 1615; son of a peasant; singer for alms, then as a teacher obtained funds to study; (1581) mus. dir.; writer of important treatises and composer.

Calvör (käl'-fār), **Kaspar,** Hildesheim, 1650—Clausthal, 1725; theorist.

Cambert (käñ-băr), **Rob.,** Paris, ca. 1628—London, 1677; first composer of French operas; organist at St. Honoré; 1659, "*La Pastorale*" was succ. prod. at the Château d'Issy; and followed by others on the texts of Perrin, who received letters patent for establishing the "Académie royale de musique" (now the Gr. Opéra); with Perrin he also wrote the first genuine opera, "*Pomone*," prod. 1671, before Lully, who later took the patent for himself; he went to England where he died as Master of the Music to Charles II.

Cambini (käm-bē′-nē), **Giov. Giu.,** Leghorn, 1746—Bicêtre, 1825 (?); cond. at Paris, and prolific but cheap composer of over 60 symphonies, 144 string-quartets, several operas, etc.; he died in the almshouse.

Camerana (käm-ā-rä′-nä), **Luigi,** b. in Piedmont, 1846; theatre-cond. in Savona; dram. composer.

Cam′idge, (1) **J.,** ca. 1735—York, Engl., 1803; organist York cath., 47 years; composer. (2) **Mat.,** York, 1758—1844; son and successor of above. (3) **J.,** York, 1790—1859; son and successor of (2).

Campagnoli (käm-pän-yō′-lē), **Bart.,** Cento, 1751—Neustrelitz, 1827; violinist and court-conductor.

Campana (käm-pä′-nä), **Fabio,** Leghorn, 1819—London, 1882; singing-teacher and dram. composer.

Campanari (käm-pä-nä′-rē), (1) **Leandro,** b. Rovigo, Italy, Oct. 20, 1857; pupil at Milan Cons.; toured Europe 2 years; America, 1879; lived in Boston; organised "C. String-quartet"; 1883 1st prof. of vln. in N. E. Cons.; 1890, 1st prof. of vln. and head of orch. dept. Cincinnati Cons.; since 1897 conductor at Milan; writer and composer. (2) **Giuseppe,** eminent dram. barytone, bro. of above, sings at Met. Op., N.Y.

Campanini (käm-pä-nē′-nē), **Italo,** Parma, 1845—Vigatto, near Parma, Nov. 22, 1896; operatic tenor, a blacksmith when discovered; début, 1869, at Odessa, without much success; then studied with Lamperti, and reappeared, Florence, 1871, as "Lohengrin," with great succ.; toured Europe and U. S. with Nilsson, Patti, etc.

Camp′bell, Alex., organist, editor, and publisher, 18th century.

Campenhout (käm′-pĕn-oot), **François van,** Brussels, 1779—1848; violinist, then tenor, then dram. composer.

Campio′li A. Gualandi, called **Campiole,** b. Germany, of Sp. parents; male contralto; début Berlin, 1708.

Cam′pion, (1) **Thos.,** d. London, Feb. 1619; English physician, poet, dramatist and noteworthy writer and composer; pub. two books of Ayres, etc. (1610); 2 more (1612). (2) **Fran.,** 1703–19, theorbist, Paris Gr. Opéra.

Campio′ni, Carlo A., Leghorn, ca. 1720—Florence, 1793; court-conductor.

Camporese (käm-pō-rā′-zĕ), **Violante,** b. Rome, 1785; operatic sopr. of Napoleon's private music; début, London, 1817; retired, 1829.

Campos (käm′-pōs), **João Ribeiro de Almeida de,** b. Vizen, Portugal, ca. 1770; cond., and professor.

Campra (käñ-prä), (1) **André,** Dec. 4, 1660—Versailles, July 29, 1744; cond. at Nôtre Dame; prod. 2 succ. operas under his bro's name and gave up church-mus.; cond. Royal Orch. and c. 18 operas. (2) **Jos.,** bro. of above; double-bass player.

Camps y Soler (kämps ē sō′-lār), **Oscar,** b. Alexandria, Egypt, Nov. 21, 1837; Spanish pianist; pupil of Döhler and Mercadante; played in public at 13; lives in Madrid; writer and theorist.

Candeille (käñ-dĕ′-yŭ), (1) **P. Jos.,** Estaires, 1744 — Chantilly, 1827; dram. composer. (2) **(Simons-Candeille) Amélie Julie,** Paris, 1767—1834; operatic sopr., actress, and composer; daughter of above; lived in Paris as teacher; she wrote libretto and music of the succ. operetta "*La Belle Fermière*" (1792); she played the leading rôle and sang to her own accomp. on piano and harp.

Cange (dü käñzh), **Chas.-Dufrèsne,** sieur **du,** Amiens, 1610—Paris, 1688; lawyer and lexicographer.

Cannabich (kän'-nä-bĭkh), (1) **Chr.,** Mannheim, 1731—Frankfort, 1798; noteworthy violinist and conductor, a pioneer in orchestral diminuendo; son of (2) **Mathias,** a flutist in the Electoral Orch. at Mannheim of which **Chr. C.** became leader in 1765, and cond. 1775. (3) **K.,** Mannheim, 1769—Munich, 1805; son of (1); court-conductor. (4) **Rose,** b. about 1762 according to Mozart, whose pupil she was; daughter of (1); notable pianist.

Canniciari (kän-nē-chä'-rĕ), Don **Pompeo,** Rome, 1670—1744; conductor and composer.

Canthal (kän'-täl), **Aug.,** b. Lübeck (?); flutist 1832 Hamburg Th.; 1847, succ. concerts, Copenhagen; 1848, bandmaster, Leipzig; composer.

Can'tor, Otto, Engl. song-writer, lives in London.

Campel'la Martianus Minucius (Mineus), Felix, 5th cent., Latin scholar at Carthage; writer.

"**Capel'li,**" pen-name of **Jn. D. von Apell.**

Capocci (kä-pôt'-chē), (1) **Gaetano,** Rome, Oct. 16, 1811—Jan. 11, 1898; notable teacher; pub. much sacred music. (2) **Filippo,** b. Rome, May 11, 1840; son of above; Italian organist, perhaps the best living; since 1875 organist of San Giovanni in Laterano; c. for organ.

Caporale (kä-pō-rä'-lĕ), **Andrea,** d. London, ca. 1756; 'cellist.

Capoul (kä-pool) (**Jos. Amédée**), **Victor,** b. Toulouse, Feb. 27, 1839; tenor; pupil of Révial and Mocker, Paris Cons.; 1861–72 at the Op. Com.; 1892 prof. of operatic singing in Nat. Cons., New York; asst. dir. Gr. Opéra, Paris, 1899; 1902 (?) director Op. Com., Paris.

Caraccio (kä-rät'-chō) (or **Caravaccio**), **Giov.,** Bergamo, ca. 1550—Rome, 1626; conductor.

Caraccioli (kä-rät-chō'-lē), **Luigi,** Adria (Bari), 1849—London, 1887; dram. composer.

Carado'ri-Allan, Maria C. R. (née **de Munck**), Milan, 1800—London, 1865; soprano.

Carafa de Colobrano (kä-rä'-fä dā kō-lō-brä'-nō), **Michele Enrico,** Naples, Nov. 17, 1787—Paris, July 26, 1872; son of Prince Colobrano; while very young c. an opera, 2 cantatas, etc., with much success; 1837, member of the Academy; 1840, prof. of comp. at Cons.; c. also ballets, cantatas, and good church-music.

Caramuel' de Lob'kowitz (vēts), **Juan,** Madrid, 1606—Vigevano, Italy, 1682; bishop and writer.

Cardon (kăr-dôñ), (1) **Louis,** Paris, 1747—Russia, 1805; harpist. (2) **P.,** b. Paris, 1751; 'cellist and singer.

Cardo'so, Manuel, Fronteira, 1569; Spanish priest and composer.

Caresana (kär-ā-sä'-nä), **Cristoforo,** b. Tarentum, 1655; lives in Naples as composer.

Carestini (kä-rās-tē'-nē), **Giov.** (stage name **Cusanino**), Mente Filatrano (Ancona), ca. 1705—1760; male soprano (musico).

Ca'rey, Henry, 1685 (?)—London, Oct. 4, 1743; a reputed natural son of Marquis of Halifax, and disputed composer of "*God save the King*"; c. the song "*Sally in our Alley*"; ballad operas, etc.

Cario (kä'-rĭ-ō), **Jn. H.,** Eckernforde, Holstein, 1736—after 1800; trumpeter.

Carissimi (kä-rĭs'-sē-mē), **Giacomo,** Marino, near Rome, ca. 1604—Rome, Jan. 12, 1674; ca. 1624, church-conductor at Rome; important ch.-composer and writer; many of his MSS. are lost; 5 oratorios and other pieces remain.

Carl, Wm. Crane, b. Bloomfield, N. J., March 2, 1865; pupil of S. P. Warren (org. and theory), Mad. Schiller (pf.) and Guilmant, Paris; since 1892, organist First Presby. Ch., N. Y.; cond. of N. Y. "Gamut Club"; tours as concert-organist.

Car´michael, Mary Grant, b. Birkenhead, Engl.; pupil of O. Beringer, W. Bache, and F. Hartivigson (pf.) and E. Prout (comp.); accompanist; c. operetta, "*The Snow Queen*"; a pf.-suite; and many pop. songs.

Car´naby, Wm., London, 1772—1839, organ composer.

Carnicer (kär´-nē-thār), **Ramon,** Taregge, Catalonia, Oct. 24, 1789—Madrid, March 17, 1855; cond. Royal Opera, Madrid, 1830–54, prof. of comp. Madrid Cons.; one of the creators of the *Zarzuela* (v. D. D.).

Caron (kä-rôñ), (1) **Firmin,** 15th cent., cptist. of Netherlands? (2) **Rose,** noted soprano Gr. Opéra, Paris.

Carpani (kär-pä´-nē), **Giu. A.,** b. Vilalbese (Como), 1752—Vienna, 1825; writer.

Carpentras (**Il Carpentras´so**). Vide ELEAZER GENET.

Carr, Frank Osmond, b. Yorkshire, ca. 1857; 1882 Mus. Bac. Oxon; 1891, Mus. Doc.; c. farces, burlesques, and comic operas; "*Joan of Arc*" (1891), "*Blue-Eyed Susan*" (London, 1892), "*In Town*" (1892), "*His Excellency*" (1894, libretto by W. Gilbert), etc.

Carré (kăr-rā), (1) **Louis,** Clofontaine Brie, 1663—Paris, 1711; writer. (2) **Albert,** b. Strassburg, June 22, 1852; 1898, dir. Op.-Com., Paris; librettist.

Carreño (kăr-rān´-yō), **Teresa,** b. Caracas, Venezuela, Dec. 22, 1853; pupil of L. M. Gottschalk, and G. Mathias; notable pianist; played in public at 12; at 22 toured the U. S.; 1889–90 toured Germany with much success; for some years wife of E. Sauret; then of Giov. Tagliapietra; 1892–95, wife of Eugen d'Albert; 1902, m. Arturo Tagliapietra, bro. of Giov. T.; c. a string-quartet and pf. salon pieces. Her daughter **Teresita Tagliapietra** is a pianist.

Carro´dus, J. Tiplady, Keighley (Yorkshire), 1836—London, 1895; violinist.

Car´ter, (1) **Thos.,** Ireland, ca. 1735—London, 1804; composer. (2) **H.,** b. London, March 6, 1837; organist; pupil of Haupt (org.), Pauer (pf.), Kiel and Hiller (comp.); at 9, church organist; later at Quebec, Boston, etc.; 1880, prof. in Coll. of Music, Cincinnati; 1883 organist Brooklyn, later N. Y.; composer.

Cartier (kărt-yā), **J. Bap.,** Avignon, 1765—Paris, 1841; violinist and dram. composer.

Carulli (kä-rool´-lē), (1) **Fdo.,** Naples 1770—Paris, 1841; self-taught guitar-virtuoso and teacher; c. 400 concertos. (2) **Gustavo,** Leghorn, 1880—Boulogne, 1877; son of above; teacher and dram. composer.

Caruso (kä-roo´-zō), **Luigi,** Naples, 1754—Perugia, 1821; conductor, c. 69 operas.

Carvalho (kär-văl´-ō) (rightly **Carvaille**), (1) **Léon,** in a French colony, 1825—Paris, 1897; from 1875 dir. Op. Com. (2) **Carvalho-Miolan** (mē-ô-läñ), **Caroline M.-Félix,** Marseilles, 1827—Puys, near Dieppe, 1895; soprano; wife of above; début 1849.

Ca´ry, Annie Louise, b. Wayne (Kennebec County, Me.), Oct. 22, 1842, distinguished operatic and concert contralto; studied in Boston and Milan, and with Viardot-Garcia, etc.; début 1868, at Hamburg; later Stockholm, Copenhagen, Brussels, London, New York (1870), St. Petersburg (1875); 1882, m. C. M. Raymond, Cincinnati.

Casali (kä-sä´-lē), **Giov. Bat.,** d. 1792; conductor and dram. composer.

Casamorata (kä-sä-mō-rä´-tä), **Luigi Fdo.,** Würzburg, 1807—Florence, 1881; editor, writer, and composer.

Casarini (or **-a**) (kä-sä-rē´-nē), Italian soprano in Händel's operas, London, 1748.

Casel´la, P., Pieve (Umbria), 1769—Naples, 1843; dram. composer.

Caser´ta, Philippe de, Neapolitan theorist, 15th century.

Casini (kä-sē′-nē), **G. M.,** b. 1675 (?); Florentine priest; he tried to revive Greek modes.

Cassell′, Guillaume, Lyons, 1794—Brussels, 1836; singer and teacher.

Cassiodo′rus Magnus Aurelius, b. Syllaceum (Lucania), ca. 470; writer.

Castel (kăs-tĕl), **Louis Bertrand,** Montpellier, 1688—Paris, 1757; a Jesuit writer who attempted without success to construct a "Clavecin oculaire," to prod. colour harmonies.

Castellan (kăs-tel-läṅ), **Jeanne A.,** b. Beaujeu, Oct. 26, 1819; retired, 1859; singer.

Castel′li, (1) **Ignaz Fz.,** Vienna, 1781—1862; editor. (2) ———, soprano in London, 1825–28.

Castelmary (kăs-tĕl-mä-rē) (stage name of Comte **Armand de Castan**), Toulouse, Aug. 16, 1834—New York, Feb. 9, 1897; barytone; died on the stage of the Met. Op., N. Y., just after the first act of "*Martha.*"

Cas′tro, Jean de, played Lyons, 1570; composer and lutist.

Castil-Blaze. Vide BLAZE, F. H. J.

Castrucci (käs-troot′-chē), **P.,** Rome, 1689—London, 1769; violinist; leader of Händel's opera-orch.; inv. and played the *violetta marina.* His bro. (2) **Prospero** (d. London, 1769); violinist and composer.

Catalani (kät-ä-lä′-nē), **Angelica,** Sinigaglia, Oct., 1779—Paris, June 12, 1849; famous operatic soprano of great beauty; her voice was notably flexible and reached to g‴ (v. CHART OF PITCH); in 1806, at London, she earned over £16,000 ($80,000) in one year; 1814–17, she took up management of the Th. Italien, Paris, without succ. After final appearance, York festival, in 1828, she retired to her country-seat, near Florence.

Catalini (kä-tä-lē′-nē), **Alfredo,** Lucca, July 19, 1854—Milan, Aug. 7, 1893; pupil of his father a musician at Milan; gained admission without exam. to Paris Cons.; 1886 prof. of comp., Milan Cons.; c. 6 operas, of which the most succ. were, "*Dejanire,*" "*Loreley,*" and "*La Wally.*"

Catel (kă-tĕl), **Chas. Simon,** L'Aigle, Orne, 1773—Paris, 1830; dram. composer and writer.

Catelani (kät-ā-lä′-nē), **Angelo,** Guastalla, 1811—S. Martino di Mugnano 1866; dram. composer and writer.

Catenhausen (kä′-tĕn-how′-zĕn), **Ernst,** b. Ratzeburg, 1841; conductor and composer.

Cat′ley, Anne, London, 1745—1789 soprano, début, 1762; m. Gen. Lascelles.

Catrufo (kä-troo′-fō), **Giu.,** Naples, 1771—London, 1851; dram. composer.

Caurroy (kōr-wä), **Fran. Eustache du,** sieur de St.-Fremin, Gerberoy, 1549—Paris, 1609; singer and conductor.

Caus′ton, Thos., d. Oct. 28, 1569; of the Chapel Royal; English composer.

Cavaccio (kä-vät′-chō), **Giovanni,** Bergamo, ca. 1556—Rome, 1626; conductor.

Cavaillé-Coll. (kă-vī′-yā-kôl′) (**Dom Hyacinthe**), **Aristide,** Montpellier, 1811—Paris, 1899; son of famous org.-builder; 1771—1862, org.-builder and inv. of separate wind-chests with different pressures, etc.

Cavalieri (dĕl kä-väl-yā′-rē), (1) **Emilio del,** Rome, ca. 1550—Florence (?), 1599 (?); "Inspector-Gen. of Art and Artists" to the Tuscan court; advocated non-polyphonic music; his "*Rappresentazione di Anima e di Corpo*" (Rome, 1600) is the first oratorio. (2) **Katherina,** Vienna, 1761—1801; singer, whom Mozart wrote for and praised. (3) **Lina,** b. Rome, Dec. 24, 1874, daughter of a laundress; won notoriety as beauty and singer in cafés chantants; then studied with Mme. Mariani-Marsi; succ. début in "*Pagliacci,*" Lisbon, 1900; sang Naples, Warsaw, and 1902, engaged at Dal Verme Th., Milan.

Caval′li, Fran., Crema, ca. 1600—

Venice, Jan. 14, 1676 (rightly Pier Francesco, **Caletti-Bruni**), son of **Giambatt. Caletti,** called **Bruni,** Maestro at Crema. A Venetian nobleman, Federigo Cavalli, had him taught and he took his name. He sang at S. Marco, 1665; first organist there; 1668, conductor; he was a pupil of Monteverde and developed M.'s principles, composing 41 operas, the most succ. being "*Giasone*" (Venice, 1649); "*Serse*" (1654); "*Ercole Amante*" (Paris, 1662); he c. also a notable requiem, and other church-music.

Cavallini (lē′-nē), **Ernesto,** Milan, 1807—1873; clarinettist and composer.

Caval′lo, Peter, Munich, 1819—Paris, 1892; organist.

Cav′endish, Michael, English composer, 1599.

Cavos (kä′-vōs), **Catterino,** Venice, 1775—St. Petersburg, 1840; 1799, court-conductor; c. 13 Russian operas; also others.

Caylus (kĕ′-lüs), **Anne Claude Philippe de Tubières,** comte **de,** Paris, 1692—1765; writer.

Cazzati (käd-zä′-tē), **Maurizio,** Mantua, 1625—1677; composer and conductor.

Cecil′ia (Saint), d. Rome, A.D. 230, in Christian martyrdom; her feast-day is Nov. 22d; legendary inventor of the organ, and patron saint of Christian music.

Celestino (chā-lĕs-tē′-nō), **Eligio,** Rome, 1739—Ludwigslust, 1812; violinist and conductor.

Celler, Ludovic. Vide LECLERQ.

Cellier (sĕl′-yĕr), **Alfred,** Hackney, London, Dec. 1, 1844—Dec. 28, 1891; conductor in London, etc.; c. 15 operettas, incl. the very succ. "*Dorothy*" (1886); "*The Mountebanks*" (London, 1892), etc.

Černohorsky (or **Czernohorsky**), (chĕr-nō-hôr′-shkĭ), **Bohuslav,** Nimburg, Bohemia, 17th cent.—Italy, 1740; a Minorite monk; conductor; his comps. are still sung in Bohemian churches.

Cerone (chā-rō′-nĕ), **Dom. P.,** b. Bergamo, ca. 1566; theorist.

Cerreto (chĕr-rā′-tō), **Scipione,** Naples, 1551—ca. 1632; lutist and theorist.

Certon (sĕr-tôṅ), **P.,** 16th cent., contrapuntist; choirm. Sainte Chapelle, Paris.

Cerù (chā-roo′), **Dom. Ag.,** b. Lucca, Aug. 28, 1817; engineer and writer.

Červeny (chăr′-vā-nē), **V. F.** (**Wenzel Fz.**), Dubec, Bohemia, 1819—Königgrätz, Jan. 19, 1896; maker and improver of brass instrs. and inv. of the important "roller" cylinder mechanism, also of the contrabass (1845), metal contrafagotto ('56), althorn obbligato ('59), primhorn ('73), and the complete waldhorn quartet (primhorn, E♭ alto, waldhorn in F, tenor in B♭, basso, II in D♭), subcontrabass and subcontrafagotto; improved the family of cornets, the euphonion, the screwdrum, and the church-kettledrum, etc.

Cervera (thĕr-vā′-rä), **Fran.,** b. Valencia, 16th cent.; theorist.

Cervetti. Vide GELINEK.

Cervetto (chĕr-vĕt′-tō), (1) **Giacomo** (rightly **Bassevi**), Italy, ca. 1682—London, Jan. 14, 1783; 'cellist. (2) **Giacomo,** d. Feb. 5, 1837; son of above; 'cellist and composer.

Cesbron (sĕ′-brôṅ), **Suzanne Catherine,** b. Paris, May 29, 1879, soprano; pupil of the Cons., taking prizes 1899, 1900, 1901; début, 1901, Opéra Comique as Griséldis in Massenet's opera.

Cesi (chā′-zē), **Beniamino,** b. Naples, Nov. 6, 1845; pupil of Naples Cons. under Mercadante and Pappalardo, pf.-pupil of Thalberg; since 1866, prof. Naples Cons.; c. an opera, "*Vittor Pisani*" (not prod.), etc.

Cesti (chās′-tē), **Marc A.,** Arezzo, 1620—Venice, 1669; Franciscan monk; conductor and tenor singer; first opera, "*Orontea*," succ. at Venice, 1649; wrote 10 other operas mainly succ.; all lost now except "*La Dori*" (Venice, 1663); his cantatas are better preserved; he wrote them for the stage.

Cevallos (thé-văl'-lōs), **Fran.**, 1535—1572; Spanish composer.

Chabrier (shăb-rĭ-ā), **Alexis Emm.**, Auvergne, Jan. 18, 1842—Paris, Sept. 13, 1894; studied law in Paris, then music; 1881, chorm. under Lamoureux; c. operettas, a rhapsodie "*España*" for orch., etc.

Chad'wick, G. Whitfield, b. Lowell, Mass., Nov. 13, 1854; studied organ, etc., under Eugene Thayer at Boston; 1876 head of mus. dept. of Olivet Coll., Mich.; 1877–78 studied Leipzig Cons. (Reinecke, Jadassohn), his graduation piece being an overture to "*Rip Van Winkle;*" studied at Munich with Rheinberger; 1880, organist Boston and teacher of harm., comp. and instrumentation at the N. E. Cons., of which he is dir.; cond. the Worcester Mus. Festivals, resigned, 1902; c. 3 symphonies; 4 overtures, "*Rip Van Winkle*" ('79), "*Thalia*" ('83), "*Melpomene*" ('87), "*The Miller's Daughter*" ('88); 3 symphonic sketches for orch.; comic opera "*Tabasco*" (New York, '94); many choral works; "*The Columbian Ode*" (Chicago, '93), etc.; wrote a text-book on "Harmony" (Boston, 1898).

Challier (shäl'-lĭ-ĕr), **Ernst**, b. Berlin, July 9, 1843; music-publisher, Berlin.

Cham'berlain, Houston Stewart, b. Portsmouth, England, Sept. 9, 1855; son of a British Admiral, took doctor's degree in Germany, and lived at Vienna because of his health; pub. famous book "Richard Wagner" (Leipzig, 1892), followed by others

Chambonnières (shäṅ-bŭn-yăr), **Jacques Champion** (called "**Champion de Chamb.**"), d. ca. 1670; first chamber cembalist to Louis XIV.

Chaminade (shăm'-ĭ-năd'), **Cécile (Louise Stéphanie)**, b. Paris, Aug. 8, 1861; pianist and composer of unusual spirit and originality; pupil of Lecouppey, Savard, Marsick and Godard; she lives in Paris; c. the succ. "ballet-symphonie" "*Callirhoë*" (Marseilles, 1888); the "symphonie lyrique" "*Les Amazones*" (Anvers, 1888); 2 suites for orch.; "Concertstück" for pf. with orch. and many pop. songs and pf.-pieces; opera in MS., book by A. Silvester.

Champein (shäṅ-päṅ), **Stanislas**, Marseilles, 1753—Paris, 1830; dram. composer.

Champion (shäṅp-yôṅ), **Jacques.** Vide CHAMBONNIÈRES.

Champ'ington, J., English organ-builder; 1597.

Channay (shän-nĕ), **Jean de**, 16th cent. music-printer, Avignon.

Chanot (shă-nō), **Fran.**, Mirecourt, 1787—Brest, 1823; retired as a naval engineer; designed a violin which the Academy pronounced equal to Stradivari's; his bro., a Paris luthier, manufactured it, but found it impracticable.

Chap'man, Wm. Rogers, b. Hanover, Mass., Aug. 4, 1855; lives in New York as chorus-leader, conductor and composer.

Chap'pel & Co., music-publishers, London; founded 1812 by (1) **Samuel C.**, the pianist, Cramer, and F. T. Latour (1809—1888). (2) **Wm. C.** became the head of the firm; in 1840 he founded the "Antiquarian Society," and pub. colls. of Old Engl. music. His brothers, (3) **Thomas**, founded, and (4) **Arthur**, conducted, the Monday and Saturday Pop. Concerts.

Chap'ple, Samuel, Crediton (Devon), 1775—Ashburton, 1833; organist and pianist, blind from infancy; composer.

Chapuis (shäp-wē), **Aug. Paul J. Bap.**, b. Dampierre-sur-Salon, France, April 20, 1862; pupil of Dubois, Massenet, and César Franck, Paris Cons., took first prize in harm., 1st prize for org., and the Rossini prize; organist at Saint Roch.; from 1894, prof. of harm. at the Cons.; since 1895, inspector-gen. of music instruction in Paris schools; c. unsucc. lyric drama, "*Enguerrande*" (Op. Com., 1892); lyric drama "*Tancred*" (Op. Com., 1898?); an oratorio; a pf.-suite "on the oriental scale," etc.; pub. a treatise on harm.

Char (khär), **Fr. Ernst** ("**Fritz**"), b. Cleve-on-Rhein, May 5, 1865; pupil of C. Kistler, Wüllner and Neitzel; cond. opera at Zwichau, Stettin, and St. Gallen, now at Ulm; wrote book and music of succ. opera "*Der Schelm von Bergen*" (Zwickau, 1895); c. cantata 'Spielmann," etc.

Chard, G. W., ca. 1765—May 23, 1849; English organist and composer.

Charpentier (shär-päṅt-yā), (1) **Marc A.**, Paris, 1634—March, 1702; conductor to the Dauphin; c. 16 operas for the stage and many "tragédies spirituelles" for the Jesuits, masses, etc. (2) **Gustave**, b. Dieuze, Lorraine, June 25, 1860; pupil of Massart, Pessard, and Massenet, Paris Cons.; 1887, took grand prix de Rome; c. orch. suite "*Impressions d'Italie*"; scène lyrique "*Didon*"; symphonic drama (or concert opera) "*La Vie du Poète*" (Grand Opera, 1892), and "*Italien*" (Hamburg, 1902); symph. poem "*Napoli*" (1891); book and music of succ. opera *Louise* (Op. Com., 1900); also c. "*Marie*," "*Orphée*," and "*Tête Rouge*," unprod.; and songs, "*Les Fleurs du Mal*," "*Quinze poèmes*," some of them with chorus and orchestra.

Chat'terton, J. B., Norwich, 1810—London, 1871; court-harpist and composer.

Chaulieu (shōl-yŭ), **Chas.**, Paris, 1788—London, 1849; pianist, teacher and composer.

Chaumet (shō-mā), **J. B. Wm.**, b. Bordeaux, April 26, 1842; won the Prix Cressent, with the comic opera "*Bathyle*" (prod. 1877), also the Prix Rossini; c. comic operas; lyric drama *Mauprat* (MS.), etc.

Chauvet (shō-vā), **Chas. Alexis**, Marnes, June 7, 1837—Argentan, Jan. 28, 1871; organist; c. noteworthy org.-music.

Chavanne (shä-vän'-nĕ), **Irène von**, b. Gratz, ca. 1867; contralto; pupil, Vienna Cons., 1882–85; since 1885 at the Dresden court-Opera.

Cheese, G. J., organist, London 1771; writer.

Chelard (shŭ-lăr), **Hippolyte André J. Bap.**, Paris, Feb. 1, 1789—Weimar, Feb. 12, 1861; 1815, prod. his first opera, "*La Casa a Vendere*,' Naples; entered the Paris Operatic orch. as violinist; in 1827 his opera "*Macbeth*" (text by Rouget de Lisle), was prod., but failed; he went to Munich, and 1828 prod. a revised version of "*Macbeth*" with such succ. that he was made court-conductor; he returned to Paris, 1829, and failed with 3 other operas; conducted the German Opera in London, which failed; returned to Munich, and prod. his best work, "*Die Hermannsschlacht*," 1835; 1836, court-conductor at Weimar, where he prod. 2 comic operas.

Chelleri (kĕl'-lĕ-rē), **Fortunato** (rightly **Keller**), Parma, 1686—Cassel, 1757; court-conductor and dram. composer.

Chéri (shā-rē), **Victor** (rightly **Cizos**), Auxerre, 1830—suicide, Paris, 1882; cond. and dram. composer.

Cherubini (kā-roo-bē'-nē) (**M.**) **Luigi** (**Carlo Zenobio Salvatore**), Florence, Sept. 14, 1760—Paris, March 15, 1842; one of the greatest masters of counterpoint; pupil of his father, (cembalist, at the Pergola Th.), then of B. and A. Felici, Bizarri and Castrucci; 1779 sent (under patronage of the future Emperor Leopold III.) to Milan, to study cpt. with Sarti; at 13, had c. a mass and an intermezzo for a society theatre; at 15, another intermezzo; 1780, "*Quinto Fabio*" was prod. without succ. though with better results in a revised version (1783); he had succ. with 6 other operas, and was in 1784 invited to London, where he prod. an opera buffa, with some success, and another with none; he was court composer for one year; 1788 he prod. "*Ifigenia in Aulide*" at Turin; and then lived in Paris, where his French opera "*Démophon*" (Grand Opéra, 1788) failed; he then cond. at a small opera house, until 1792. His opera "*Lodoiska*," 1791, showed a new style of emotional strength, powerful ensemble, and novel orchestral colour that founded a school of imitators. 7 other operas and a ballet followed, incl. his masterpiece (1800), "*Les deux journées*" (in Germany called "*Der Wasserträger*"; in England, "The Water-carrier"). 1795 he had been made one of the inspectors of the new Cons., Paris, but was not liked by Napoleon, whose musical opinion he had not flattered. On invitation he wrote for Vienna "*Faniska*," a great succ. (1806); an invitation to write a mass for the Prince of Chimay, resulted in the famous 3-part mass in F. He wrote 4 more operas, but found church-music more satisfactory. 1815, visited London; wrote a symphony, an overture, and a *Hymn to Spring*, for the Philh. Soc. After many vicissitudes he became in 1816 prof. of comp. at the Cons., Paris, and 1821-41 dir. His enormous list of works includes 15 Italian and 14 French operas, 17 cantatas, 11 solemn masses, 2 requiems, 1 oratorio; 1 symphony, 1 overture; 6 string quartets; 6 pf.-sonatas, and a mass of smaller works, mus. for pf., etc. The best biog. is by Bellasis (London, 1874).

Chevé (shŭ-vā), **Emile Jos. Maurice,** Douarnenez, Finistere, 1804—1864; a physician; wrote pamphlets attacking the methods at the Paris Cons. His wife (née **Manine,** Paris) collaborated with him.

Chevillard (shŭ-vē-yăr), **Camille,** b. Paris, Oct., 1859; pupil of G. Mathias; took 2d pf. prize at Cons.; till 1897, asst.-cond. of the Lamoureux Concerts; then cond.; c. a symph. ballade, "*Le chêne et le roseau*"; a symph. poem, a symph. fantasie, etc.

Chiabran (shä-brän) (or **Chabran** or **Chiabrano**), **Fran.,** b. Piedmont, ca. 1723; violinist and composer.

Chiaromonte (kē-är-ō-môn′-tĕ), b. Castrogiovanni, Sicily, 1809—Brussels, 1886; tenor; prof. of singing and dram. composer.

Chic (shēk), **Léon,** b. April 28, 1819; son and pupil of army musician, director of marine and military bands; c. various pieces.

Chick′ering & Sons, American firm of pf.-makers, est. 1823, by (1) **Jonas Chickering** (New Ipswich, N. H., 1798—Boston, 1853); his son (2) **Col. Thos. E. C.** (Boston, 1824—1871), was named Chev. of the Legion of Honour, and took first pf.-prize at the Paris Exposition, 1867; he was in turn succeeded by his sons, the present firm.

Chilcot (chĭl′-kôt), **Thos.,** organist, Bath, 1733, till end of century.

Child, Wm., Bristol, 1606—Windsor, 1697; organist.

Chilesotti (kē-lā-sôt′-tē), **Oscare,** b. Bassano, Italy, July 12, 1848; law graduate Padua Univ.; flutist and 'cellist; self-taught in harm.; lives in Milan; wrote important historical works.

Chimenti (kē-mĕn′-tē), **Margarita** (called **la Dragherina),** sang in London, 1737.

Chipp, Edm. Thos. (Mus. Doc.), London, 1823—Nice, 1886; organist.

Chladni (khlät′-nē), **Ernst Florens Fr.,** Wittenberg, Nov. 30, 1756—Breslau, April 3, 1827; prof. of law and investigator in physics and acoustics; discovered the sound-figures which sand assumes on a vibrating plate, and which bear his name; inv. the euphonium and clavicylinder (v. D.D.).

Chollet (shôl-lā), **J. B. M.,** b. Paris, May, 1798; violinist and singer in opera.

Chopin (shô-păn) (**François**) **Frédéric,** Zelazowa Wola (Jeliasovaya Vo lia), near Warsaw, March 1, 1809 (Natalie Janotha declares it to be Feb. 22, 1810)—Paris, Oct. 17, 1849; eminent composer for the piano; son of Nicholas C. (a native of Nancy, France, who was at first bookkeeper in a cigar factory, then teacher in the Warsaw Gymnasium), and a Polish woman (née Justine Kryzanowska). **C.** studied at his father's private school, among young Polish noblemen; Albert Zwyny taught him pf. and Joseph Elsner, harm., etc. At 9 he played in public a pf.-concerto and improvisations; c. polonaises, mazurkas, and waltzes; in 1825, pub. as op. 1 a rondo; op. 2 a fantasie with orch. He played in German cities and had at 19 an individual style of comp., having written his 2 pf.-concertos, mazurkas, nocturnes, rondos, etc. He started for London, and played in Vienna, 1829, with such success that a critic called him "one of the most remarkable meteors blazing on the musical horizon": and at Paris he had such succ. in his first concert, 1831, that he settled there for life as a teacher of the pf. and occasional giver of concerts. His pupils were of the most aristocratic, and his friends included Liszt, Berlioz, Meyerbeer, Bellini, Balzac, and Heine. Schumann with typical spontaneity (cf. BRAHMS) was moved in 1831 by Chopin's op. 2, to say, "Hats off, gentlemen:—a genius"; and in 1839, in reviewing certain of his preludes, mazurkas, and valses, to say "He is and remains the keenest and staunchest poet-soul of the time." **C.**'s liaison with Mme. Dudevant ("George Sand"), begun in 1836 and ended in 1844, has caused endless controversy. In 1838 an attack of bronchitis drove him to Majorca, where she seems to have been a devoted nurse, but the peevishness and weakness due to his developing consumption caused bitter quarrels, and she is believed to have caricatured him as Prince Karol in her novel "*Lucrezia Floriani.*" Concert tours and social life in England and Scotland in 1841 – 49 destroyed his strength. A collection of his letters was pub. (Dresden, 1877). His many biographers include Liszt, M. Karasowski (Dresden, 1877), M. A. Audley, Fr. Niecks (Leipzig, 1889). The latest, in many ways the best balanced, estimate of **C.** and his works, is James Huneker's "*Chopin*" (New York, 1900). His comps. include beside those mentioned (74, with opus-number 12 lacking): "*Don Giovanni,*" fantasia, op. 2; "*Krakoviak,*" rondo, op. 14; *E♭ Polonaise*, op. 22; and a fantasia on Polish airs for pf. with orch; duo concertant on themes from "*Robert le Diable*"; an introd. et Polonaise, op. 3, and a sonata, op. 65 for pf. and 'cello; pf. trio, op. 8; and a rondo for 2 pfs. op. 73. FOR PF. SOLO: *Allegro de concert*; 4 ballades; barcarolle, op. 60; berceuse, op. 57; bolero, op. 19; 3 écossaises, op. 72; 12 grandes études, op. 10; 12 études, op. 25; 3 études; 4 fantasies; 3 impromptus; marche funèbre, op. 72; 52 mazurkas. "*Morceau de concert sur la Marche des Puritains de Bellini*"; 19 nocturnes, 11 polonaises; 24 préludes, op. 28; prélude, op. 45; 3 rondos; 4 scherzos; 3 sonatas; tarantelle, op. 43; 13 valses; variations on "*Je vends des scapulaires,*" op. 12; "*Variation dans l'Hexaméron*"; 16 Polish songs op. 74.

Frédéric François Chopin.

By James Huneker.

CHOPIN'S home education doubtless preserved in him a certain feminine delicacy which never deserted him. ¶ At the age of nine he played a Gyrowetz concerto in public and improvised, but seemed more solicitous about the impression his new collar made on the audience, than for the success of his music. ¶ As a composer of nineteen he was remarkable and far in advance of his critics and audiences. The disturbed political atmosphere of Poland coupled with an unsuccessful love affair—he vainly adored the singer Constantia Gladowska—decided him on a residence in Vienna. There his playing did not create any enthusiasm, and in the fall of the year he went to Stuttgart *en route* for Paris. It was in the German city that he heard of the downfall of Warsaw and of his patriotic hopes; for Chopin was a fierce patriot, but because of his slender physique, a non-combatant. He journeyed at once to Paris and settled there. ¶ His intimacy with the famous novelist George Sand lasted ten years, and her influence, hurtful according to some, and valuable according to others, was most potent and enduring. His sensitive nature was subject to many rude shocks during his companionship with the coarser-fibred and more intellectual woman. Yet it cannot be denied that from his most ardent pangs, he, artist-like, contrived to wring some of his sweetest and most subtle music. The shock of the separation, a separation that was inevitable, shattered Chopin's bruised spirit, and two years later he died, if not of a broken heart, partially of disappointment, chagrin, and spleen. His lungs, always weak, became hopelessly diseased, and after a profitless tour in England and Scotland, where he was really too weak to play, he died of consumption and was buried in Père-Lachaise, near the graves of Cherubini and Bellini. His funeral, an imposing one, called out the representative artistic spirits of the city. Seldom has genius been so accompanied to its last resting-place. ¶ During his lifetime Chopin was the centre of a circle of wit, talent, and fashion. Balzac, Delacroix, Liszt, Meyerbeer, Heine, Bellini, Berlioz, Mendelssohn, were a few among his intimate associates. His spiritual and original piano-playing admitted him into the inner circle of aristocracy, and he was sought for persistently until his life was sapped by sorrow and constant social duties. ¶ Chopin played but seldom in public, for he was unfitted by nature to cope with the audiences of the larger concert halls. That task he gratefully resigned to Liszt. But in the twilight of the salon among the favoured choice souls, his playing took on almost unearthly qualities. His touch, light in weight, was exquisite in *timbre;* his tone ranged from *forte* to a feathery *pianissimo,* while his style was absolutely unique. Tender, martial, ironical, capricious, gay, and sad, this young Pole held in bondage the entire emotional gamut. Never had the piano sounded so before, sounded so aërial, so witty, so passionate; and it may be doubted if it has sounded thus since; for, while Liszt, Rubinstein, Tausig, Joseffy, Heyman, DePachmann, Essipoff, Rosenthal, and Paderewski were, and are, remarkable interpreters, yet those who heard Chopin the pianist despair in their efforts to describe his spiritual performances. His light, finely articulated hand explains some o the characteristics of his technics; the wide-spread harmonies, the changefu lay of inner voices; the novel figuration; and the lovely melodic life. ¶ Chopin is the poet of his instrument, the musical poet of Poland. He caught up and treasured the folk-songs of his country, and gave them to the world in an idealised form. His mazurkas are tiny poems full of caprice, wounded pride, ecstatic moments; his four ballads are epical in scope, containing noble melodies, the form absolutely original; the four scherzos are evidences of Chopin's creative powers, for here the form is again novel; the content startling. Bitterness, frantic and cruel, followed by rapturous outbursts of melody arouse in the listener the most vivid emotions. It is Chopin at the apex of his power. The polonaises are passionate and patriotic, or else fantastic and graceful, but always wonder-breeding. His waltzes are for the salon, and for the soul—like the mazurkas. Of the three sonatas, the one in B flat minor is the most satisfactory. Without organic unity it nevertheless astonishes by its originality and depth. Its slow movement is the funeral march, now a banal concert number. In his four Impromptus Chopin is full of charm, while in the *Barcarolle* and in the *Fantaisie, Opus 49* he almost achieves perfection. The nocturnes and *Cradle Song*, now for the most part war-worn from repetition, contain much beautiful music. *The Studies, opus 10* and *25* with the *Preludes, opus 28* are Chopin in all his dazzling invention, his never-failing fancy, poetry, daring harmonic innovations and moving melodic richness. ¶ He changed the modern map of music by his subtle and profound experimentings with the possibilities of chromatic harmonies, and for this ranks among the great composers. Within his range he is the most perfect lyrist that ever sang, and the ethereal sonorities of his style, his discreet and original use of the *tempo rubato*, make him a forerunner of all that is free, individual and exotic in latter-day music. ¶ Chopin was not happiest in writing for ochestra or for piano in conjunction with violin or violoncello. His two concertos contain charming episodes, but do not cohere, do not make the eloquent appeal of the smallest of his mazurkas. He was not fashioned for the epic, this master of intimate moods. He wrote variations, fantasies, a 'cello-sonata, a piano-trio and bolero, a tarantelle and songs. ¶ We have forgotten them; but never so long as the piano remains the piano, will Chopin be forgotten. He is, as Rubinstein said, its soul.

Chor'ley, H. Fothergill, Blackley Hurst, Lancashire, 1808—London, 1872; critic and widely travelled writer.

Choron (shô-rôñ), **Alex. Ét.,** Caen, Oct. 21, 1772—Paris, June 29, 1834; an ardent student of musical theory and practice, historian and benefactor who devoted his fortune to the advance of the art.

Choudens (shoo-däñs), **A.,** b. Paris, 1849; son of a music publisher; c. 2 operas, "*Graziella*" (Paris, 1877); and "*La Jeunesse de Don Juan*," etc.

Chouquet (shoo-kā), **Ad. Gv.,** Havre, 1819—Paris, 1886; teacher and writer of historical works.

Christiani (krēs-tĭ-ä'-nē), (1) **Ad. Fr.,** Cassel, 1836—Elizabeth, N. J., 1885; pianist and writer; lived in London, then America. (2) **Elise,** Paris, 1827—Tobolsk, 1853; remarkable 'cellist; début, Paris, 1845.

Christ'mann, (1) **Jn. Fr.,** Ludwigsburg, Würtemberg, 1752—Heutingsheim, 1817; composer and writer. (2) **Fz. X.,** Austrian organ-builder, d. Rottenmann, Styria, 1875.

Chrysander (krē'-zänt-ĕr), **Fr.,** Lübtheen, Mecklenburg, July 8, 1826—1902; editor and writer of the standard biography of Händel, etc.

Chrysan'thos of Madyton; writer 19th century; teacher of church singing, Constantinople, later Archbishop of Durazzo in Albania.

Church, J., Windsor, 1675—Jan. 5, 1741; composer.

Chwatal (khwä'-täl), (1) **Fz. Xaver,** Rumburg, Bohemia, 1808—Elmen (Soolbad), 1879; teacher and composer. (2) **Jos.,** b. Rumburg, Jan. 12, 1811, bro. of above; org.-builder in Merseburg; inv. minor improvements.

Ciaja (chä'-yä), **Azzolino Bdo. della,** b. Siena, 1671; organist, amateur org.-builder, and composer.

Ciampi (chäm'-pē), **Legrenzio V.,** b. Piacenza, 1719; dram. composer.

Cianchettini (chän-kĕt-tē' nē), (1) **Veronica** (née **Dussek**), Czaslau, Bohemia, 1779; composer and teacher. (2) **Pio,** London, 1799—1849; son of above; composer and pianist; first appearance at 5 years; at 10 performed an original concerto in public.

Cibber (sĭb'-bĕr), **Susanna M.** (née **Arne**), 1714—1766; great English actress and notable singer, sister of Dr. Arne.

Cieutat (s'yŭ-tä), **H. Maurice,** b. Paris, July 15, 1861; pupil of S. Rousseau; c. vaudevilles and com. ops. from 1885.

Cifra (chē'-frä), **A.,** Rome, ca. 1575—Loreto, ca. 1636; important composer of the Roman School; pupil of Palestrina and B. Nanini; court-conductor.

Cimador (chē'-mä-dôr), **Giambattista,** Venice, 1761—London, ca. 1808; violinist, 'cellist, pianist and composer.

Cimarosa (chē-mä-rō'-sä), **Domenico,** Aversa, near Naples, Dec. 17, 1749—Venice, Jan. 11, 1801; the orphan of a poor mason; studied at Minorite charity-school, his first teacher being Polcano, monastery organist; when 12 years old was given a scholarship in the Cons. di S. Maria di Loreto, where he studied singing with Manna and Sacchini, cpt. with Fenaroli, and comp. with Piccinni. 1770 his oratorio "*Giuditta*" was prod. in Rome; 1772, his first opera, "*Le Stravaganze del Conte*," at Naples, without succ., which was won, however, next year by "*La Finta Parigina*." Of phenomenal facility, he c. 76 operas in 29 years. He lived alternately in Rome and Naples. 1781, he prod. two operas in Naples, one in Rome, and two in Turin; invited 1789 to be court-composer at St. Petersburg (vice Paesiello), he spent 5 months of triumphal progress thither, being lionised at various courts, he stayed there 3 years, prod. 3 operas and wrote 500 pieces of music for the court, but he could not tolerate the climate, and was reluctantly released being engaged as cond. to Emperor Leopold at Vienna, with a salary of 12,000 florins. He prod. 3 operas incl. his masterpiece "*Il Matrimonio Segreto*" (1787), which won an all-effacing success. 1793, he returned to Naples. 1799, he took part in the Neapolitan revolutionary demonstration on the entrance of the French army, and was condemned to death by King Ferdinand, but banished instead; he died suddenly at Venice. It being everywhere claimed that he had been poisoned by order of Queen Caroline of Naples, the Pope's physician made an examination, and swore that he died of a gangrenous abdominal tumour. Particularly in comic, but at times also in serious opera, **C.** almost challenges comparison with Mozart for fluency of melody and orchestral richness. His best operas are "*La Finta*" (Naples, 1773), "*L'Italiana in Londra*" (Rome, 1774), "*Il Fanatico per gli Antichi Romani*" (Naples, 1777), in which were introduced dramatically vocal-trios and quartets, "*La Ballerina Amante*" (Naples, 1782), "*Le Trame Deluse*" (Naples, 1786), "*L'Impresario in Angustie*" (Naples, 1786), "*Giannina e Bernadone*" (Naples, 1788), "*La Vergine del Sole*" (St. Petersburg, 1791), "*Il Matrimonio Segreto*" (Vienna, 1792), "*Le Astuzie Femminile*" (Naples, 1794). He also prod. 2 oratorios, 7 symphonies, several cantatas; masses, etc.

Cipollini (chē-pôl-lē'-nē), **Gaetano,** b. Tropea, Italy, Feb. 8, 1857; pupil of Francesco Coppa; now lives at Milan as dram. composer.

Cipollone (chē-pôl-lō'-nĕ), **Alfonso,** b. Fara S. Martino (Chieti), Nov. 25, 1843; pupil of M. Rute; lives at Terano as teacher and composer.

Ciprandi (chē-prän'-dē), **Ercole,** ca. 1738—after 1790; tenor.

Claassen (kläs'-sĕn), **Arthur,** b. Stargard, Prussia, Feb. 19, 1859; graduated from Danzig Gym.; 1875, studied under Müller-Hartung, Gottschalk and Sulze, Weimar Music School; 1880–84, cond. Göttingen and Magdeburg; 1884, cond. "Arion" and other societies of Brooklyn, N. Y.; est. the "Claassen Mus. Inst."; c. choruses, incl. "*Der Kamerad*" (prize); and symph. poem "*Hohenfriedberg*," etc.

Clag'get, Chas., London, 1755—1820; violinist and inventor.

Clapisson (klă-pĭs-sôn), **Antoine L.,** Naples, 1808—Paris, 1866; violinist, professor and dram. composer.

Clari (klä'-rē), **Giov. M.,** Pisa, 1669—Pistoia, ca. 1745; conductor and composer.

Clar'ibel. Vide MRS. CHAS. BARNARD.

Clark(e), (1) **Jeremiah,** London, 1670—(?), ca. 1707; organist and dram. composer; a suicide for love. (2) **Richard,** Datchet (Bucks), 1780—London, 1856; composer and writer. (3) Vide SCOTSON CLARK.

Clarke, (1) **Jas. Peyton,** Scotland, 1808—Toronto, Canada, 1877; organist and professor. (2) **Hugh Archibald,** b. near Toronto, Canada, Aug. 15, 1839; son and pupil of above; organist in Philadelphia churches; 1875, prof. of music in the Univ. of Pennsylv.; made Mus. Doc. (1886) by the Univ. when his music to Aristophanes' "*Acharnians*" was prod.; also c. an oratorio, "*Jerusalem*" (Phila., 1891), etc. (3) **J. (Whitfield-Clarke),** Gloucester, England, 1770—Holmer, 1836; organist, professor and editor. (4) **James Hamilton Smee,** b. Birmingham, England, Jan. 25, 1840; at 12 organist; 1866 at Queen's College, Oxford; Mus. Bac., 1867; cond. various theatres; 1893, cond. Carl Rosa Opera Co.; c. operettas, 2 symphonies, etc. (5) **Wm. Horatio,** b. Newton, Mass., March 8, 1840; 1878–87, organist at Tremont Temple, Boston, then retired to Reading. Mass., where he has an estate and a chapel of music, Clarigold Hall, containing a large 4-manual organ with 100 stops; wrote 15 instructive works

"*Outline of the Structure of the Pipe-Organ*" (1877), etc. (6) **Maria Victoria (Cowden-Clarke).** Vide NOVELLO.

Clarus (klä'-roos), **Max.,** b. Mühlberg-on-Elbe, March 31, 1852; pupil of his father, the municipal mus. dir. there, and of Haupt, Schneider, and Löschorn, Berlin; cond. in various German, Austrian and Hungarian theatres; 1890, mus. dir. Brunswick court; from 1884 cond. the "Orpheus," and from 1890 the "Chorgesangverein"; c. "Patriotic spectacular" opera, "*Des Grossen Königs Rekrut*" (Brunswick, 1889); succ. romantic opera "*Ilse*" (Brunswick, 1895); ballets, etc.

Clasing (klä'-zĭng), **Jn. H.,** Hamburg, 1779—1829; teacher and dram. composer.

Claudin (klō-dăṅ), (1). Vide SERMISY. (2) **Le Jeune.** Vide LEJEUNE.

Claudius (klow'-dĭ-oos), **Otto,** Kamenz, Saxony, 1793—Naumburg, 1877; cantor and dram. composer.

Claussen (klows'-sĕn), **Wm.,** Schwerin, 1843—1869; composer.

Clausz-Szarvady (klows'-shär-vä'-dē), **Wilhelmine,** Prague, 1834—Paris, 1882; pianist.

Clay, Fr. (of English parents), Paris, 1840—Great Marlow, near London, 1889; dram. composer.

Cleaver, Mrs. **Eleanor** (née **Beebe**), b. Detroit, Mich.; alto; sang two years as soprano in New York; after short stage career, studied with Delle Sedie, and Bertin (acting), Paris; concert début, London, 1900; has sung there frequently with much success; 1902, sang in New York.

Cleeman (klā'-män), **Fr. Jos. Chp.,** Kriwitz, Mecklenburg, 1771—Parchim, 1827; writer.

Clegg, J., Ireland (probably), 1714—Nisane, 1742; remarkable violinist and composer.

Clem'ens, Jacob (called "**Cl. Non Papa**") (i. e., "not the Pope" Clement VII.); d. ca. 1557 (?); played several instrs. and composed.

Clement (klā'-mĕnt), **Fz.,** Vienna, 1784—1842; violinist and dram. composer.

Clément (klā-mäṅ), (1) **Chas. Fran.,** b. in Provence, ca. 1720; lived in Paris as pf.-teacher, writer and dram. composer. (2) **Félix,** Paris, 1822—1885; organist.

Clementi (klā-mĕn'-tē), **Muzio,** Rome, 1752—near Evesham, England, March 10, 1832; son of a goldsmith and musical amateur who had him taught by A. Buroni, then by the organist Condicelli. At 9 he was chosen as an organist in competition with older players; until 14, studied under G. Carpani (comp.) and Sartartelli (voice); 1766, an Englishman named Beckford secured permission to educate him in England, and till 1770 he lived and studied in Dorsetshire; then made a sensation as pianist in London. 1773, pub. pf.-sonatas dedicated to Haydn, and highly praised by Emmanuel Bach; 1777–80, cembalist at the Italian Opera; 1781 toured the continent, meeting Mozart in "friendly" rivalry, without victory for either; lived in London, 1782–1802; he amassed a fortune as a teacher, pianist and composer in spite of losses from the failure of Longman and Broderip, instr.-makers; he estab. a succ. piano-factory and pub. house (now Collard's). 1802, he made a brilliant tour with his pupil Field; he taught other famous pupils, incl. Moscheles, Kalkbrenner, Meyerbeer. His comps. incl. symphonies and overtures; 106 pf.-sonatas (46, with vln., 'cello, or flute); fugues, preludes and exercises in canon form, toccatas, etc. His book of études, the "*Gradus ad Parnassum*," 1817, is a standard; biog. by Giov. Frojo (Milan, 1878); O. Chilesotti (Milan, 1882), and Clement (Paris, 1878).

Clement y Cavedo (klā'-mĕnt ē kä-vā'-dhō), b. Gandia, Spain, Jan. 1, 1810; organist at Valencia; 1840-52, at Gueret, France; lived in Madrid as composer.

Clérice (klā-rēs), **Justin,** b. Buenos Ayres, Oct. 16, 1863; 1882, pupil of Délibes and Pessard, Paris Cons.; lives in Paris; prod. 4 comic operas, etc.

Clicquot (klē-kō), **Fran. H.,** Paris, 1728—1791; organ-builder.

Clif'ford, Rev. **Jas.,** Oxford, 1622—London, 1698; composer.

Clif'ton, J. Chas., London, 1781—Hammersmith, 1841; teacher, conductor and dram. composer; inv. the Eidomusicon (v. D. D.).

Clive, Catherine (née **Raftor**) (called "Kitty Clive"), London, 1711—Dec. 6, 1785; famous actress, also singer.

Clu'er, J., d. London, 1729, English publisher, reputed inventor of engraving on tin plates.

Cobb, Gerard Francis, b. Nettlestead, Kent, Oct. 15, 1838; Fellow Trinity Coll., Cambridge, 1863; studied music, Dresden; 1877–92, chairman Board of Music Studies, Cambridge; c. Psalm 62, with orch., etc.

Cocchi (kôk'-kē), **Gioacchino,** Padua, 1720—Venice, 1804; dram. composer.

Coccia (kôt'-chä), **Carlo,** Naples, 1782—Novara, 1873; cond. and dram. composer.

Coccius (kôk'-tsĭ-oos), **Th.,** Knauthain, near Leipzig, 1824—Leipzig, 1897; pf.-teacher.

Coccon (kôk-kōn), **Nicolò,** b. Venice, Aug. 10, 1826; pupil of E. Fabio; 1856 organist, 1873 conductor at San Marco; c. over 450 numbers, an oratorio, "*Saul*," 8 requiem masses, 30 "messe da gloria," 2 operas, etc.

Cochläus (kôkh'-lĕ-oos), **Jns.** (rightly **Jns. Dobnek,** pseud. "**Wendelstein**"), 1479—Breslau, 1552; writer; opponent of Luther.

Cocks, Robt., & Co., firm of London mus. publishers, founded, 1827, by (1) **Robt. C.,** succeeded by his sons, (2) **Arthur Lincoln C.,** and (3) **Stroud Lincoln C.,** d. 1868; (4) **Robt. Macfarlane C.** is now in charge.

Coclico (kō'-klē-ko) (**Co'clicus**), **Adrian Petit,** b. in the Hennegau (Hainaut), ca. 1500; singer and composer.

Coenen (koo'-nĕn), (1) **Jns. Meinardus,** b. The Hague, Jan. 28, 1824; bassoonist, pupil of Lübeck Cons. 1864, cond. at Amsterdam; later municipal mus. dir.; c. ballet-mus., 2 symphonies, cantatas, etc. (2) **Fz.,** b. Rotterdam, Dec 26, 1826; violinist; pupil of Vieuxtemps and Molique; lived in Amsterdam, 1895, dir. of the Cons. and prof. of vln. and comp.; solo violinist to the Queen; leader of a quartet; and composer of a notable symphony, cantatas, etc. (3) **Willem,** b. Rotterdam, Nov. 17, 1837; bro. of above; pianist, toured S. America, and W. Indies; since 1862, concert-giver in London; c. oratorio, "*Lazarus*" (1878), etc. (4) **Cornelius,** b. The Hague, 1838; violinist; 1859, cond. at Amsterdam; 1860 bandm. Garde Nationale, Utrecht; c. overtures, etc.

Coerne (kĕr'-nĕ), **Louis Adolphe,** b. Newark, N. J., 1870; 1876–80 studied at Stuttgart and Paris, then entered Harvard College and studied with Paine and Kneisel, Boston, U. S. A.; 1890 studied with Rheinberger and Hieber, Munich; 1893 organist at Boston, also at the Columbian Exposition; 1893–96 dir. Liedertafel, Buffalo; c. an opera "*The Maid of Marblehead*," symph. poem "*Hiawatha*," etc.

Co'gan, Phillip, b. Cork, 1750; organist, teacher and composer.

Cohen (kow'-ĕn or kō'-ĕn), (1) **H.,** Amsterdam, 1808—Brie-sur-Marne, 1880; writer. (2) **Léonce,** b. Paris, Feb. 12, 1829; violinist and dram. composer; pupil Leborne Cons.; 1851 Grand prix de Rome. (3) **Jules Émile David,** b. Marseilles, Nov. 2, 1835; pupil of Zimmerman, Marmontel, Benoist, and Halévy, Paris Cons.; won first prize for pf., organ, cpt. and fugue; 1870, teacher of ensemble singing at the Cons.; since

1877 *Chef de Chant*, and chorus-master Gr. Opéra; prod. 4 operas; c. 3 cantatas, several symphonies, masses, oratorios, etc. (4) **K. Hubert,** b. Laurenzkirg (near Aix), Oct. 18, 1851; a priest, studied at Aix and Raliston, 1879–87 cond. Bamberg; now at Cologne Cath.; c. masses, etc. (5) **Isidore.** Vide LARA, DE.

Colasse (kô-lăs), **Pascal,** Rheims (or Paris), 1639 (?)—Versailles, 1709; cond. and dram. composer.

Col′bran, (1) **Gianni,** court-musician to King of Spain, 18th century. (2) **Isabella A.,** Madrid, 1785—Boulogne, 1845, daughter of above; singer and composer.

Cole, Blanche, d. London, 1888, concert-singer; 1868, m. Sidney Naylor.

Co′leridge-Taylor, Samuel, b. London, Aug. 15, 1875 (of African descent; his father a native of Sierra Leone, his mother, English); one of the leading living English composers; pupil (vln.) of the R. A. M., 1890; won composition-scholarship in 1893; until 1896 pupil of V. Stanford; 1892 pub. an anthem; c. a nonet for pf., strings, and wind (1894); a symphony (1896); a quintet for clar. and strings (1897), a string-quartet, and a Morning and Evening Service; pub. a ballade for viola and orch., operetta "*Dream Lovers*," 4 waltzes for orch.; succ. cantata "*Hiawatha*," etc.

Colin (kô-lăṅ), **P. Gilbert (Colinus, Colinaus, Chamault),** singer and notable composer, Paris, 1532.

Colins (kô-lăṅs), **Jean Bapt.,** b. Brussels, Nov. 25, 1834; pupil of Wery; from 1863 teacher at the Cons., from 1888 also at Antwerp school of music.

Col′la,—cond. at Parma, 1780, when he m. Agujari, who preferred his compositions to all others.

Collard (kôl-lăr′), a London family of pf.-makers. (1) **Fr. W. Collard** (1772—1860), in partnership with Clementi, bought out Longman & Broderip, 1798, then **C.** bought out Clementi; he inv. various devices; the firm name now Collard & Collard, (2) **Chas. Lukey C.** being the head.

Col′lins, (1) **Isaac,** 1797—London, 1871; violinist, gave concerts with his 5 children, (2) **Viotti** (violinist) and (3) **G.** ('cellist, d. 1869) being the best known.

Col′man, (1) **Chas.,** d. in Fetter Lane, London, in 1664; teacher and composer. (2) **Edward,** d. Aug. 19, 1669, son of above; teacher, composer and singer.

Colombani (kō-lôm-bä′-nē), **Orazio,** monk, conductor, and cptist. at Verona, 1576–92.

Colom bi, Vincenzo, Italian organ-builder, Rome, 1549.

Colonna (kō-lôn′-nä), **Giov. Paolo,** Bologna (or Brescia), ca. 1640—Bologna, 1695; organist, conductor, and dram. composer.

Colonne (kô-lŭn′), **Édouard** (rightly **Judas**), b. Bordeaux, July 23, 1838; pupil of Girard and Sauzay (vln.), Elwart, and A. Thomas (comp.), Paris Cons.; 1874, founded the famous "Concerts du Chatelet"; 1878, cond. official Exposition concerts; 1892 cond. at the Gr. Opéra; cond. often in London, and 1902, Vienna.

Coltellini (lē′-nē′), **Céleste,** b. Leghorn, 1764—retired, 1795; celebrated mezzo-sopr.; m. Mélicofre.

Combs, Gilbert Raynolds, b. Philadelphia, Jan. 5, 1863, son and pupil of a pianist, organist and composer; organist and conductor in Philadelphia; 1885 founded the Broad St. Cons. of Mus.

Comes (kō′-mās), **Juan Baptista,** Valencia, ca. 1560; conductor and composer.

Comettant (kôm-ĕt-täṅ), (**J. P.**) **Oscar,** Bordeaux, Gironde, 1819—Montvilliers, 1898; writer and composer.

Commer (kôm′-mĕr), **Fz.,** Cologne, 1813—Berlin, 1887; editor and composer.

Compenius (kôm-pā′-nĭ-oos), (1) **H.,** b. Nordhausen, 1540; organ-builder etc. His bro (?), (2) **Esajas,** organ-builder, inv. the "Duiflöte" pipe.

Compère (kôn-păr), **Louis** (diminutive, **Loyset),** Flanders, 15th cent.—St. Quentin, Aug. 16, 1518; famous contrapuntist.

Co'nacher & Co., organ-builders, Huddersfield, since 1854.

Concone (kôn-kō'-nĕ), **Giu.,** Turin, ca. 1810—June, 1861; organist, famous singing-teacher in Paris, 1832–48, later court-organist Turin; c. 2 operas and famous vocal exercises.

Con'dell, H., d. June, 1824; English violinist and composer.

Conforti (kôn-fôr'-tē), **Giov.,** b. near Mileto, 1560; singer.

Confrèrie de St. Julien, a musical society, Paris, 1330–1761.

Co'ninck, (1) **Jacques Félix de,** Antwerp, 1791—Schaerbeck-les-Bruxelles, 1866; conductor at Berlin, and composer. (2) **Fran. de,** b. Lebbeke, Belgium, Feb. 20, 1810; pianist; pupil of Pixis and Kalkbrenner, Paris; teacher and composer, at Brussels. (3) **Jos. Bernard de,** b. Ostend, March 10, 1827; dram. composer; son of (1); pupil of de Leun, Antwerp, and Leborne, Paris Cons.; lived in Paris.

Conradi (kōn-rä'-dē), (1) **Jn. G.,** 17th cent.; conductor; one of the first composers of German opera, his works prod. at Hamburg. (2) **Johan G.,** Norway, ca. 1820—Christiania, 1896; composer. (3) **Aug.,** Berlin, 1821—1873; organist and dram. composer. (4) **Jules,** b. Liège, Jan. 27, 1834; pupil of Decharneux and of Daussoigne-Méhul at Liège Cons. (comp.); he won second grand prix de Rome at Brussels; 1864, prof. of solfeggio at the Cons.; c. 5 1-act comic operas, etc.

Constantin (kôn-stän-tăn), **Titus Chas.,** b. Marseilles, Jan. 7, 1835; pupil of Thomas, Paris Cons., 1860; cond. of the "Fantasies Parisiennes"; 1875, Op. Com.; c. a comic-opera, "*Dans la Forêt*" (1872), etc.

Conti (kôn'-tē), (1) **Fran. Bart.,** Florence, 1681—1732; court-theorbist and dram. composer. (2) ("**Contini**") **Ignazio,** Florence, 1699—Vienna, 1759; son and successor of above; composer. (3) **Gicacchino** (named **Gizziello,** after his teacher Dom. Gizzi), Arpino, Naples, 1714—Rome, 1761; famous male soprano; 1739, in London with Händel; retired to Arpino in 1753. (4) **Carlo,** Arpino, Naples, 1797—Naples, 1868; prof. and dram. composer. (5) **Giacinto,** Brescia, 1815—1895; violinist and composer; son and pupil of (6) **Defendente,** theatre-dir. at Brescia.

Continuo (kōn-tē'-noo-ō), **Giov.,** d. Mantua, 1556; conductor and contrapuntist.

Con'verse, Chas. Crozat (pen-names, **K. Redan, C. Nevers,** etc.), b. Warren, Mass., Oct. 7, 1832; pupil of Richter, Plaidy, Leipzig Cons.; lawyer, Erie, Pa.; pub. Amer. Concert-overture, "*Hail Columbia,*" for orch. (Paris, 1869); *Fest-Ouvertüre* (1870); cantata (on the 126th Psalm) for soli, chorus and orch. (1888), "*Jesus, lover of my soul*" (very pop.); in MS. 2 symphonies, 2 oratorios, etc.

Cooke, (1) **H.,** d. July 13, 1672; buried Westminster Abbey; court-composer and teacher. (2) **Nathaniel,** b. Bosham, 1773; organist. (3) **Benj.,** London, 1734—1793; conductor and composer. (4) **Thos. Simpson,** Dublin, 1782—London, 1848; conductor, later tenor, then prof. at the R. A. M.; prod. nearly 20 operas at Drury Lane. (5) **H. Angelo Michael** (called **Grattan**), son of above; oboist and bandmaster.

Coombe, Wm. Francis, b. Plymouth, 1786; son of a singing teacher; composer.

Coombs, (1) **Jas. Morrison,** Salisbury, 1769—1820; organist and composer. (2) **Chas. Whitney,** b. Bucksport, Maine, Dec. 25, 1859; pupil of Speidel (pf.) and Max Sei friz, Draeseke (comp.), Hermann John, P. Janssen, and Lamperti; 1887–91, organist Amer. Ch, in Dresden; returned as organist Church of the Holy Communion, New York, still there; pub. "*The Vision of St. John*," cantata with orch. and org., songs, etc.

Coo'per, (1) **H. Christopher,** Bath, Engl., 1819—Glasgow, 1881, conductor. (2) **G.,** Lambeth, London, 1820—London, 1876; organist and composer.

Coote, Chas., England, 1809—London, 1880; bandmaster, etc.

Coperario (kō-pĕr-ä'-rĭ-ō) (rightly **J. Cooper**), famous English lutenist and viola-da-gambist, 16th century.

Cop'pola, (1) **Giu.,** singer in London, 1777. (2) **P. A.** (**Pierantonio**), Castrogiovanni, Sicily, 1793—Catania, 1877; dram. composer and conductor.

Coquard (kô-kăr), **Arthur,** b. Paris, 1846; pupil of César Franck; mus. prof. Nat. Inst. of the Young Blind; critic for "*Le Monde*"; c. operas "*L'Epée du Roi*" (Angers, 1884); "*Le Mari d'un Jour*" (Paris, 1886); lyric dramas, "*L'oiseau bleu*" (Paris, 1894); "*La Jacquerie*" (Monte Carlo and Paris, 1895), etc.

Corbet (kôr-bā), **Francisque,** Pavia, ca. 1630—Paris, 1700; guitar virtuoso and composer.

Cor'bett, Wm., 1669 (?)—London (?), 1748; Engl. violinist and composer.

Cordans (kôr-däns), **Bart.,** Venice, 1700—Udine, 1757; Franciscan monk, then conductor and dram. composer.

Cordel'la, Giacomo, Naples, 1786—1846; dram. composer.

Cor'der, Fr., b. Hackney, London, Jan. 26, 1852; pupil of R. A. M.; 1875, won the Mendelssohn Scholarship; 1875–78, pupil of Ferd. Hiller; 1880, cond. of Aquarium Concerts at Brighton where he lives as a transl. and critic, and composer of operas, cantatas, etc.; wrote "*The Orchestra and how to write for it*," etc.

Cordier (kôrd-yā), **Jacques,** Lorraine, ca. 1580—Paris, ca. 1629; violinist.

Corel'li, Arcangelo, Fusignano, near Imola, Italy, Feb. 1, 1653—Rome, Jan. 13, 1713; pupil of Bessani and Simonelli; toured Germany, then lived under patronage of Cardinal Ollobone; one of the founders of vln.-style, systematiser of bowing and shifting, introducer of chord-playing; a composer for the vln. whose works still hold favour. On invitation from the King of Naples he gave a succ. court-concert, but at a second made various blunders and returned to Rome, in chagrin, increased with fatal results on finding or imagining himself supplanted there by a poor violinist named Valentini. His masterpieces "*Concerti grossi*," were pub. just before his death. Many spurious comps. were issued under his name.

Corfe, (1) **Jos.,** Salisbury, 1740—1820; organist and composer. (2) **Arthur T.,** Salisbury, 1773—1863; son of above; pianist, organist and writer. (3) **Chas. W.,** son of above; organist Christ Church, Oxford.

Cornelius (kôr-nā'-lĭ-oos), **Peter,** Mayence, Dec. 24, 1824—Oct. 26, 1874, unsucc. actor; then studied cpt. with Dehn at Berlin, and joined the Wagnerian coterie at Weimar. His opera "*Der Barbier von Bagdad*" was a failure through organised opposition which led Liszt to leave the town, but in 1886–87 it succeeded. **C.** wrote his own libretti and transl. others. 1886–87, at Dresden, and other cities; 1859, with Wagner at Vienna, and Munich, where he became reader to King Ludwig, and prof.; prod. the opera "*Der Cid*," Weimar, 1865; he left "*Gunlöd*" unfinished; Lassen completed it, and it was prod., Strassburg, 1892; he pub. many songs. Biog. by Sandberger (Leipzig, 1887).

Cornell', J. H., New York, 1828—1894; organist, composer and writer.

Cor'nyshe, (1) **Wm.,** d. before 1526; English teacher and composer. (2) **Wm.,** son of above; composer.

Cornet (kôr'-nāt), (1) **Julius,** S. Candido, Tyrol, 1792—Berlin, 1860; tenor and dir. His wife, (2) **Franziska** (1806—1870) was also a singer.

Coronaro (kō-rō-nä'-rō), (1) **Gaetano,** b. Vincenza, Italy, Dec. 18, 1852; violinist; till 1873, pupil, Milan Cons., then in Germany; prod. the succ. opera "*Un Tramonto*" (Milan Cons. Th., 1873); 3-act "*La Creola*" (Bologna, 1878); "*Il Malacarne*" (Brescia, 1894); for several years prof. of harm., and since 1894, prof. of comp., Milan Cons. (2) **Gellio Bv.,** b. Italy, ca. 1863; pianist (protégé of Sonzogno); début at 8; at 9, organist in Vincenza; at 13, th. cond., Marosteca; at 15, chorusm.; at 16, pupil Bologna Cons., graduating with first prizes; c. a symphony; opera, "*Jolanda*" (1889?); unsucc. "*Claudia*" (Milan, 1895).

Corri (kôr'-rē), **Dom.,** Rome, 1744—London, 1825; dram. composer and writer.

Cor'si, Jacopo, b. ca. 1560; Florentine nobleman, in whose house and in Bardi's, Peri, Caccini, Emilio del Cavaliere, Galilei, Rinuccini, and others met and inaugurated modern opera (v. PERI); **C.** was a skilful gravicembalist.

Corteccia (kôr-tět'-chä), **Fran. Bdo. di,** Arezzo, 16th cent., Florence, 1571; organist, conductor and composer.

Coss'mann, B., b. Dessau, May 17, 1822; 'cellist; pupil of Espenhahn, Drechsler, Theo. Müller and Kummer; 1840, member of Gr. Opéra Orch., Paris; 1847–48, solo 'cellist at Gewandhaus, Leipzig; then studied comp. under Hauptmann; 1850, at Weimar, with Liszt; 1866, prof. Moscow Cons.; 1870–78 at Baden-Baden; since prof. of 'cello, Frankfort Cons.; composer.

Cos'ta, (1) Sir **Michael** (rightly **Michele**), Naples, Feb. 4, 1810 (1807?)—Brighton, England, April 29, 1884; son and pupil of (2) **Pasquale C.** (composer ch.-mus.); pupil also of Tritto, Zingarelli (comp.), and Crescentini (singing) at the Naples Cons.; prod. 4 succ. operas at Naples, was sent to Birmingham England, to cond. a psalm of Zingarelli's, but through a misunderstanding, had to sing the tenor part; he thereafter lived in England as dir. and cond. of King's Th., London, where he prod. three ballets; 1846, cond. of the Philh. and the new Ital. Opera; 1848, Sacred Harmonic Society; from 1849, cond. Birmingham festivals; from 1857, the Handel festivals; knighted in 1869; 1871 dir. of the music and cond. at H. M.'s Opera; c. 3 oratorios, 6 operas, 3 symphonies, etc. (3) **Andrea,** b. Brescia, settled London, 1825; composer and teacher. (4) **Carlo,** Naples 1826—1888; teacher Naples Cons. (5) **P. Mario,** b. Taranto, July 26, 1858, nephew of above; c. chamber-music and pop. songs in Neapolitan dialect; also 2 pantomimes, "*Le Modèle Rêve*," and the succ. "*L'Histoire d'un Pierrot*" (Paris, 1894?).

Costantini (tē'-nē), **Fabio,** b. Rome, ca. 1570; composer and teacher.

Costanzi (kō-stän'-tsĭ), **Juan** (or **Gioannino**), Rome, 1754—1778; conductor.

Coste (kôst), **Gaspard,** composer at Avignon, 1530.

Cost'eley, Wm., Scotland, 1531—Evreux, 1606; organist and writer.

Cotta (kôt'-tä), **Jn.,** Ruhla, Thuringia, 1794—Willerstet, near Weimar, 1868; pastor and composer.

Cot'to (**Cotto'nius**), **Jns.,** 11th to 12th cent.; writer.

Cottrau (kôt-trō, or kôt-trä'-oo), (1) **Guillaume** (**Guglielmo**), Paris, 1797—Naples, 1847; composer. His sons (2) **Teodoro** (pen-name **Eutalindo Martelli**) (Naples, 1827—1879) and (3) **Giulio** (**Jules**), also song-composers; the latter c. 2 operas.

Cotumacci (ko-too-mät′-chē), **Carlo,** Naples, 1698—1775; organist and composer.

Coucy (dŭ koo-sē), **Regnault,** Chatelain, **de,** d. Palestine, 1192; troubadour to Richard Cœur de Lion; a poem of ca. 1228 tells that he begged that his heart be sent to his love, whose husband intercepted it, and had it roasted and served up to his wife, who died broken-hearted on being told of her menu; his songs are in MSS. in the Paris Library, and have been re-published.

Couperin (koo-pŭ-răñ), a family of French musicians, famous for two centuries. The first known were three brothers: (1) **Louis,** 1630—1665; organist of St. Gervais and composer. (2) **Fran.** (Sieur de Crouilly), 1631—1701; organist and composer. (3) **Chas.,** 1638—1669; organist; his son, (4) **Fran.** (called **Le Grand**), Paris, 1668—1733; the first great composer to write exclusively for the harpsichord (or clavecin); pupil of Thomelin, and successor of his uncle François, at St. G., 1698; 1701, clavecinist and organist to the King; c. brilliant and fascinating music pub. at Paris, and wrote "*L'Art de toucher du Clavecin*" (1711). (5) His son **Nicholas,** Paris, 1680—1748, was organist. (6) **Armand Louis,** Paris, 1721—1789, son of (5), a remarkable org.-virtuoso. His wife (7) **Élisabeth Antoinette** (née **Blanchet**), b. 1721, was an organist and clavecinist, and played in public at 81. They had 2 sons (8) **P. Louis** (d. 1789), his father's asst. organist, and (9) **Gervais Fran.,** his father's successor.

Courtois (koor-twä), **Jean,** 16th cent., French contrapuntist; conductor and composer.

Courtville (koort′-vĭl), (1) **Raphael,** d. 1675; of the Chapel Royal. (2) d. ca. 1735; organ-composer, son of above. (3) **Raphael,** d. 1771, son of (2); organist and writer.

Courvoisier (koor-vwäs-yā, or koor′-foi-sēr), **K.,** b. Basel, Nov. 12, 1846; violinist; pupil of David, Röntgen and Joachim; 1871, a member of the Thalia Th., orch., Frankfort; then, till 1875, cond. of singing with Gustav Barth; '76, cond. Düsseldorf Th., orch., and choral societies; since 1885 singing-teacher at Liverpool; c. a symphony, 2 concert-overtures, a vln.-concerto (MS.), etc.; wrote "*Die Violintechnik*" (transl by H. E. Krehbiel; N. Y., 1896); an "*École de la velocité*" and a "*Méthode*" (London, 1892).

Coussemaker (koos-mă-kăr′), **Chas. Ed. H.,** Bailleul, Nord, April 19, 1805—Bourbourg, Jan. 10, 1876; a remarkable sight-reader, studied cpt. with V. Lefêbvre; while serving as a judge he made musical research his avocation, and pub. important works on Hucbald and mediæval instruments, theory and composers, incl. his "*Scriptores de musica medii evi, nova series*" (1864–76, 4 vols.), a great collection intended as supplement to Gerbert.

Cousser. Vide KUSSER.

Coverley (kŭv′-ĕr-lĭ), **Robert,** b. Oporto, Portugal, Sept. 6, 1863, of Scotch father and aristocratic Portuguese mother; studied cpt., orch. and vln. with Hill, Ludwig, and Jacquinot, in London; lived in New York many years, since 1898 in London; pub. many graceful and succ. songs, orch. and pf.-pieces; c. the immensely succ. march "The Passing Regiment" and a comic opera (MS.).

Cow′ard, (1) **Jas.,** London, 1824—1880; organist, conductor and composer. (2) **H.,** b. Liverpool, Nov. 26, 1849; grad. Tonic-sol-fa Coll. 1889 Mus. Bac.; 1894 Mus. Doc. Oxon; singing-teacher and cond. at Sheffield.

Cow′en, Frederic Hymen, b. Kingston, Jamaica, Jan. 29, 1852; at 4 brought to London to study, pupil of Benedict and Goss, then of Hauptmann, Moscheles, Reinecke, Richter, and Plaidy, Leipzig; and Kiel, Ber lin: 1882, dir. Edinburgh Acad. of Music; 1887, cond. London Philh.; 1888–9, mus.-dir. Melbourne Centennial Exhibition; 1896, cond. Liverpool Phil., and the Manchester Concerts; prod. four operas; two oratorios, *The Deluge* (1878), and *Ruth* (1887); 7 cantatas; 6 symphonies (No. 3 "*Scandinavian*" (1880), 4 "*Welsh*," 6 "*Idyllic*"); four orchestral suites, "*The Language of Flowers*," "*In the Olden Time*," "*In Fairyland*," *Suite de Ballet*, Sinfonietta in A for orch.; 2 overtures; pf.-concerto; pf.-trio; pf.-quartet; pf.-pcs.; over 250 songs.

Cramer (krä'-mĕr or krā'-mĕr), (1) **Wm.**, Mannheim, 1745 (1743?)—London, 1799 (1800?); violinist and conductor. (2) **K. Fr.**, Quedlinburg, 1752—Paris, Dec. 1807; professor. (3) **Jn. Bap.**, Mannheim, Feb. 24, 1771—London, April 16, 1858; eldest son and pupil of (1). Brought to London when a year old; pupil of Benser, Schroeter, then of Clementi; in comp., chiefly self-taught; toured as concert-pianist at 17; in 1828 est. a mus.-pub. firm (now Cramer & Co.) in partnership with Addison; managed it till 1842; 1832–45, lived in Paris, pub. "a Method for pf. ("*Grosse praktische Pfte.-Schule*"), in 5 parts," the last containing the celebrated "*84 Studies*" (op. 50), still a standard; c. 7 concertos, 105 sonatas, quartet, quintet, and many pf.-pcs. (4) **Fz.**, b. Munich, 1786; nephew of (1), first flute in the Munich orch., and composer. (5) **Josef Hubert**, b. Wageningen, Holland, Feb. 29, 1844; violinist; studied with Gravenstein and van Bree, Leonard and David; at 12 played in public at Amsterdam where he now lives as teacher in the Cons., and composer.

Crane, Helen, American composer; pupil of Ph. Scharwenka, Berlin, for 3 years; c. symphonic poem "The Last Tournament," suite and serenade for orch., etc.

Crang & Hancock, organ-builders in London during 18th cent.

Cranz (kränts), **August**, Hamburg, mus.-pub. firm, founded 1813 by **A. H. Cranz** (1789–1870). His son **Alwin** (b. 1834), is now the head.

Craywinckel (krī'-vĭnk-ĕl), **Fd. Manuel Martin Louis Barthélemy de**, b. Madrid, Aug. 24, 1820; pupil of Bellon; cond. St. Bruno, at Bordeaux, where he lived from 1825; c. excellent masses and other church-mus.

Cre(c)quillon (krĕk-wē-yôṅ), **Thos.**, n. Ghent, (?)—Béthune, 1557; ca. 1544–47 conductor and composer.

Crescentini (krā-shĕn-tē'-nē), **Girolamo**, Urbania, near Urbino, Feb. 2, 1766—Naples, April 24, 1846; famous male soprano and composer.

Crespel (krĕs-pĕl'), **Guillaume**, Belgian composer 15th cent.

Cressent (krĕs-säṅ), **Anatole**, Argenteuil, 1824—Paris, 1870; lawyer and founder of the triennial prize "prix Cressent," endowed with 120,000 francs, to be equally divided between the librettist, and the composer of the best opera; first awarded to Chaumet, 1875.

Creyghton (krā'-tŭn), Rev. **Robt.**, b. ca. 1639; English composer.

Cristofo'ri, Bart. (wrongly **Cristofali** and **Cristofani**), Padua, May 4, 1653—Florence, March 17, 1731; inv. the first practical hammer-action to which he gave the name "pianoforte" (v. D. D.); in 1711 he substituted for the plucking quills "a row of little hammers striking the strings from below," the principle adopted by Broadwood, and called the "English action."

Crivel'li, (1) **Arcangelo**, Bergamo, (?)—1610; tenor and composer. (2) **Giov. Bat.**, Scandiano, Modena (?)—Modena, 1682; organist and conductor. (3) **Gaetano**, Bergamo, 1774—Brescia, 1836; famous tenor. (4) **Dom.**, b. Brescia, 1794 son of above, dram composer.

Croce (krō'-chĕ), **Giov. dalla** (called "Il Chiozzotto"), Chioggia, ca. 1560—Venice, 1609; conductor and composer.

Croes (kroos), **H. Jas. de,** Antwerp, 1705—Brussels, 1786; violinist and conductor.

Croft(s), Wm., Nether-Eatington, Warwickshire, Engl., 1678—Bath, 1727 (buried Westm. Abbey); 1704, joint organist, 1707, sole organist Westm. Abbey; pub. "*Musica sacra*" (the first English church-music engraved in score on plates).

Crogaert (krō'-gärt), **J. Ed.,** b. Antwerp; pupil of Benoît; 1882 cond. at Antwerp, since 1882 lives in Paris; writer of treatises.

Croisez (krwä-sā), **Alex.,** b. Paris (?), 1816; composer and writer.

Cros'dill, J., London, 1751—Escrick, Yorkshire, 1825; 'cellist.

Cross, Michael Hurley, Philadelphia, 1833—1897; composer and director.

Cross'ley, Ada, Australian soprano; début, Melbourne as a girl; has sung with succ. in London for many years, also in Paris, etc.

Crotch, Wm., Norwich, Engl., July 5, 1775—Taunton, Dec. 29, 1847; at the age of 2½ he played on a small organ, built by his father, a master-carpenter; at 10 played in public at London; at the age of 11 asst. organist of Trinity and King's Colleges Cambridge; at 14 c. an oratorio, "*The Captivity of Judah*" (perf. 1789), became organist of Christ Ch., Oxford; 1797, prof. of mus. Oxford; 1799, Mus. Doc. there; 1822 principal of the new R.A.M., c. 2 oratorios.

Crouch, (1) Mrs. **Anna M.** (née **Phillips**), 1763—Brighton, 1805; Engl. operatic singer. (2) **Fr. Nicholls,** London, July 31, 1808—Portland, Me., Aug. 18, 1896; basso, 'cellist and singing-teacher; c. 2 operas, and songs, incl. "*Kathleen Mavourneen.*"

Crow, Ed. J., b. Sittingbourne, Engl., Sept. 11, 1841; organist Leicester, 1861-73; since, at Ripon Cath.; 1882, Mus. Doc. Cantab.; c. oratorio, "*Harvest-time*"; Psalm CXLVI, for orch. and chorus, etc.

Cro'west, Fr. F., b. London, 1850; organist Christ's Church, Kilburn; writer and composer.

Cro'ziar, Wm., b. Upper Norwood, Dec. 20, 1870; celebrated Engl. oboist.

Crüger (krü'-gĕr), **Jns.,** Gross-Breesen, near Guben, 1598—Berlin, 1662; organist.

Crussel (kroos'-sĕl), **Bernhard,** Finland, 1775—1838; composer.

Cruvel'li (rightly **Crüwell**) (krü'-vĕl), (1) **Friederike M.,** Bielefeld, Westphalia, 1824—1868; contralto in London, but lost her voice and died of a broken heart. (2) **Jne. Sophie Charlotte,** b. Bielefeld, Mar. 12, 1826, sister of above; also contralto, and ill-trained, but had enormous success Paris Gr. Opéra, 1854, at a salary of 100,000 francs; in 1856 m. Comte Vigier, and left the stage.

Cud'more, Richard, Chichester, 1787—Manchester, 1840; organist, violinist and conductor.

Cui (kwē), **César Antonovitch,** b. Vilna, Russia, Jan. 6, 1835; one of the most important of Russian composers; pupil of Moniuszko and Balakirev; a military engineer; Prof. of fortification at the St. Petersburg Engineering Acad.; from 1864-8, critic of the St. P. "*Gazette*"; 1878-9, pub. articles in Paris, on "*La musique en Russie*"; c. 5 operas, "*William Ratcliffe*" (St. P., 1869); "*The Prisoner in the Caucasus*" (1873); "*Angelo*" (1876); "*The Mandarin's Son*" (1878); lyric comedy, "*Le Filibustier*" (Paris, 1894); the very succ. "*Sarazin*" (St. P., 1899); symphonies, etc., 2 scherzos and a tarantella for orch.; suite for pf. and vln.; pf.-pcs.; 50 songs. "*Esquisse critique*" on Cui and his works by the Comtesse de Mercy-Argenteau.

Cum'mings, Wm. Hayman, b. Sudbury, Devon, Eng., Aug. 22, 1831, organist Waltham Abbey; prof. of singing R. Coll. for the Blind, Norwood; 1896, principal of Guildhall Sch. of Mus.; founded the Purcell Society, edits its pubs.; wrote biog. of Purcell (London, 1882); has also pub. a music "*Primer*," 1877; and a "*Biog. Dictionary of Musicians*" (1892); c. a cantata, "*The Fairy Ring*," etc.

Curci (koor'-chē), **Giu.**, Barletta, 1808—1877; singing teacher and dram. composer.

Curioni (koo-rĭ-ō'-nē), (1) (——), soprano in London, 1754, perhaps the mother of (2) **Alberico,** b. ca. 1790, Italian tenor.

Curschmann (koorsh'-män), **K. Fr.,** Berlin, 1805—Langfuhr, near Danzig, 1841; singer, dram. composer and pop. song-writer.

Curti (koor'-tē), **Fz.** (or **Francesco**), Cassel, 1854—Dresden, 1898; dram. composer.

Curtis, Dr. H. Holbrook, b. New York, Dec. 15, 1856; grad. Yale, 1877; 1880, M.D.; vice-pres. Am. Social Science Assn., prominent throat specialist and writer on the voice, pub. "Voice Building and Tone Placing," 1898.

Cur'wen, (1) Rev. **J.,** Heckmondwike, Yorkshire, Engl., 1816—near Manchester, 1880; 1862, resigned his pastorate, and founded a college, also a pub.-house, to exploit Tonic-sol-fa. (2) **J. Spencer,** b. Plaistow, 1847; son and pupil of above; pupil also of G. Oakey and R.A.M.; writer, and since 1880 pres. Tonic-sol-fa Coll.

Cusani'no. Vide CARESTINI.

Cusins (kŭz'-ĭns), Sir **Wm. G.,** London, 1833 — Remouchamps (Ardennes), 1893; pf.-prof. R.A.M.; knighted 1892; conductor and composer.

Cutell', Richard, English writer of 15th century.

Cut'ler, Wm. H., b. London, 1792; organist and singer.

Cuvillon (kü-vē-yôn). **J. Bapt. Philémon de,** b. Dunkirk, 1809; pupil, later prof. Paris, Cons.; notable violinist and teacher.

Cuzzoni (kood-zō'-nē), **Fran.,** Parma, 1700—Bologna, 1770; début 1719; m. the pianist Sandoni; very successful contralto till her latter days, when it is said she earned a pittance by covering silk buttons.

Czartoryska (chăr-tō-rē'-shkä), **Marcelline** (née **Princess Radziwill**), b. Vienna, 1826; pianist; lives since 1848 in Paris; pupil of Czerny.

Czarwenka (chăr-vĕn'-kä), **Jos.,** Bemadek, Bohemia, 1759 — Vienna 1835; oboist and professor.

Czerny (**Černy**) (chăr'-nē), **Karl,** Vienna, Feb. 21, 1791—July 15, 1857; pupil of his father **Wenzel C.,** later of Beethoven; and had advice from Clementi and Hummel; made an early reputation as pianist and was an eminent teacher from his 16th year; Liszt, Döhler, and Thalberg were among his pupils; pub. over 1,000 works, his pf.-studies, still standard, incl. many such works as "*Die Schule der Geläufigkeit*" (School of Velocity) (op. 299); c. also masses, symphonies, overtures, etc.

Czersky (chăr'-shkĭ). Vide TSCHIRCH.

Czibulka (chē-bool'-kä), **Alphons,** Szepes-Várallya, Hungary, May 14, 1842—Vienna, Oct. 27, 1894; pianist and conductor; c. 5 operettas, incl. "*Der Bajazzo*" (Vienna, 1892) waltzes, etc.

D

Daase (dä'-zē), **Rudolf,** b. Berlin, Feb. 21, 1822; pupil of A. W. Bach, Marx and Wilsing; lives in Berlin as conductor and teacher; c. orch. and choral-pieces, etc.

Dachs (däkhs), **Jos.,** Ratisbon, 1825—Vienna, 1896; teacher and pianist.

Dachstein (däkh'-shtīn), **Wolfgang,** ex-priest and composer at Strassburg, 1554.

Dalayrac (or **D'Alayrac**) (dăl-ĕ-răk), **Nicolas,** Muret, Haute-Garonne, June 13, 1753—Paris, Nov. 27, 1809 prod. about 60 operas.

Dalberg (däl'-bărkh), **Jn. Fr. Hugo,** Reichsfreiherr **von,** Aschaffenburg, 1752—1812 ; writer and composer.

D'Albert, Eugen. Vide ALBERT, d'.

Dall (däl), **Roderick,** lived at Athol, 1740 ; the last of the Scotch "wandering harpists."

Dal'lam, Engl. family of organ-builders 17th cent. (also spelled **Dallans, Dallum, Dalham**).

Dal'lery, organ-builders 18th cent. at Amiens.

Dall' Argine (däl-är'-zhē-nā), **Const.,** Parma, 1842—Milan, 1877 ; dram. composer.

Dalvimare (däl-vē-mä'-rĕ) or **d'Alvimare** (dăl-vĭ-măr), **Martin P.,** Dreux, Eure-et-Loire, 1772—Paris, 1839 ; composer.

Damascene (dä-mă-shā'-nĕ), **Alex.,** Italian, b. in France, d. July 14, 1719 ; alto singer and song-writer in England.

Damcke (däm'-kĕ), **Berthold,** Hanover, 1812—Paris, 1875 ; conductor.

Damm (däm), (1) **Fr.,** b. Dresden, March 7, 1831 ; pianist and composer ; pupil of Krägen, J. Otto, and Reichel ; lived in North Germany, then in the U. S., then in Dresden. (2) **G.,** v. STEINGRÄBER.

Damoreau (dăm-ō-rō), **Laure-Cinthie** (née **Montalant,** first known as "Mlle. **Cinti**"), Paris, 1801—Chantilly, 1863 ; soprano, later prof. of singing, Paris Cons. ; wrote *Méthode de chant.*"

Damrosch (däm'-rôsh), (1) **Dr. Leopold,** Posen, Prussia, Oct. 22, 1832—New York, Feb. 15, 1885 ; 1854. M.D. ; took up music as solo-violinist ; then as cond. at minor theatres, 1855, solo violinist Grand Ducal Orch., at Weimar ; here he m. Helene von Heimburg, a singer ; 1859-60 cond. Breslau Phil. Soc., etc.; 1871, invited to New York to conduct the Arion Society, made his first appearance as conductor and composer and violinist ; 1873, founded the Oratorio Society, 1878 the Symphony Society ; 1880 Mus. Doc. Columbia Coll.; 1884, cond. German opera at Met. Op. ; c. 7 cantatas ; symphony; music to Schiller's "*Joan of Arc*," etc. (2) **Frank,** b. Breslau, June 22, 1859 ; son and pupil of above ; pupil of Pruckner, Jean Vogt, and von Inten (pf.), Moszkowski (comp.) ; 1882–85, cond. Denver (Col.) Chorus Club ; 1884–85, supervisor of music in public schools, also organist in various churches ; 1885–91, chorusm. Met. Op.; till 1887 cond. the Newark Harmonic Society, 1892 organized the People's Singing Classes ; 1897, supervisor of music, N. Y. City public schools ; now cond. the "Musurgia," Oratorio Society, and Mus. Art Soc. (N. Y.), Oratorio Soc., Bridgeport (Conn.) "Orpheus" and "Eurydice" Phila., etc.; pub. a few songs and choruses, and a method of sight-singing. (3) **Walter (Johannis),** b. Breslau, Silesia, Jan. 30, 1862 ; son and pupil of (1) ; pupil of Rischbieter and Draeseke (harm.), von Inten, Boekelman, and Max Pinner, (pf.), von Bülow (conducting) ; 1885–99 cond. N. Y. Oratorio and Symphony Societies ; 1892 founded the N. Y. Symphony Orch. ; 1894, organized and cond. the Damrosch Opera Co. ; 1899, cond. at Philadelphia ; 1902, cond. N. Y. Philh. (vice Paur) ; prod. opera, "*The Scarlet Letter*" (Boston, 1896), text by Geo. Parsons Lathrop ; c. MS. opera "Cyrano de Bergerac," text by W. J. Henderson ; "*Manila Te Deum*" ; "*Danny Deever*," etc.

Da'na, (1) **Chas. Henshaw,** West Newton, Mass., 1846—Worcester, 1883 ; pianist, organist and composer. (2) **Wm. H.,** b. Warren, O., June 10, 1846 ; pupil of Haupt, and Kullak's Cons., also R.A.M., London ; dir. Dana's Mus. Inst., Warren, Ohio ; wrote text-books ; c. "*De Profundis*" for ch. and orch.

Danbé (däṅ-bā), **Jules,** b. Caen, France, Nov. 15, 1840 ; violinist, pupil of Paris Cons.; till 1892 2nd dir. of the Cons. Concerts; 1895, cond. Op. Com., Paris; composer.

Dan'by, J., 1757—London, May 16, 1798; English organist and composer.

Dance, Wm., 1755—1840, musician; one of the founders of the Phil. Soc., London.

Dan'do, Jos. H. B., b. Somers Town, London, 1806; violinist.

Dancla (däṅ-klä), (1) **J. Bap. Chas.,** b. Bagnères-de-Bigorre, Dec. 19, 1818; 1828 pupil of Baillot, Halévy, and Berton, Paris Cons.; 1834, 2nd solo vln. Op.-Com.; 1857, prof. of vln. at the Cons., giving famous quartet soirées; c. four symphonies, over 130 works for vln., etc.; wrote 5 technical books, "*Les compositeurs chefs d'orchestre*," etc. (2) **Arnaud,** Bagnères-de-Bigorre, 1820—1862, bro. of above; 'cellist and writer. (3) **Léopold,** Bagnères-de-Bigorre, 1823—Paris, 1895, bro. of above; composer.

Danel (dä-nĕl), **L. A. J.,** Lille, 1787—1875; a printer who inv. a notation.

Danhauser (dän-how'-zĕr or däṅ-ō-zā'), **Ad. Ld.,** Paris, 1835—1896; prof. of solfeggio at Cons. and dram. composer.

Danican. V. PHILIDOR.

Daniel, (1) **Hn. Adalbert,** b. Cöthen, 1812; theologian and writer. (2) **Salvador,** for a few days dir. Paris Cons., under the Commune; killed in battle, May 23, 1871; writer.

Danjou (däṅ'-zhoo), **J. L. F.,** Paris, 1812—Montpellier, 1866; 1840, organist and erudite historian.

Dan'kers (or **Danckerts**), **Ghiselin,** b. Tholen, Zealand; chorister in Papal chapel, 1538–65; composer and writer.

Danks, Hart Pease, b. New Haven, Conn., April 6, 1834; bass and mus. dir. in various churches; pupil G. E. Whiting; c. over 1200 hymns and songs, and operetta "*Pauline*" (1872).

Danneley (dăn'-lĭ), **John Feltham,** Oakingham, Berkshire, England, 1786—London, 1836; organist and publisher.

Dannreuther (dän'-roi-tĕr), (1) **Edward,** b. Strassburg, Nov. 4, 1844; at 5 taken to Cincinnati, where he studied with F L. Ritter; later, pupil of Richter, Moscheles, Hauptmann, Leipzig Cons., 1863, London, as pianist; 1872 founded and cond. London Wagner Society; wrote "*Richard Wagner, His Tendencies and Theories*" (London, 1873); also composer. (2) **Gustav,** b. Cincinnati, July 21, 1853; pupil of de Ahna and Joachim (vln.) and Heitel (theory), Berlin; lived in London till 1877; joined Mendelssohn Quintet Club of Boston, where in 1880 he settled as a member of the newly formed Symphony Orch.; 1882–84 dir. Philh. Soc. Buffalo, N. Y.; founded the "Beethoven String-Quartet" of N. Y. (called "Dannr. Q." from 1894); for 3 years leader Symphony and Oratorio Societies, N. Y.; wrote "*Chord and & Studies for Young Players.*"

Danzi (dän'-tsē), (1) **Fz.,** Mannheim, May 15, 1763—Carlsruhe, April 13, 1826; dram. composer; son and pupil of (2) **Innocenz D.,** 'cellist to the Elector. (3) **Franziska.** Vide LEBRUN.

Da Ponte (dä pôn'-tē), **Lorenzo,** Ceneda, near Venice, March 10, 1749—New York, Aug. 17, 1838; of Jewish race; poet-laureate to Joseph II. at Vienna, until 1792; wrote text of Mozart's "*Don Giovanni*" and "*Cosi Fan Tutte*"; London, 1803, teacher of Italian and poet to the Italian Opera; made a failure of different pursuits in the U. S. A., and was finally teacher of Italian at Columbia College, N. Y.; pub. "*Memorie*" (Memoirs). There is a sketch of his life in Krehbiel's "*Music and Manners*" (N. Y., 1899).

Daquin (dă-kăṅ), **L. Claude,** Paris, 1694—1772; notable organist and composer.

Darcours (dăr-koor), **Charles.** Vide RETY.

Dargomyžsky (där-gō-mēsh'-shkē), **Alex. Sergievitch,** Toula, Feb. 2, 1813—St. Petersburg, Jan. 29, 1869; pianist and composer; pupil of Schoberlechner; his opera "*Esmeralda*" (c. 1839) was prod. 1847 with succ.; his best opera "*Russalka*" followed in 1856; in 1867, at Moscow, an opera-ballet, "*The Triumph of Bacchus*" (written 1847), was instrumented; left an unfinished opera, "*Kammennoi Gost*" ("The Marble Guest") (finished by Rimsky-Korsakov). "*Rogdana*," a fantasy-opera, was only sketched; it follows the latest operatic creeds; c. also pop. orch. works.

Da(s)ser (dä'-sĕr), **(Dasserus) Ludwig,** until 1562 conductor and composer at Munich, predecessor of Lassus.

Daube (dow'-bĕ), **Fr.,** Cassel (Augsburg ?), 1730—Vienna, 1797; composer and writer.

Daublaine et Callinet, Paris firm of org.-builders, founded 1838.

Daucresme (dō-krĕm), **Lucien,** Elbeuf, Normandy, 1826—Paris, 1892; dram. composer.

Dau'ney, Wm., Aberdeen, 1800—Demerara, 1843; writer.

Dauprat (dō-prä), **L. Fr.,** Paris, 1781—July 16, 1868; notable horn-player and composer.

Daussoigne-Méhul (dōs'-swăn-mā'-ül), **L. Jos.,** Givet, Ardennes, 1790—Liège, 1875; dram. composer.

Dauvergne (dō-vĕrn), **Ant. C.,** Ferrand, 1713—Lyons, 1797; violinist and dram. composer.

Davenport, Francis W., b. Wilderslowe, near Derby, England, 1847; pupil of Macfarren, whose daughter he m.; 1879, prof. R. A. M., and 1882 Guildhall Sch. of Music; c. two symphonies (the 1st winning 1st prize at Alexandra Palace, 1876), and other comps.; wrote text-books.

David (dä'-fēt), (1) **Fd.,** Hamburg, Jan. 19, 1810—near Klosters, Switzerland, July 18, 1873; pupil of Spohr and Hauptmann; at 15 played in the Gewandhaus, Leipzig; 1827, in Königstadt Th. orch., Berlin; at 19, 1st vln. in the private quartet of the wealthy Baron von Liphardt, at Dorpat, whose daughter he m.; gave concerts till 1835 in Russia; at 26 leader of the Gewandhaus Orch. at Mendelssohn's invitation; his rigorous precision of drill is still a terrifying tradition. In the composition of Mendelssohn's vln.-concerto he was almost a collaborator (cf. Joachim and Brahms). The Cons. was estab. in 1843, and **D.'s** unsurpassed gifts as a teacher had a large influence in making its reputation, among his pupils being Wilhelmj and Joachim; as a leader he had a wonderful faculty of inspiring the players with his own enthusiasm. His student editions of classical works embrace nearly all compositions of standard vln. literature; edited many classics, including the "*Hohe Schule des Violinspiels.*" His comp. include an opera, "*Hans Wacht*" (Leipzig, 1852); 2 symphonies; 5 vln.-concertos, etc.; wrote a standard meth. for vln. (2) **Peter Paul,** b. Leipzig, Aug. 1, 1840, son of above; violinist; 1862–65, leader Carlsruhe orch.; then teacher at Uppingham, England.

David (dă-vēd), (3) **Félicien César,** Cadenet, Vaucluse, April 13, 1810—St. Germain-en-Laye, Aug. 29, 1876; at 7 a pupil and chorister in the maîtrise of Saint-Sauveur at Aix; c. hymns, motets, etc.; 1825–28 studied in the Jesuit college, but ran away to continue his music. and became asst.-cond. in the theatre at Aix, and at 19 cond. at Saint-Sauveur, 1830 Paris Cons., under Bénoist (org.), Reber and Millot, (harm.), Fétis (cpt. and fugue). 1831, his rich uncle withdrew his allowance of 50 francs a month, and he took up Saint-Simonism, composing hymns for this socialistic sect, which coming under ban of the law in 1833, he went with other members on a tour through Turkey, Egypt, etc.; he returned in 1835 with a fund of Oriental musical impressions, resulting in an unsucc. volume of "*Mélodies Orientales.*" He retired to the country home of a friend and c. 2 symphonies, 24 string-quintets, etc. 1838 his first symphony was prod.; and 1844, his ode-symphonie "*Le Désert*" had a "delirious succ."; the oratorio, "*Moïse au Sinaï,*" 1846; a second symphonic-ode "*Christophe Colombe*" and "*L'Eden,*" a "mystery" in 2 parts (Grand Opéra, 1848) had no succ.; his opera "*La Perle du Brésil*" (Th. Lyrique, 1851), is still popular; the opera "*La Fin du Monde*" was rejected by the Gr. Opéra, and put in rehearsal, but not produced, by the Th. Lyrique, and in 1859 produced at the Gr. Opéra as "*Herculaneum,*" the great state prize of 20,000 francs being awarded it in 1867; "*Lalla Rookh*" (1862) was a decided succ., but "*Le Saphir*" (1865) also at the Op. Com., failed, and he now abandoned dram. comp., withdrawing "*La Captive,*" 1869, Academician and librarian of the Cons. Biog. by Azevedo (Paris, 1863). (4) **Samuel,** Paris, 1838—1895; professor, director and dram. composer. (5) **Ad. Isaac,** Nantes, 1842—Paris, 1897; dram. composer. (6) **Ernst,** Nancy, 1844—Paris, 1886; writer.

Davide (dä-vē′-dĕ), (1) **Giacomo** (called le père), Presezzo, near Bergamo, 1750—Bergamo, 1830; famous tenor. (2) **Giovanni,** 1789, St. Petersburg, ca. 1851; son of above; tenor of remarkable range B♭–b″.

Davidoff (dä′-vĭ-dôf), **Karl,** Goldingen, Kurland, 1838—Moscow, 1889; solo 'cellist to the Czar; 1876–87, dir. St. Petersburg Cons.; c. symph. poem, "*The Gifts of Perek,*" etc.

Davies (dā′-vĭs), (1) **Ben,** b. Ponadawz, near Swansea Wales, Jan. 6, 1858; operatic and concert tenor; 1880–3 pupil of Randegger at R. A. M.; won bronze, silver, and gold medals, and the Evill prize for declamatory Engl. singing; 3 years with Carl Rosa Opera-troupe; most prominent in oratorio; since 1893 has often sung in U. S. (2) **David Ffrangcon,** b. Bethesda, Carnarvonshire, Dec. 11, 1860; barytone; M. A. Oxford; pupil of Shakespeare; début Manchester, 1890; sang with Carl Rosa Opera Co., then oratorio; toured U. S. (3) **Fanny,** b. Guernsey, June 17 1861; pianist; pupil of Reinecke Paul and Jadassohn, Leipzig Cons.; later of Frau Schumann and Dr. Scholz; début Crystal Palace, London, 1885; has toured in England, Germany and Italy. (4) **Henry Walford,** b. Oswestry, Engl., Sept. 6, 1869; pupil and asst. of Sir Walter Parratt; 1898 organist of the Temple Church; 1898, Mus. Doc., Cantab.; 1895 prof. of cpt. R. C. M.; c. Symphony in D, cantata "*Hervé Riel,*" etc.

Da′vison, (1) **Arabella.** Vide GODDARD. (2) **J. W.,** London, 1815—Margate, 1885; pianist, critic and composer.

Da′vy, (1) **Richard,** Engl., comp. 16th century. (2) **John,** Upton-Helion, Exeter, 1765—London, 1824; violinist.

Day, Dr. **Alfred,** London, 1810—1849; physician and theorist.

Dayas (dī′-äs), **W. Humphries,** b. New York, Sept. 12, 1864; pupil of S. Jackson, Warren, S. B. Mills and Joseffy; organist of various churches; then studied with Kullak, Haupt, Erlich, Urban, and Liszt; made concert-tour 1888; 1890 pf.-teacher Helsingfors Cons.; in Düsseldorf (1894), Wiesbaden Cons., and Cologne Cons.; c. organ and piano sonatas, etc.

De Ahna (dā-ä′-nä), (1) **H. K. Hermann,** Vienna, 1835—Berlin, 1892; violinist, teacher and composer. His sister (2) **Eleonore,** Vienna, 1838—Berlin, 1865; mezzo-soprano.

De Angelis (dā än′-jā-lēs), **Girolamo,** b. Civita Vecchia, Jan. 1, 1858; pupil of Bazzini, Milan Cons.; 1881, prof. there of vln. and vla.; 1879–97, solo violinist at La Scala; 1897 teacher Royal Irish Acad. of Music, Dublin; c. (text and music) "*L'Innocente*" (Novi Ligure, 1896).

Deane, Thos., English organist, violinist and composer, 17th cent.

Debain (dŭ-băṅ), **Alex. Fran.**, Paris, 1809—Dec. 3, 1877; 1834 made pianos and organs in Paris; inv. the harmonium 1840, also "antiphonel" and "harmonichorde"; improved the accordion.

Debillemont (dŭ-bē'-yŭ-môṅ), **J. Jacques**, Dijon, 1824—Paris, 1879; dram. composer.

Debois (dŭ-bwä), **F.**, Brünn, 1834—1893; cond. and composer.

Debussy (dŭ-büs-sē), **Achille Claude**, b. Paris (?), 1862, French composer of much individuality; prod. "*Pelléas et Mélisande*," libretto based on Maeterlinck's play, Op. Comique, Paris, Apr. 30, 1902, with sensational effect; he was a pupil of Guiraud, Paris Cons., took grand Prix de Rome, 1884, with cantata "*L'Enfant prodigue*"; began "*Pelléas et M.*" in 1893; c. also orch. prelude "*l'Après-midi d'un Faune;*" pf. suite for 4 hands; "*Chansons de Bilitis*," "*Proses lyriques*," etc.

Dechert (dékh'-ĕrt), **Hugo**, b. Potschappel near Dresden, Sept. 16, 1860; 'cellist; studied with his father, then with H. Tiets, and at the Berlin Hochschule; toured; since 1894 soloist court-chapel, Berlin.

Deck'er, Konst., Fürstenau, Brandenburg, 1810—Stolp, Pomerania, 1878; pianist and dram. composer.

Dedekind (dā'-dĕ-kĭnt), (1) **Henning**, abt. 1590 cantor, theorist and composer at Langensalza, Thuringia. (2) **Konst. Chr.**, Reinsdorf, Anhalt-Köthen, 1628—ca. 1697 comp.

Dedler (dāt'-lĕr), **Rochus**, Oberammergau, Jan. 15, 1779—Vienna, Oct. 15, 1822; c. music still used in the Passion-Play.

De(e)r'ing, Richard, b. Kent, d. London (?), 1630; studied in Italy; court-organist; pub. the oldest extant comp. with basso continuo, etc.

Defesch (dā-fĕsh'), **Wm.**, d. ca. 1758; Flemish organist and violinist.

Deffès (dŭf-fĕs), **L. P.**, b. Toulouse, July 25, 1819; pupil of Halévy and Barbereau, Paris Cons., took Grand prix de Rome for cantata "*L'Ange et Tobie*"*;* his 1-act com.-op. "*l'Anneau d'argent*" was prod. Paris, 1855; 14 others since, the last very succ., "*Jessica*" (Toulouse, 1898); now dir. of the Toulouse branch of the Cons.; c. also masses, etc.

Degele (dā'-gĕ-lĕ), **Eugen**, Munich, 1834—Dresden, 1866; barytone and composer.

De Ciosa (dā jō'-sä), **Nicola**, Bari, 1820—1885; cond. and composer.

De Haan, (1) **Willem**, b. Rotterdam, Sept. 24, 1849; pupil of Nicolai, de Lange, and Bargiel, also at Leipzig Cons.; 1873 dir. at Bingen; cond. "Mozartverein" at Darmstadt, 1876; 1895 court-conductor there; c. 2 operas "*Die Kaiserstochter*" and the succ. "*Die Inkasöhne*" (Darmstadt, 1895); 3 cantatas. (2) **Manifarges, A. Pauline**, b. Rotterdam, April 4, 1872; concert and oratorio alto, pupil of Julius Stockhausen.

Dehn (dān), **Siegfried Wm.**, Altona, Feb. 25, 1796—Berlin, April 12, 1858, noteworthy theorist and teacher; among his pupils Rubinstein, Kullak, Glinka, Kiel, Hofmann, etc.

Deiters (dī'-tĕrs), **Hermann**, b. Bonn, June 27, 1833; 1858, Dr. jur., and Dr. phil., at Bonn; dir. of gymnasia at Bonn, 1858, and other cities; 1885 of the "Provincial Schulrath" at Coblentz; writer and translator.

De Ko'ven (Henry Louis) Reginald, b. Middletown, Conn., April 3, 1859; educated in Europe, tock degree at Oxford, Engl., 1879; pupil of W. Speidel (pf.) at Stuttgart, Lebert (pf.), and Pruckner (harm.), Dr. Hauff (comp.), Vanuccini (singing), Genée (operatic comp.); 1902 organised and cond. Philharmonic Orch. at

Washington, D. C., where he has lived since 1900; c. many succ. comic operas, incl. "*Robin Hood*" (Chicago, 1890); "*The Fencing Master*" (Boston, 1892); "*The Highwayman*" (New Haven, 1897); "*Maid Marian*" (1901); also many songs; an orch. suite, and a pf.-sonata in MS.

Delaborde (dŭ-lä-bôrd), (1) **J. Benj.**, Paris, 1734—guillotined, 1794; dram. composer and writer. (2) **Élie Miriam**, b. Chaillot, France, Feb. 8, 1839; pupil of Alkan, Liszt, and Moscheles; pf.-prof. at Paris Cons. and dram. composer.

Delacour (dŭ-lä-koor'), **Vincent Conrad Félix**, Paris, 1808—1840; harpist and composer.

Delâtre (dŭ-lät'r), (1) **Olivier**, Belgian music-pub. Antwerp, (1539–55). (2) **Claude Petit Jan.**, conductor and composer at Liège, 1555.

De Lattre (dŭ-lätr), **Roland.** Vide LASSO, DI.

De l'Aulnaye (dŭ-lōl-nā), **Fran. Stanislas**, Madrid, July 7, 1739—Chaillot, 1830; writer and theorist.

Deldevez (dŭl-dŭ-vĕs), **Ed. Ernest**, Paris, 1817—1897; 1859, asst.-cond. Gr. Opéra and Paris Cons., dram. composer and writer.

Deledicque (dĕl-dĕk'), **Ld.**, b. La Haye, Feb. 7, 1821; violinist and teacher; pupil Paris Cons.; founder and cond. "Soc. des Symphonistes," 1861–83; c. vln. pieces, etc.

De Leva (dā-lā'-vä), **Enrico**, b. Naples, Jan. 19, 1867; pupil of Pannani and Rossomandi (pf.); Puzzoni and d'Arienzo (harm.); his Canzonetta Napoletana "É Spingole Frangese," was very succ., as are many of his songs; c. opera "*La Carmargo*" (not prod.).

Delezenne (dŭ-lŭ-zĕn), **Chas. Ed. Jos.**, Lille, 1776—1866; writer.

Delhasse (dĕl-ăs), **Félix**, b. Spaa, Jan. 8 1809; lives in Brussels; writer.

Delibes (dŭ-lēb'), **Clément Philibert Léo**, St. Germain-du-Val, Sarthe, Feb. 21, 1836—Paris, Jan. 16, 1891, a composer of fascinating grace and polish; entered the Paris Cons. in 1848, Le Couppey, Bazin, Adam, and Bénoist being his chief teachers, 1853 organist at the Ch. of St.-Jean et St.-Francois; his first operetta "*Deux Sacs de Charbon*," was followed by 12 more; 1865, 2nd chorus-master Gr. Opera; his first ballet "*La Source*" was prod. here 1866, later in Vienna as "*Naila*"; the second, "*Coppelia*" (Gr. Opéra, 1870), is still popular, as is "*Sylvia*" (1876); 1881, prof. of comp. at the Cons.; c also the succ. opera "*Lakmé*" (v. STORIES OF OPERAS), and others.

Delicati (dā-lĭ-kä'-tē), **Margherita**, Italian soprano in London with her husband, 1789.

Delioux (De Savignac) (dŭl-yoo dŭ săv-ēn-yăk), **Chas.**, b. Lorient, Morbihan, April, 1830; self-taught as pianist; studied harmony with Barbereau, and comp. with Halévy; 1846 took Grand Prix for cpt.; prod. 1-act comic opera "*Yvonne et Loie*" (Gymnase, 1854); c. pf.-pcs and wrote technical works.

Della Maria (dĕl'-lä mä-rē'-ä), **Dominique**, Marseilles, 1768—Paris, March 9, 1800; son of an Italian mandolinist; played mandolin and 'cello; at 18 prod. a grand opera; studied comp. in Italy, and c. 7 operas, incl. the very succ. "*Le Prisonnier*" (1798).

Delle Sedie (dĕl-lĕ săd'-yĕ), **Enrico**, b. Leghorn, June 17, 1826; pupil of Galeffi, Persanola, and Domeniconi; 1848, imprisoned as a Revolutionist; then studied singing; début, Florence, 1851; later prof. of singing Paris Cons.; has lived in Paris since as singing teacher.

Dellinger (dĕl'-lĭng-ĕr), **Rudolf**, b. Graslitz, Bohemia, July 8, 1857; 1883, conductor at Hamburg; 1893 Dresden Ct. Opera; c. operettas, incl. succ. "*Capitän Fracasse*" (Hamburg, 1889), and "*Die Chansanette*" (Dres den, 1894); Prague, 1895, "*Die Sängerin*."

Dell' Orefice (dĕl ō-rā-fē'-chĕ), **Giu.,** Fara, Abruzzio, Chietino, 1848—Naples, 1889; cond. and dram. composer.

Del Mela (dĕl mā'-lä), Don **Domenico**, an Italian priest; 1730, inv. the "upright" piano.

Delmotte (dĕl-môt), **Henri Florent,** Mons, Belgium, 1799—1836; writer.

Delprat (dŭl-prä'), **Chas.,** 1803—Pau, Pyrenees, 1888; singing-teacher and writer there.

Delsarte (dŭl-sărt), **Fran. Alex. Nicholas Chéri,** Solesme, Nord, 1811—Paris, 1871; tenor; teacher of a well-known physical culture; 1855 inv. the Guide-Accord, or Sonotype, to facilitate piano-tuning.

Del Valle de Paz (dĕl văl'-lā dā pătz), **Edgardo,** b. Alexandria, Egypt, Oct. 18, 1861; pf.-pupil at Naples Cons., of Cesi (pf.), and Serrao (comp.); at 16 toured in Italy and Egypt, now prof. in Florence Cons.; pub. pf.-method, etc.; c. orchestral suites, etc.

Demantius (dā-män'-tsĭ-oos), **Chr.,** Reichenberg, 1567—Freiburg, Saxony, 1643; prolific composer of church-music and songs; wrote a vocal method.

Demelius (dā-mā'-lĭ-oos), **Chr.,** Schlettau, Saxony, 1643 — Nordhausen, 1711; composer.

Demeur (dŭ-mŭr'), (1) **Anne Arsène** (née **Charton**), Sanjon, Charente, 1827—Paris (?), 1892; soprano; m. (2) **J. A. Demeur,** flutist and composer.

Demol (dŭ-môl), (1) **Pierre,** Brussels, 1825—Alost, Belgium, 1899; dir. and composer. (2) **Fran. M.,** Brussels, 1844—Ostend, 1883; nephew of above; cond., prof., and dram. composer.

Demunck', (1) **François,** Brussels, 1815—1854; 'cellist and prof. (2) **Ernest,** b. Brussels, Dec. 21, 1840; son and pupil of above; pupil of Servais; lived in London, then Paris, 1870, 'cellist Weimar Court orch.; 1879 m. Carlotta Patti; 1893, prof. R.A.M., London.

Demuth (dā-moot'), **Ld.,** b. Brünn, Nov. 2, 1861; barytone; studied Vienna Cons., with Gansbachers, sang at Halle, etc., later Hamburg and Vienna.

Denefve (dŭ-nŭf), **Jules,** b. Chimay, 1814; 'cellist and dram. composer.

Dennée (dĕn-nā), **Chas.,** b. Oswego, N. Y., Sept. 1, 1863; studied with Emery, Boston; lives there as teacher and composer of comic operas, etc.

Dengremont (däṅ-grŭ-môṅ), **Maurice,** b. of French parents, Rio de Janeiro, 1866—Buenos Ayres, 1893; violinist; at 11 played with succ. in Europe.

Den'ner, Jn. Chp., Leipzig, 1655—Nürnberg, 1707; maker of wind-insts.; inv. 1690 or 1700 the clarinet, perhaps also the Stockfagott and the Rackettenfagott.

Denza (dĕn'-tsä), **Luigi,** b. Castellammare di Stabbia, Feb. 24, 1846; pupil of Naples Cons.; c. opera "*Wallenstein*" (Naples, 1876), many pop. songs (some in Neapolitan dialect), incl. "Funiculi-Funicula."

Deppe (dĕp'-pĕ), **Ludwig,** Alverdissen, Lippe, 1828—Pyrmont, Sept. 5-6, 1890; notable pf.-teacher and conductor.

Deprès (or **Després**) (dŭ-prĕ' or dā-prā), **Jossé** (known as **Josquin**), Condé (?) in Hainault, Burgundy, ca. 1450—Condé, Aug. 27, 1521. [His epitaph reads "**Jossé Despres**"; other spellings are Desprès, De(s)prez, Depret, De(s)pret(s), Dupré, and by the Italians, Del Prato, Latinized as a Prato, a Pratis, Pratensis, etc.; **Josquin** appears as Jossé, Jossien, Jusquin, Giosquin, Josquinus, Jacobo, Jodocus, Jodoculus, etc.] One of the most eminent of musicians and the chief contrapuntist of his day; pupil of Okeghem; 1471–84 a singer in the Sistine Chapel, and about 1488 in Ferrara; he was already now accepted as "princeps musicorum," and had international vogue. He was received with honour by various princes, and was court-musician to Louis XII., many amusing anecdotes of his musical humour being told. He finally returned to Condé as Provost of the Cathedral Chapter. Burney called him "the father of modern harmony." The florid and restless cpt. of his church-works and the secular *cantus firmus* (v. D.D.) that was the basis of most of them, brought his school into disfavour and disuse when the revolutionary Palestrina appeared. But he was at least the culmination of his style, and his erudition was moulded into suave and emotional effects, so that Ambros says that he was the "first musician who impresses us as being a genius." His period coinciding with the use of movable types for music, his works are preserved in large quantities in volumes and in the collections of Petrucci and Peutinger. His French chansons were pub. by T. Susato, 1545, P. Attaignant, 1549, and Du Chemin, 1553; excerpts in modern notation are in the "*Bibliothek für Kirchenmusik*," 1844; in Commer's "*Collectio*," Rochlitz' "*Sammlung vorzüglicher Gesangstücke*," 1838, Choron's "*Collection*," and in the histories of Ambros, Burney, Hawkins, etc.

Deprosse (dĕ-prôs'-sĕ), **Anton,** Munich, 1838—Berlin, 1878; dram. composer.

De Reszké (dŭ rĕsh'-kā), (1) **Jean,** b. Warsaw, Jan. 14, 1852; perhaps the chief tenor of his generation, great in opera of all schools; pupil of Ciaffei, Cotogni, etc.; 1874, début as barytone at Venice, as Alfonso in "*La Favorita*," under the name "De Reschi"; after singing in Italy and Paris and studying with Sbriglia, he made his début as tenor in "*Robert le Diable*" (Madrid, 1879); 1884, Th. des Nations; 1885 at the Gr. Opéra, Paris, creating Massenet's "*Le Cid*"; since '87 has sung constantly in London, and since '95 in New York. (2) **Édouard,** b. Warsaw, Dec. 23, 1855, bro. of above; pupil of his brother, of Ciaffei, Steller, and Coletti, début, Paris, April 22, 1876, as the King in "*Aïda*" (Th. des Italiens), sang there two seasons, then at Turin and Milan; 1880–84 at the Italian Opera, London; since then, Paris, London, America; a magnificent basso of enormous repertory and astonishing versatility as an actor; a master in tragic comic, or buffa opera. His sister, (3) **Josephine,** was a soprano of greatest promise, but left the stage on her marriage.

Dering, v. DEERING.

De Sanctis (dā sänk'-tēs), **Cesare,** b. Allbano, Rome, 1830; 1876, prof. of harm. in the Liceo; c. overture, Requiem Mass, "100 fugues," a cappella in strict style; pub. treatises.

Désaugiers (dā-sō-zhā), **Marc Ant.,** Fréjus, 1742—Paris, 1793; prod. numerous succ. short operas.

Deshayes (dŭz-ĕz), **Prosper Didier,** prod., 1780, oratorio "*Les Machabées*"; c. operettas and ballets, etc.

Desmarets (dā-mă-rā), **H.,** Paris, 1662—Luneville, 1741; dram. composer.

Desormes (dā-zôrm), **L. C.,** Algiers, 1845—Paris, 1898; composer and conductor.

Dessau (dĕs'-sow), **Bd.,** b. Hamburg, March 1, 1861; violinist; pupil of Schradieck, Joachim, and Wieniawski; leader at various theatres; 1898 Konzertmeister at the court-opera, Berlin, and teacher Stern cons.

Dessauer (dĕs'-sow-ĕr), **Jos.,** Prague, May 28, 1798—Mödling, near Vienna, July 8, 1876; c. 5 operas and many pop. songs.

Dessoff (dĕs'-sôf), **Felix Otto,** Leipzig, 1835—Frankfort, 1892; court-cond. at Carlsruhe.

Destinn (dā'-shtĭn), **Eminy,** b. Prague, Feb. 26, 1878; soprano; studied with Loewe-Destinn; 1898 court opera, Berlin.

Destouches (dā-toosh), (1) **André Cardinal,** Paris, 1672—1749; dram. composer. (2) **Franz Seraph von**

b. Munich, 1772—1844; dram. composer.

Desvignes (dā-vēn'-yŭ), **Frai.,** Trier, 1805—Metz, 1853; violinist; founded conservatory at Metz; dram. composer.

Deswert (dā-văr), (1) **Gaspard Isidore,** Louvain, 1830—Schaerbeck, near Brussels, 1896; 'cellist; prof. Brussels Cons. (2) **Jules,** Louvain, 1843—Ostend, 1891, brother of above; conductor and dram. composer.

Deszczyński (dĕsh-chĕn'-shkĭ), **Jos.,** b. Wilno, 1781; Polish composer.

Dett'mer, Wm., b. Breinum, near Hildesheim, 1808; operatic bass; son of a peasant; joined a troupe of players; sang minor rôles at Hanover; 1842 engaged for leading rôles Dresden; retired 1874.

Deutz (doits). Vide MAGNUS.

Devienne (dŭv-yĕn), **Fran.,** Joinville, Haute-Marne, Jan. 31, 1759—(insane), Charenton, Sept. 5, 1803; flutist and bassoonist; important in improving wind instr.; prof., composer and writer.

Dew'ey, Ferdinand, Montpelier, Vt., U. S. A., 1851—Beverley, U. S. A., 1900; pianist, composer, and teacher.

Dezède (or **Dezaides**) (dŭ-zĕd), Lyons (?) 1740—Paris, 1792; prod. 15 pop. operas and operettas.

Diabelli (dē-ä-bĕl'-lē), **Antonio,** Mattsee, near Salzburg, Sept. 6, 1781—Vienna, April 8, 1858; pf.- and guitar-teacher; partner of Cappi, the music-publisher; c. opera and pop. sonatinas, etc.

Diamandy. Vide NUOVINA.

Diaz (de la Peña) (dē'-äth dŭ-lä-pān'-yŭ), **Eugène Émile,** Paris, Feb. 27, 1837—Oct., 1901; son of the painter; pupil of Paris Cons. (Halévy, Réber); prod. the com. opera "*Le Roi Candaule*" (1865, Th. Lyrique); 1867 won the prize for opera, "*La Coupe du Roi de Thule*" (Grand Opéra); 1890 prod. lyric drama "*Benvenuto*" (Op.-Com.); pub. many songs.

Dib'din, (1) **Chas.,** Dibdin, near Southampton, 1745—London, 1814; composer, singer, accompanist, actor, manager and writer. (2) **Henry Edward,** Sadlers Wells, 1813—1866; harpist, organist, violinist and composer; youngest son of above.

Dick, Chas. Geo. Cotsford, b. London, Sept. 1, 1846; law-student at Worcester Coll., Oxford; later musician; produced succ. operettas, and 2 comic operas, a "children's opera," etc.

Dic'kons, Mrs. (née **Poole**), London, ca. 1770—May 4, 1833; soprano.

Did'ymus, b. Alexandria, Egypt, 63 B.C., wrote 4,000 works in all, incl. a treatise on harmony. Vide TETRACHORDS and COMMA (D. D.).

Diehl (dēl), **Louis,** b. Mannheim, 1838 1863, m. Alice Mangold; composer.

Diem (dēm), **Jos.,** Kellmunz, near Memmingen, 1836—Constance, 1894; 'cellist.

Diémer (d'yā-mā), **Louis,** b. Paris, Feb. 14, 1843; pianist; pupil at Cons. of Marmontel; took 1st pf.-prize at 13, later 1st harm., 2nd org. and 1st cpt.-prizes; pupil Ambr. Thomas and Bazin; 1887 pf.-prof. at the Cons. (vice Marmontel); besides brilliant concerts of modern music, he has organised most delightful concerts of ancient music played on ancient instrs.; c. pf.-concerto, chamber-music, etc., ed. collections.

Dienel (dē'-nĕl), **Otto,** b. Tiefenfurth, Silesia, Jan. 11, 1839; pupil Gorlitz Gym., Bunzlau Seminary, R. Inst. for church music, Berlin, and R. Academy, organist Marienkirche, Berlin; 1881 "Royal Musikdirector."

Diener (dē'-nĕr), **Fz.,** Dessau, 1849—1879; tenor.

Dierich (dē'-rĭkh), **Carl,** b. Heinrichau, March 31, 1852; tenor in concert, opera and oratorio; studied with Graben-Hoffman.

Diës (dē'-ĕs), **Albert K.,** Hanover, 1755—Vienna, 1832; writer.

Diet (dē-ā), **Edmond M.,** b. Paris, Sept. 25, 1854; pupil of César Franck, and Guiraud; officier of the Academy;

prod. 3 operas, incl. "*Stratonice*" (1887), many ballets and pantomimes, etc.

Diet(t)er (dē′-tĕr), **Chr. L.,** Ludwigsburg, 1757—Stuttgart, 1822; dram composer.

Dietrich (dē′-trĭkh) (or **Dieterich**), (1) **Sixtus,** Augsburg (?) 1490 (95)—St. Gallen, Switzerland, 1548; composer. (2) **Albert Hn.,** b. Golk, near Meissen, Aug. 28, 1829; important composer; pupil of J. Otto, Moscheles, Reitz and Schumann; 1855–61, concert-cond., 1859, principal mus.-dir. at Bonn; 1861, court-cond. at Oldenburg; 1894 Leipzig; c. succ. opera "*Robin Hood*" (Frankfort, 1879); a notable symphony; overture, "*Normannenfahrt*"; cantatas with orch., 'cello- and vln.-concertos, etc. (3) **Marie,** b. Weinsberg; studied Stuttgart and with Viardot-Garcia; colorature soprano at Stuttgart court-opera; then at Berlin.

Dietsch (dētsh), **Pierre L. Ph.,** Dijon, 1808—1865; composer and conductor.

Dietz (dēts), (1) **Jn. Chr.,** Darmstadt, 1788—in Holland, 1845; instr.-maker; inv. melodeon (1805), etc.; his son and assistant (2) **Chr.,** a famous pf.-maker, inv. the Polyplectron.

Dieupart (d'yŭ-păr), **Chas.,** 18th cent., violinist and harpsichordist.

Diez (dēts), **Sophie** (née **Hartmann**), Munich, 1820—1887; soprano.

Dig′num, Chas., Rotherhithe, 1765—1837; Engl. singer and composer.

Dil′liger, Jn., Eisfeld, 1590—Coburg, 1647, cantor and composer.

Dingelstedt (dĭng′-ĕl-shtĕt), **Jenny** (née **Lutzer**), Prague, 1816—Vienna, 1877; a colorature singer; m. the poet Fz. D.

Dippel (dĭp′-pĕl), **Andreas,** b. Cassel, Nov. 30, 1866; notable tenor; studied with Hey, Leoni and Rau; 1887–92, Bremen opera, then in New York for several seasons, also in Breslau, Vienna; 1889 at Bayreuth, from 1897, at Covent Garden.

Diruta (dē-roo′-tä), (1) **Gir.,** b. Perugia, ca. 1560; organist; pub. technical books on org., cpt., etc. (2) **Ag.,** b. Perugia, 1622; Augustine monk; composer.

Dis′tin, (1) **John,** 1793—1863; Engl. trumpeter, inv. key-bugle. (2) **Theodore,** Brighton, England, 1823—London, 1893; son of above; barytone; later bass singer and composer.

Dit′son, (1) **Oliver,** 1811—1888; founder of the music-pub. firm O. Ditson Co., at Boston, Mass.; 1867, his eldest son, (2) **Chas.,** took charge of N. Y. branch (C. H. Ditson & Co.). Since 1875 (3) **J. Edward Ditson** has cond. Philadelphia branch (J. E. D. & Co.). A branch for the importation of instrs., etc., was est. at Boston in 1860 as John C. Haynes & Co.; and since 1864 a Chicago branch, Lyon & Healy.

Ditters (dĭt′-tĕrs) (**von Dittersdorf**), **Karl,** Vienna, Nov. 2, 1739—Neuhaus, Bohemia, Oct. 24, 1799; noteworthy as forerunner of Mozart, and early writer of programme-music (v. D. D.); pupil of König and Ziegler, of Trani (vln.), and Bono (comp.); he played in the orch. of his patron Prince Joseph of Hildburghausen, 1759, and then in the ct.-Th. at Vienna (1761); toured Italy with Gluck, and made great succ. as violinist; 1764–69 conductor to the Bishop of Gross-Wardein, Hungary. Prod. his first opera, "*Amore in Musica,*" 1767; followed by various oratorios, and much orchestral and chamber-music. Later conductor to the Prince-Bishop of Breslau; built a small theatre and prod. several pieces. 1770 the Pope bestowed on him the Order of the Golden Spur; 1773 the Emperor ennobled him as "von Dittersdorf." Prod. 28 operas; "*Doctor und Apotheker*" (Vienna, 1786), still pop., several oratorios and cantatas, 12 symphonies on Ovid's "*Metamorphoses*" (Vienna, 1785) (noteworthy as early attempts at programme-music); 41 other symphonies; a "Concerto grosso" for 11 concerted instrs.

with orch.; 12 vln.-concertos, etc. Autobiography (Leipzig, 1801).

Divitis (dē′-vĭ-tēs), **Antonius** (rightly **Antoine Le Riche**), French contrapuntist and singer, 16th century.

Dizi (dē-zē), **Fran. J.,** Namur, France, Jan. 14, 1780—Paris, Nov., 1847; composer and harpist.

Dlabacz (dlä′-bäch), **Gottf. J.,** Böhmisch-Brod, Bohemia, 1758—Prague, 1820; pub. a biog. dict., etc.

Djemil, Bey (jĕm′-ēl bā), b. Constantinople ca. 1858; court-'cellist to the Sultan.

Dobrzynski (dō-brŭ-tsēn′-shkĭ), **Ignacy Félix,** Romanoff, Volhynia, Feb. 25, 1807—Oct. 9, 1867; pupil of Elsner; pianist and dram. composer.

Doebber (dĕp′-bĕr), **Js.,** b. Berlin, March 28, 1866; pupil of Radecke, Bussler and Agghazy, Stern Cons.; taught the 1st pf.-class in Kullak's Cons.; then conductor at Kroll's Th.; at Darmstadt ct.-Th.; since 1895 cond. at the ct.-Th. in Coburg-Gotha, and tutor to Princess Beatrice; c. succ. operas, "*Die Strassensängerin*" (Gotha, 1890); "*Der Schmied von Gretna-Green*" (Berlin, 1893); burlesque-opera "*Dolcetta*" (Brandenburg, 1894); "*Die Rose von Genzanó*" (Gotha, 1895); "*Die Grille*" (Leipzig, 1897), etc.

Döhler (dā′-lĕr), **Th.,** Naples, 1814—Florence, 1856; pianist and dram. composer.

Dohnanyi (dō-nän′-yē), **Ernst von,** b. Pressburg, Hungary, July 27, 1877; notable pianist and promising composer; first lessons from his father, an amateur 'cellist; later studied with Foerstner, Kessler, Thoman, and Eugen D'Albert; début, Vienna; 1898, won prize there with his pf.-concerto. 1900 and 1901 toured in America with great succ.; began composing early and was favorably noticed by Brahms; c. also symphony, pf.-quintet, pf.-pcs., etc.

Doles (dō′-lĕs), **J. Fr.,** Steinbach, Saxe-Meiningen, 1715—Leipzig, 1797; director and composer.

Dominiceti (dō-mē-nē-chā′-tē), **Cesare,** Desenzano, Lago di Garda, 1821—Sesto di Monza, 1888; prof of comp. at Milan Cons., and dram. composer.

Dom′mer, Arrey von, b. Danzig, Feb. 9, 1828; pupil of Richter and Lobe (comp.), and Schallenburg (org.); 1863 Hamburg as a lecturer, critic, and (1873–79) sec. to the Town Library; 1892, Dr. phil. hon. causa (Marburg Univ.); writer and composer.

Donati (dō-nä′-tē), (1) **Ignazio,** Casalmaggiore, near Cremona, 16th cent., composer and conductor. (2) **Baldassaro,** d. Venice, 1603; cond. and composer.

Done (dōn), **Wm.,** Worcester, 1815—1895; Engl. organist and conductor.

Doni (dō′-nē), (1) **A. Fran.,** Florence, 1519—Monselice, near Padua, 1574; pub. a "*Dialogue on Music.*" (2) **Giov. Bat.,** 1593—1647; Florentine nobleman of great learning and research in ancient music; inv. the Lyra Barberina or Amphichord.

Donizetti (dō-nē-tsĕt′-tē), (1) **Gaetano,** Bergamo, Nov. 25, 1797—April 8, 1848; son of a weaver; pupil of Salari (voice), Gonzales (pf. and accomp.), and Mayr (harm.); Pilotti and Padre Mattei (cpt.); his father opposing his making mus. a profession, he entered the army, was posted at Venice, where he c. and prod. with succ. "*Enrico di Borgogna*" (1819); "*Il Falegname di Livonia*" (Venice, 1820), first given as "*Pietro il Grande,*" also succeeded; "*Le Nozze in Villa*" (Mantua, 1820) failed; "*Zoraide di Granata*" (1822) succeeded and he left the army; 1823 he m. Virginie Vasselli (d. 1837); 1822–29 he c. 23 operas, none of them of great originality or importance. With "*Anna Bolena*" (Milan, 1830), he began a better period, incl. the great successes "*L'Elisir d'Amore*" (Milan, 1832), "*Lucrezia Borgia*" (La Scala, Milan, 1833), "*Lucia di Lammermoor*" (Naples, 1835). 183

at Paris he prod. "*Marino Faliero.*" 1837 dir. Naples Cons. The censor forbade his "*Poliuto*" (it was prod. at Naples after his death, 1848), and in wrath he left for Paris, where he prod. with much succ. "*La Fille du Régiment*" (Op.-Com., 1840), "*Les Martyrs*" (a new version of *Poliuto*) (Opéra, 1840)? and "*La Favorita*" (Opéra, 1840). Returned to Italy, and succ. prod. "*Adelasia*" (Rome, 1841), and "*Maria Padilla*" (Milan, 1841). At Vienna, 1842, c. and prod. with great succ. "*Linda di Chamounix.*" The Emperor made him Court Composer and Master of the Imperial Chapel; c. a Miserere and an Ave Maria in strict style. "*Don Pasquale*" was prod. in Paris, 1843. Violent headaches and mental depression now assailed him, but he continued to write and prod. "*Caterino Cornaro*" (Naples, 1844), his last work; he was found stricken with paralysis, never recovered, and died in 1848 at Bergamo. Besides 67 operas, all of them produced, he c. 6 masses, a requiem; cantatas; 12 string-quartets; pf.-pcs. and songs. Biog. by Cicconetti (Rome, 1864). (2) **Alfredo,** b. Smyrna, Sept. 2, 1867; pupil of Ponchielli and Dominiceti, Milan Cons., graduating with a noteworthy "Stabat Mater" with orch.; lives at Milan as cond. and teacher of cpt.; c. 1-act operas "*Nana*" (Milan, 1889), and "*Dopo l'Ave Maria*" (Milan, 1897), very succ., "*La Locandiera*" (comedy in 3 acts), a symphony, etc.

Dont (dônt), (1) **Jos. Val.,** Georgenthal, Bohemia, 1776—Vienna, 1833; 'cellist. (2) **Jakob,** Vienna, 1815—1888; son of above; violinist and composer.

Dongelli (dôn-jĕl'-lē), **Dom.,** Bergamo, 1790—Bologna, 1873; tenor.

Door (dōr), **Anton,** b. Vienna, June 20, 1833; pupil of Czerny and Sechter; court pianist at Stockholm; 1859 teacher at the Imp. Inst., Moscow; 1864 prof. at the Cons.; 1869 1st prof. Vienna Cons., resigned 1901; has edited classical and instructive works.

Doppler, (1) **Albert Fr.,** Lemberg, 1821—Baden, near Vienna, 1883; flutist, conductor, professor, and dram. composer. (2) **Karl,** b. Lemberg, 1826; bro. of above; flutist, and conductor; c. operas, incl. "*Erzebeth*" in collab. with his bro. and Erkel. (3) **Arpad,** b. Pesth, June 5, 1857; son and pupil of (2); pupil of Stuttgart Cons., later pf.-teacher; 1880–83 New York; returned to Stuttgart Cons., also since 1889 chorusm. at the ct.-Th.; c. opera "*Viel Lärm um Nichts*" (Leipzig, 1896); suite, *Festouvertüre*, etc.

Dörffel (dĕrf'-fĕl), **Alfred,** b. Waldenburg, Saxony, Jan. 24, 1821; pupil at Leipzig of Fink, Muller, Mendelssohn, etc.; mus.-libr. Leipzig City Library; critic and editor; 1885 Dr. phil. h. c., Leipzig U.

Doria, Clara, (1) v. MRS. C. K. ROGERS. (2) v. KLOUS, A.

Döring (dā'-rĭng), (1) **G.,** Pomerendorf, near Elbing, 1801—1869; cantor; pub. choral books and historical essays. (2) **Karl,** b. Dresden, July 4, 1834; pupil Leipzig Cons.; 1858, Dresden Cons.; 1875, prof.; c. suites for string-orch., Grand Mass, etc.

Dorn, (1) **H. (L. Edm.),** Königsberg, Nov. 14, 1804—Berlin, Jan. 10, 1892; pupil of Berger, Zelter, and Klein, Berlin; ct.-cond. at Königsberg; cond. Cologne; founded the "Rheinische Musikschule," which, 1850, became the Cologne Cons.; cond. Royal Opera, Berlin; teacher and critic; notable composer of 12 operas, symphonies, etc. (2) **Julius Paul,** b. Riga, June 8, 1833; son and pupil of above; pianist; teacher in Poland, Cairo, and Alexandria; 1865–68 cond. the Crefeld "Liedertafel"; since pf.-teacher at the R. Hochschule, Berlin, with title "Royal Prof."; c. over 400 works, incl. 3 masses with orch. (3) **Otto,** b. Cologne, Sept 7, 1848; son and pupil of (1); studied at Stern Cons., took the Meyerbeer scholarship (1st prize), 1873; lives in Wiesbaden; c. succ. opera "*Afraja*" (Gotha, 1891); symphony, "*Prometheus*"; overtures, "*Hermannsschlacht*," and "*Sappho*," etc. (4) **Edward,** Pen-name of **J. L. Röckel.**

Dörner (dĕr'-nĕr), **Armin W.,** b. Marietta, Ohio, June 22, 1852; studied in Berlin, Stuttgart and Paris; pf.-prof. Cincinnati Coll. of Music; pub. "*Technical Exercises.*"

Dornheckter (dôrn'-hĕk-tĕr), **Robert,** Franzburg, Pomerania, 1839—Stralsund, 1890; conductor, organist and composer.

Dorus - Gras (dō-rü-gräs), **Julie Aimée Josèphe** (rightly) **Van Steenkiste** (Dorus, stage-name); Valenciennes, 1805 — Paris, 1896; operatic soprano; created important rôles.

Doss (dôs), **Adolf von,** Pfarrkirchen, Lower Bavaria, 1825—Rome, 1886; Jesuit priest and dram. composer.

Dötssch (dĕtsh), **Aug.,** 1858—Wiesbaden, 1882; 'cellist.

Dotzauer (dôt'-tsow-ĕr), (1) **Justus J. Fr.,** Hasselrieth, near Hildburghausen, 1783—Dresden, 1860; 'cellist, and dram. composer. (2) **Justus B. Fr.,** Leipzig, 1808—Hamburg, 1874; son of above; teacher. (3) **K. L. ("Louis"),** b. Dresden, Dec. 7, 1811; son and pupil of (1); 'cellist.

Douay (doo-ĕ'), **Georges,** Paris, Jan. 7, 1840; pupil of Duprato; amateur composer of operettas, etc.

Dourlen (door-lăn), **Victor Chas. Paul,** Dunkirk, 1780—Batignolles, near Paris, 1864; prof. and dram. composer.

Dowland, (1) **John,** Westminster, London, 1562—London, April, 1626; lutenist and composer to Christian IV. of Denmark. (2) **Robert,** 1641; son of above; lutenist and editor.

Draeseke (drā'-zĕ-kĕ), **Felix Aug. Bhd.,** b. Coburg, Oct. 7, 1835; important composer; pupil of Rietz, Leipzig Cons., and of Liszt at Weimar; 1864–74 Lausanne Cons., except 1868–69, in the R. M. S. at Munich; 1875 Geneva, then Dresden as teacher; 1884 prof. of comp. at the Cons.; c. 4 operas; "*Sigura,*" "*Gudrun*" (Hanover, 1884), "*Bertrand de Born*" (book and music), and the succ. "*Herrat*" (Dresden, 1892); 3 symphonies (op. 40 "*Tragica,*" in C); Grand Mass with orch.; "*Akademische Festouvertüre*"; symphonic preludes to Calderon's "*Life a Dream,*" Kleist's "*Penthesilea*" (both MS.), etc.; wrote treatises and a "*Harmony*" in verse.

Draghi (drä'-gē), (1) **Antonio,** Ferrara, 1635—Vienna, 1700; c. 87 operas, 87 festival plays, etc. (2) **Gio. Bat.,** 1667—1706, harpsichordist, organist and composer, London.

Dragonnet'ti, Dom., Venice, April 7, 1763—London, April 16, 1846; called "the Paganini of the contrabasso"; composed, played and taught.

Drath (drät), **Th.,** b. Winzig, Silesia, June 13, 1828; pupil of Marx; cantor at Bunzlau Seminary; Royal "Musikdirector"; composer and theorist.

Draud (drowt) (**Drau'dius**), **Georg,** Davernheim, Hesse, 1573—Butzbach, 1635; pub. "*Bibliotheca Classica,*" and other musical works of great informational value.

Drechsler (drĕkhs'-lĕr), (1) **Jos.,** Wallisch-Birken (Vlachovo Brezi), Bohemia, 1782—Vienna, 1852; organist, conductor and dram. composer. (2) **Karl,** Kamenz, 1800 — Dresden, 1873; 'cellist teacher.

Dregert (drā'-gĕrt), **Alfred,** Frankfort-on-Oder, 1836—Elberfeld, 1893, conductor, dir. and composer.

Dresel (drā'-zĕl), **Otto,** Andernach, 1826—Beverly, Mass 1890; composer.

Dress'ler, (1) **Louis Raphael,** b. New York, 1861; son and pupil of (2) **Wm.** (a conductor at N. Y.); lives there as pianist and composer.

Dreszer (drĕsh'-ĕr), **Anastasius W.**, b. Kalisch, Poland, April 28, 1845; a brilliant pianist at 12; studied with Döring, Krebs, and Früh, Dresden Cons.; lived in Leipzig; 1868, Halle; founded a music-school of which he is still dir.; c. 2 symphonies, opera "*Valmoda*," etc.

Dreyschock (drī'-shôk), (1) **Alex.**, Zack, Bohemia, Oct. 15, 1818—Venice, April 1, 1869; one of the most dextrous of pf.-virtuosi; c. an opera, etc. (2) **Raimund**, Zack, 1824—Leipzig, 1869, br. of above; leader. His wife (3) **Elisabeth** (née **Nose**), Cologne, 1832, a contralto. (4) **Felix**, Leipzig, Dec. 27, 1860; son of (1); pianist; student under Grabau, Ehrlich, Taubert, and Kiel at the Berlin Royal Hochschule; prof. Stern Cons., Berlin; c. a vln.-sonata (op. 16), etc.

Drieberg (drē'-bĕrkh), **Fr. J. von**, Charlottenburg, 1780—1856; writer on Greek music; dram. composer.

Drobisch (drō'-bĭsh), (1) **Moritz W.**, b. Leipzig, Aug. 16, 1802; from 1842 prof. of phil., Leipzig Univ.; pub. important treatises on the mathematical determination of relative pitches. (2) **Karl L.**, Leipzig, 1803—Augsburg, 1854; bro. of above; c. 3 oratorios.

Dröbs (drĕps), **J. And.**, near Erfurt, 1784—Leipzig, 1825; organist.

Drouet (droo-ā), **L. Franç. Ph.**, Amsterdam, 1792—Bern, Sept. 30, 1873; flutist and composer.

Dubois (dü-bwä) (1) (**Clément Fran.**) **Th.**, b. Rosnay, Marne, Aug. 24, 1837; studied at Rheims, then under Marmontel, Bénoist, Bazin, and Thomas (fugue and cpt.) at Paris Cons.; took Grand prix de Rome with the cantata "*Atala*"; also first prizes in all departments; sent from Rome a Solemn Mass (perf. at the Madeleine in 1870), a dram. work, "*La Prova d'un Opera Seria*," and 2 overtures; returned to Paris as a teacher; cond. at Saint-Clotilde; since organist at the Madeleine; 1871 prof. of harm. at the Cons.; 1891 prof. of comp.; 1894, elected to Acad.; 1896, dir. of the Cons., and officier of the Legion of Honour; c. 4 operas; oratorios: "*Les Septs Paroles du Christ*" (1867), "*Le Paradis Perdu*" (1878) (city of Paris prize), and "*Nôtre Dame de la Mer*" (1897); cantatas; masses, etc.; 3 overtures, incl. "*Frithioff*." (2) **Léon**, b. Brussels, Jan. 9, 1849; pupil of the Cons., took Grand prix de Rome. Since 1890 second cond., Th. de la Monnaie, Brussels; c. 3 operas, ballet, symphonic poem, "*Atala*," etc.

Duburg', **Matthew**, London, 1703—1767; violinist and conductor.

Ducange. Vide CANGE, DU.

Ducis (dü-sē), **Benoît** (**Benedictus Ducis**), b. Bruges, 1480; important composer; not to be confused with Benedictus of Appenzell.

Dufay (dü-fĕ'), **Guill.**, ca. 1400—Cambrai, Nov. 27, 1474; a canon; said to have inv. white (open) notes.

Dugazon (dü-gă-zôn), **Louise-Rosalie** (née **Lefèvre**), Berlin, 1753—Paris, 1821; untrained singer in light opera, so charming in both young and old rôles as to give rise to the descriptive terms "Jeunes Dugazon," and "Mères Dugazon."

Dug'gan, Jos. Francis, b. Dublin, July 10, 1817; opera-conductor and teacher in various cities in America, also Paris and London; c. succ. operas, "*Pierre*," and "*Léonie*," and 3 not produced; 2 symphonies, etc.

Duiffopruggar (rightly **Tieffenbrücker**) (dwēf'-fō-proog-gär or tēf'-fĕn-brük-ĕr), (1) **Gaspar**, Freising, Bavaria, 1514—Lyons, 1572; long considered the first vln.-maker; went to Lyons in 1553, naturalised in 1559, and made violas da gamba and lutes. Other instr.-makers of the same surname were (2) **Wendelin**, (3) **Leonhard**, (4) **Leopold**, (5) **Ulrich**, and (6) **Magnus.** The latest made lutes at Venice, 1607.

Dulcken (dool′-kĕn), (1) **Louise** (née **David**), Hamburg, 1811—London, 1850, a sister of Fd. David; pianist. (2) **Fd. Quentin,** London, June 1, 1837—Astoria, N. Y., 1902; son of above; pupil of Mendelssohn, Moscheles, Gade, Hauptmann, Becker and F. Hiller; prof. Warsaw Cons.; toured in Europe; lived for years in New York; c. an opera, "*Wieslav*"; a mass, etc.

Dulon (doo′-lōn), **Fr. L.,** Oranienburg, near Potsdam, 1769 — Würzburg, 1826; a blind flutist and composer.

Dulong (doo′-lôngk), (1) **Fz. Henri von,** b. Hamm, Westphalia, Feb. 26, 1861; tenor, studied with Vannucini in Florence; toured as concert-singer. (2) **Magda von** (née **John**), b. Halle, Feb. 29, 1872; wife of above; concert-alto; studied with Hromada, Frau Joachim, and Gerster; first sang as **Magda Lossen.**

Dun, Finlay, Aberdeen, 1795—1853; viola-player, singing-teacher, editor and composer.

Dun′ham, H. Morton, b. Brockton, Mass., July 27, 1853; pupil N. E. Cons., and Boston Univ. Coll. of Mus.; has taught in both places since; pub. "*Organ School*"; 2 organ-sonatas, etc.

Duni (doo′-nē), **Egidio Romualdo,** Matera, near Otranto, Feb. 9, 1709—Paris, June 11, 1775; pupil of Durante; his first opera, "*Nerone*," prod. Rome, 1735, with great succ., triumphing over Pergolesi's last opera "*Olimpiado*," which the generous Duni said was too good for the public, declaring himself "frenetico contre il pubblico Romano"; he c. French operettas with such succ. that he settled in Paris, where he is considered the founder of French opera-bouffe; c. 13 Italian operas and 20 French.

Dunk′ley, Fd. (Louis), b. London, England, July 16, 1869; pupil of G. A. Higgs, Bainbridge, J. Higgs (cpt.), and E. H. Turpin (comp.); and at R. A. M. (Scholarship), under Parry, Bridge, Martin, Gladstone, Sharpe and Barnet; 1893, dir. at St. Agnes' School, Albany, N. Y.; also organist since 1897 at Trinity M. E. Ch.; pub. "*The Wreck of the Hesperus*," ballade for soli, chor., and orch., etc.; 1889 took prize of 50 guineas with orch. suite.

Dunoyer (dün-wä-yā′). Vide GAUCQUIER.

Dun′stable (Dunstaple), John, Dunstable, Bedfordshire, England, 1400 (?)—Walbrook, Dec. 24, 1453; called by Tinctor one of the "fathers" of counterpoint.

Dupont (dü-pôṅ), (1) **Pierre,** Rochetaillée, near Lyons, April 23, 1821—Saint-Étienne, July 25, 1870; c. the words and tunes of popular and political songs which Reyer wrote out; provoked such riots that Napoleon banished him, 1851. (2) **Joseph** (ainé), Liège, 1821—1861; violinist; prof. and dram. composer (3) **J. Fran.,** Rotterdam, 1822—Nürnberg, 1875; violinist and dram. composer. (4) **Aug.,** Ensival, near Liège, 1828—Brussels, 1890; composer. (5) **Alex.,** Liège, 1833—1888; bro. of above; pub. a "*Répertoire dramatique Belge.*" (6) **Jos.** (le jeune), b. Ensival, near Liège, Jan. 3, 1838; bro. of (3), pupil at Liège and Brussels Cons., took Grand prix de Rome at Brussels; 1867 cond. at Warsaw; 1871, in Moscow; 1872, prof. of harm., Brussels Cons.; cond. Th. de la Monnaie, the Society of Musicians, and the Popular Concerts. (7) **Jos. D.,** d. The Hague, June 26, 1867; bro. of above; dir. German Op. at Amsterdam.

Duport (dü-pôr), (1) **J. P.,** Paris, 1741—Berlin, 1818; 'cellist. (2) **J. L.,** Paris, 1749—1819; more famous bro. of above; also 'cellist; composer and writer.

Duprato (dü-prä′-tō), **Jules Laurent,** Nîmes, 1827—Paris, 1892; prof. of harm. and dram. composer.

Duprez (dü-prā′), **L. Gilbert,** Paris 1806—1896; tenor and composer.

Dupuis (dü-pwē), (1) **José (Joseph Lambert),** Liège, 1833—Nogent-sur-Marne, 1900; opera-bouffe singer. (2) **Sylvain,** Liège, Nov. 9, 1856; pupil Liège Cons., 1881 Prix de Rome; now teacher of cpt. and cond. of a singing-society; c. 3 operas, incl. the succ. com. opera "*L'idylle*," 3 cantatas, symphonic poem, "*Macbeth*," etc.

Dupuy (dü-pwē). Vide PUTEANUS.

Durand (rightly **Duranowski) (dü-rän** or doo-rän-ôf'-shkĭ), (1) **Auguste Frédéric,** b. Warsaw, 1770; violinist and cond., son of a court-mus. (2) **Émile,** b. St.-Brieue, Côtes du Nord, Feb. 16, 1830; while still a pupil at the Paris Cons. he was appointed teacher of an elementary singing-class; 1871 prof. of harm; dram. composer and writer. (3) **Marie Auguste,** Paris, July 18, 1830; pupil of Benoist, 1849–74 organist at various churches; 1870 est. mus.-pub. business of "Durand et Schönewerk," later "Durand et Fils"; a critic and composer.

Durante (doo-rän'-tĕ), **Fran.,** Fratta Maggiore, Naples, March 15, 1684—Naples, Aug. 13, 1755; director and conductor, with salary of less than $100 per annum; he is an important teacher and composer of the "Neapolitan School"; c. 13 masses, etc.

Durastanti (doo-rä-stän'-tē), **Margarita,** ca. 1695 Italian prima donna, of wonderful popularity in London.

D'Ur'fey, Thos., Exeter, ca. 1649—Feb. 26, 1723; operatic composer and editor.

Dürrner (dĭr'-nĕr), **Ruprecht Jns. Julius,** Ansbach, Bavaria, 1810—Edinburgh, 1859; composer, writer, editor.

Durutte (dü-rüt), **Fran. Camille Ant.,** Ypres, East Flanders, 1803—Paris, 1881; wrote a new but erroneous system of harm.; c. operas, etc.

Du(s)sek (Dušek, Duschek) (doos'-sĕk or better doo'-shĕk), (1) **Fz.,** Chotiborz, Bohemia, 1736—Prague, 1799; composer, pianist and teacher. (2) **Joséphine,** b. Prague, 1756; pianist, composer, singer. (3) **J. Ladislaus,** Caslav (Tschaslau), Bohemia, Feb. 9, 1761—Saint-Germain-en-Laye, March 20, 1812; a boy-soprano at Iglau, pupil of Father Spenar at the Jesuit College; organist Jesuit Church, Kuttenburg, for 2 years; studied theology at Prague Univ., also music; became organist of Saint-Rimbaut's, Mechlin; lived Bergen-op-Zoom; Amsterdam; The Hague, 1783; studied with C. P. E. Bach, Hamburg; became famous pianist and performer on Hessel's "Harmonica," Berlin and St. Petersburg; lived in Lithuania a year at Prince Radziwill's Court; lived Italy, Paris, London; 1792 m. (4) **Sofia Corri** (b. Edinburgh, 1775; a singer, harpist and composer). He entered a mus.-business with his father-in-law, 1800, failed and fled to Hamburg to escape creditors. He was in the service of various Princes, and (1808) of Prince Talleyrand in Paris. A pioneer among Bohemian and Polish virtuosi and composers he disputed with Clementi the invention of the "singing-touch." Prod. 2 English operas in London with success, and pub. a Mass (comp. at the age of 13), oratorios and church-music; pub. nearly 100 works for pf., incl. 12 concertos, 80 sonatas with vln.; 53 sonatas for pf.-solo, etc.; pub. a "*Method*."

Dustmann (doost'-män), **Marie Luise** (née **Meyer**), Aix-la-Chapelle, 1831—1899; soprano.

Dütch (dütsh), b. Denmark—d. Frankfurt-on-Main, 1863; prominent Russian composer.

Duval (dü-văl'), **Edmond,** b. Enghien, Hainault, Aug. 22, 1809; pupil Paris Cons., 1828–32, when he was dismissed for irregular attendance; at Mechlin became interested in Janssen's studies of Gregorian music; was commissioned by the Bishop to revise the church-ritual, and visited

Rome; he pub. "revised version," etc., of ecclesiastical song, which Fétis declares altogether wrong.

Duvernoy (or **Duvernois**) (dü-vĕrn-wä), (1) **Fr.**, Montbéliard, 1765—Paris, 1838; prof. at the Cons.; composer. (2) **Charles**, Montbéliard, 1766—Paris, 1845; bro. of above; clarinettist; prof. and composer. (3) **Chas. Fran.**, Paris, 1796—1872; singer. (4) **H. L. Chas.**, b. Paris, Nov. 16, 1820; son of (3); pupil of Halévy and Zimmermann, Paris Cons.; 1839, assist.-prof.; 1848, prof. there of solfeggio; composer. (5) **Victor Alphonse**, Paris, Aug. 31, 1842; pupil of Bazin and Marmontel Paris Cons.; took first pf. prize; now teacher of piano at the Cons.; a Chev. of the Legion of Honour, and officier of public instruction; 1892 prod. the succ. opera "*Sardanapale*" (Lyons), also opera "*Helle*" (Gr. Opéra, 1896); his symph. poem, "*La Tempête*," won the City of Paris prize. (6) **J. Bapt.**, composer and pf.-teacher, Paris, 1825.

Duysen (doi'-sĕn), **Jes Lewe**, b. Flensburg, Aug. 1, 1820; 1860 founded a pf. factory at Berlin.

Dvořák (dvôr'-shäk), **Antonin**, b. Mühlhausen, Bohemia, Sept. 8, 1841; chief of Bohemian composers; son of an inn-keeper, who wished him to be a butcher, but he learned the vln. from the schoolmaster, and at 16 entered the Prague Org.-Sch. under Pitzsch, earning a livelihood as violinist in a small orchestra; graduated in 1862, became vla.-player at the Nat. Theatre. He was 33 before an important comp. was prod., a hymn for male chorus and orch., which attracted such attention that 1875 he received a government stipend and devoted himself to composition. 1891 Mus. Doc. Cambridge Univ.; 1892–95 dir. Nat. Cons., New York; since has lived at Prague; 1901, director of the Prague Cons; 1902, prod. opera "*Armida*," Pilsen Nat. Th. He is a strong believer in nationalism in music, and provoked much controversy by advising American composers to found their school on the harmonic and melodic elements of plantation-music. In his 5th symphony, op. 95, "*From the New World*," he made some use of such a manner. His other comp. are: Bohemian operas "*The King and the Charcoal-Burner*" (Prague, 1874); "*Wanda*" (1876); "*Selma Sedlák*" (1878); "*Turde Palice*" (1881); "*Dimitrije*" (1882); "*The Jacobins*" (1889); "*Rusalka, the Water Nixie*" (Nat. Th. Prague, 1901); oratorio "*St. Ludmila*" (Leeds Mus. Fest., 1886); *Requiem Mass*, op. 89, with orch. (Birmingham Fest., 1891); cantatas "*The Spectre's Bride*," op. 69, with orch. (Birmingham Fest., 1885), and "*The American Flag*" (N. Y., 1895); *Hymn of the Bohemian Peasants*, for mixed ch.; hymn for mixed ch. and orch.; "*Stabat Mater*" with orch. (London, 1883); Psalm 149 with orch.; 5 symphonies; 3 orchestral ballades, "*Der Wassermann*," "*Die Mittagshexe*," and "*Das goldene Spinnrad*"; 2 sets of symphonic variations for orch.; overtures, "*Mein Heim*," "*Husitska*," "*In der Natur*," "*Othello*," "*Carneval*"; concertos for 'cello, pf., vln.; "*Slavische Tänze*," and "*Slavische Rhapsodien*"; scherzo cappriccioso for orch.; string-sextet; 2 string-quintets; pf.-quintet; 6 string-quartets; 2 pf.-quartets; a string-trio; 2 pf.-trios; mazurek for vln. with orch.; serenade for wind with 'cello and double-bass; notturno for string-orch.; pf. music, "*Legenden*," "*Dumka*" (Elegy), "*Furiante*" (Boh. natl. dances); "*Klänge aus Mähren*," and "*Silhouetten*" for pf. 4-hands; violin-sonata, op. 57; songs, etc.

Dwight, J. Sullivan, Boston, Mass. 1813—1893; editor and critic; one of the founders of the Harvard Musical Association; was a member of the Brook Farm Community; 1852-

81, edited "*Dwight's Journal of Music.*"

Dykes (Rev.), **J. Bacchus,** Kingston-upon-Hull, Eng., 1823—St. Leonard's, 1876; conductor.

Dyne, John, suicide, Oct. 30, 1788; English alto singer and composer.

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Eager, John, b. Norwich, 1782; violinist and teacher.

Eames (āmz), **Emma,** b. (of American parents) at Shanghai, Aug. 13, 1867; at 5 went with her mother, her first teacher, to Bath, Maine; pupil of Miss Munger at Boston; 1886–88 at Paris, of Madame Marchesi (voice), and Pluque (acting, etc.); 1888, engaged at the Op.-Com., but made début with succ. at the Gr. Opéra, March 13, 1889, as Juliette in Gounod's "*Roméo et Juliette*," a rôle previously sacred to Patti; sang at the Opera for 2 years, creating "Colombe" in St.-Saens' "*Ascania*" and as "Zäire" in De La Nux's opera; 1891, Covent Garden in "*Faust;*" m. the painter Julian Story the same year, and in Oct. appeared in New York; since then she has sung regularly in N. Y. and London, except 1892–93, at Madrid, and 1895–96, during ill-health; her "Sieglinde" is perhaps her best rôle.

East'cott, Richard, Exeter, 1740—Livery Dale, Devonshire, 1828; writer and composer.

Eb'den, Thos., Durham, 1738—1811; organist and composer.

Ebeling (ā'-bĕ-lĭng), (1) **J. G.,** Lüneburg, ca. 1620—Stettin, 1676; prof. and composer. (2) **Chp. Daniel,** Garmissen, near Hildesheim, 1741—Hamburg, 1817; prof. and writer.

Ebell (ā'-bĕl), **H. K.,** Neuruppin, 1775—Oppeln, 1824; conductor and dram. composer.

Eberhard (1) **von Freisingen** (ā'-bĕr-härt fōn frī'-zĭng-ĕn), **Eberhar'dus Frisengen'sis,** Benedictine monk, 11th cent.; wrote on the scale of pipes and bell-founding. (2) **J. Aug.,** Halberstadt, 1739 — Halle, 1809; professor.

Eberl (ā'-bĕrl), **Anton,** Vienna, June 13, 1766—March 11, 1807; famous pianist, conductor and dram. composer.

Eberlin (ā'-bĕr-lĕn), (1) **Daniel,** Nürnberg, ca. 1630—Cassel, 1691; contrapuntist and violinist; famous as a composer in his day. (2) (or **Eberle**) **J. Ernst,** Jettenbacht, Swabia, 1702—Salzburg, 1762; conductor and composer.

Ebers (ā'-bĕrs), **K. Fr.,** Cassel, 1770—Berlin, 1836; conductor and dram. composer.

Eberwein (ā'-bĕr-vīn), (1) **Traugott Maximilian,** Weimar, 1775—Rudolstadt, 1831; dram. composer. (2) **Karl,** Weimar, 1786—1868, bro. of above; dram. composer.

Eccard (ĕk'-kärt), **J.,** Mühlhausen, Thuringia, 1553—Berlin, 1611; important composer of church-music.

Eccles (ĕk'-kĕls), (1) **John,** London (?), 1668—Kingston, Surrey, 1735; son and pupil of the violinist, (2) **Solomon E. C.** His brother (3) **Henry,** was violinist and composer. (4) **Solomon Thomas,** bro. of above, also violinist.

Eck (ĕk), (1) **J. Fr.,** Mannheim, 1766—Bamberg (?), 1809 (1810?); violinist and composer. (2) **Fz.,** Mannheim, 1774—insane, Strassburg, 1804; bro. and pupil of above; violinist.

Eckelt (ĕk'-ĕlt), **J. Val.,** Werningshausen, near Erfurt, 1680—Sondershausen, 1734; writer.

Ecker (ĕk'-ĕr), (1) **K.,** Freiburg, Baden, 1813—1879; composer. (2) **Wenzel,** pen-name of **W. Gericke.**

Eckert (ĕk'-ĕrt), **K. Ant. Florian,** Potsdam, 1820—Berlin, 1879; at 10 c. an opera, at 13 an oratorio; court-conductor and dram. composer.

Ed'dy, Clarence H., b. Greenfield, Mass., June 23, 1851; pupil of J. G. Wilson and Dudley Buck; 1871 of Haupt and Löschhorn (pf.); toured in Germany, Austria, Switzerland,

and Holland; 1874, organist, Chicago; 1876, dir. Hershey School of Musical Art; later m. its founder Mrs. S. B. H.; toured America and Europe, 1879 gave 100 recitals at Chicago without repeating a number; for some years cond. Chicago Philh. Vocal Soc.; c. organ and church music, etc; pub. "*The Church and Concert Organist*," "*The Organ in Church*" (1887), and transl. Haupt's "*Cpt. and Fugue*" (1876).

Ed'son, Lewis, Bridgewater, Mass., 1748—Woodstock, N. Y., 1820; pub. a coll. of hymns, etc.

Ed'wards, Julian, b. Manchester, England, 1855; pupil Sir H. Oakley, Edinburg, then of Macfarren, London; 1875, pianist to Carl Rosa Opera Co.; 1877, cond. Royal Eng. Opera Co. and prod. "*Victorian*" Covent Garden. 1880, prod. "*Corinne*" at St. James's Hall, London; cond. Engl. Opera at Covent Garden, and prod. 2 operas, "*Corinne*" and "*Victorian*" at Sheffield, 1883; came to the U. S., 1889, and prod. with success various comic operas, incl. "*Madeleine or the Magic Kiss*" (Boston, 1894), and "*Brian Boru*" (N. Y., 1896); "*The Wedding Day*," "*The Jolly Musketeer*," "*Princess Chic*" (1899), "*Dolly Varden*" (N. Y., 1902), and "*When Johnny Comes Marching Home*"; prod. also romantic opera "*King René's Daughter*"; c. gr. opera "*Elfinella*" (MS.), symphonies, overtures, etc.

Eeden (ā'-dĕn), **Jean Baptiste van den,** b. Ghent, Dec. 26, 1842; pupil of Ghent and Brussels Cons.; 1st prize for comp. (1869) with the cantata "*Faust's Laaste Nacht*"; 1878 dir. of Cons. at Mons.; c. opera, "*Numance*" (Antwerp, 1897), 4 oratorios and the trilogy "*Judith*," 2 cantatas with orch., a symph. poem, "*La Lutte au XVI. Siècle*," etc.

E'gan, Eugene, Irishman, less than four feet tall; 1740 built organ in Lisbon Cathedral.

Egenolff (or **Egenolph**) (ā'-gĕn-ôlf), **Chr.,** ca. 1485; a slovenly and piratical German mus.-printer.

Eggeling (ĕg'-gĕ-lĭng), (**Eduard,** Brunswick, 1813—Harzburg, 1885; pf.-teacher, writer and composer.

Egghard (ĕg'-härt), **Julius** (pen-name of Count Hardegen), Vienna, 1834—1867; composer.

Egli (āl'-yē or ā'-glē), **Johann Heinrich,** Seegraben, canton Zurich, 1742—1810; c. "*Oden*," etc.

Ehlert (ā'-lĕrt), **Louis,** Königsberg, 1825—Wiesbaden, 1884; teacher and critic; conductor and composer.

Ehmant (ā'-mänt), **Anselm,** 1832—Paris, 1895; conductor, teacher and writer.

Ehnn-Sand (ān'-zänt), **Bertha,** b. Pesth, 1848 ('45?); dramatic soprano, pupil of Frau Andriessen.

Ehrlich (ār'-lĭkh), (1) **Chr. Fr.,** Magdeburg, 1810—1887; conductor, singing-teacher, and dram. composer. (2) **Alfred H.,** b. Vienna, Oct. 5, 1822; pupil of Henselt, Bocklet, Thalberg (pf.), and Sechter (comp.); court-pianist to King George V.; 1864–72 pf.-teacher Stern Cons., and 1866–98 critic in Berlin; composer and editor.

Eibenschütz (ī'-bĕn-shüts), (1) **Albert,** b. Berlin, April 15, 1857; pianist; pupil of Reinecke and Paul, Leipzig Cons., won the Diploma of Honour. 1876–80, prof. in Charkoff (Russia); 1880–84 at Leipzig Cons., then Cologne Cons.; 1893, dir. Cologne Liederkranz; 1896, 1st pf.-prof. Stern Cons., Berlin; c. pf.-sonatas, etc. (2) **Ilona,** Pesth, May 18, 1872; cousin of above; pianist; at 5 she played in a concert with Liszt; 1878–85; pupil of Hans Schmitt; 1885–89, studied with Frau Schumann; lives in Vienna and makes tours thence.

Eichberg (īkh'-bĕrkh or īch'-bŭrg), (1) **Julius,** b. Düsseldorf, June 13, 1824—Boston, Mass., Jan. 18, 1893; violinist and notable teacher; c. 4 operettas, etc. (2) **Oskar,** Berlin, 1845—1898; singing-teacher, conductor, critic, editor, and composer.

Eichborn (īkh'-bôrn), **H. L.,** b. Breslau, Oct. 30, 1847; studied pf., flute, trumpet, horn, etc., at an early age; at 14 pupil of the trumpeter Ad. Scholz; studied theory with Dr. E. Bohn; became a Waldhorn virtuoso; 1882 inv. the Oktav (or soprano) Waldhorn; wrote musical essays, etc.; cond. at Gries, near Bozen; editor, writer and composer.

Eichhorn (īkh'-hôrn), (1) **J. Paul E.,** 1787—1823; court-musician, Coburg; his sons (2), **J. G. Ernst,** 1822-44, and (3) **J. K. Ed.,** 1823-97, performed on the vln. respectively at 6 and 7.

Eilers (ī'-lĕrs), **Albert,** 1831—Darmstadt, 1896; basso cantante.

Eisfeld (īs'-fĕlt), **Th.,** Wolfenbüttel, April 11, 1816—Wiesbaden, Sept. 16 (?), 1882; important figure in New York music; 1848-66 previously conductor at Wiesbaden; then of "Concerts Viviennes," Paris.

Eissler (īs'-lĕr), (1) **Marianne,** b. Brünn, Nov. 18, 1865; violinist, pupil of Hessler; her sister, (2) **Emma,** is a pianist.

Eitner (īt'-nĕr), **Rob.,** b. Breslau, Oct. 22, 1832; pupil of Brosig; 1853, teacher at Berlin; est. a pf.-sch., 1863; important for work in musical literature, and research in 16th and 17th centuries, Dutch music, etc.; c. "Biblical opera," "*Judith*"; overture to "*Der Cid*"; etc.

Elandi (ā-län'-dē), **Rita,** b. Cincinnati, O.; soprano; pupil of Marchesi, Paris, sang in Italy, Spain, and Germany; created "Santuzza" in "*I Pagliacci*" in English with Carl Rosa Opera Co.; 1900, in N. Y. with American Opera Co.

El'dering, Bram, b. Groningen, Holland, July 8, 1865; violinist; studied with Poortmann, Hubay, and Joachim; Konzertmeister Berlin Philh.; then do. in Meiningen ct.-chapel.

Elers (ā'-lĕrs) (called **El'erus**), **Fz.,** Uelzen, ca. 1500—1590, Hamburg; teacher, director, and composer.

Elewyck (vän ā'-lŭ-vēk), **Xavier Victor** (Chevalier) **van,** Ixelles les Bruxelles, Belgium, 1825—in an insane asylum, Zickemont, 1888; writer.

El'gar, Edw. Wm., b. Broadheath, Worcester, Engl., June 2, 1857; important English composer, violinist, and organist; cond. Worcester Instrumental Soc., 1882-89; 1885-89, organist at St. George's; 1891, lived in Malvern; c. oratorio, "*The Light of Life*" (1896); "*The Dream of Gerontius*" (1900); 2 cantatas; a choral suite; concert-overtures, "*Froissart,*" and "*Cockaigne*" (1901); 6 Scenes from the Bavarian Highlands, for chorus and orch. (1896); Spanish serenade for ch. and orch.; romance for vln. and orch.; church-music; pcs. for vln. and pf.; organ-sonata; songs, etc.

Elias (ā'-lĭ-äs), **Salomonis,** monk at Saint-Astère, Perigord, wrote in 1274 the oldest extant book of rules for improvised counterpoint.

Elisi (ā-lē'-zē), **Filippo,** Italian tenor in London, 1765.

El'la, John, Thirsk, Yorkshire, 1802—London, 1888; violinist, lecturer and writer.

El'ler, Louis, Graz, 1819—Pau, 1862; vln.-virtuoso; c. "*Valse Diabolique,*" a "*Rhapsodie Hongroise,*" etc., for vln.

El'lerton, J. Lodge, Chester, 1807—London, 1873; dram. composer.

El'liott, Jas. Wm., Warwick, Engl., Feb. 13, 1833; pupil of Macfarren; organist various churches; since 1874 at St. Mark's, London; c. 2 operettas, etc.

El'lis, Alex. J., London, 1814—Kensington, 1890; writer on musical science.

Elmblad (ĕlm'-blät), **Jns.,** b. Stockholm, Aug. 22, 1853; bass; studied with Stockhausen and Garcia; 1876, Wagner chose him for "Donner" (Rheingold), but his father, a prof. of theology, objected; 1880, he went into opera and sang in various cities, as well as in London and America;

1896, sang "Fafner" at Bayreuth; since 1897 at ct.-Th., Stockholm.

Elmenreich (ĕl'-mĕn-rīkh), **Albert,** 1856, actor in the Court Th. at Schwerin.

Elsenheimer (ĕl'-zĕn-hī-mĕr), **Nicholas J.,** b. Wiesbaden, 1866; pupil of his father and of Jakobsthal, Strassburg, LL.D., Heidelberg; 1890, America; 1891, prof. at Coll. of Music, Cincinnati; c. cantata "*Valerian*," with orch. "*Belshazzar*," etc.

Elsner (ĕls'-nĕr), **Jos. Xaver,** Grottkau, Silesia, 1769—Warsaw, 1854; writer and composer of 19 operas.

El'son, Louis Chas., b. Boston, April 17, 1848; writer and teacher; pupil of Kreissmann (singing), Boston, and Gloggner-Castelli (theory), Leipzig; edited the *Vox Humana;* then on the *Music Herald;* for years critic of the *Boston Courier*, now of the *Advertiser;* since 1881 prof. of theory and lecturer on the orch. and musical history at N. E. Cons.; has lectured on music with much success; pub. "*Curiosities of Music*," "*The History of German Song*," "*The Theory of Music*," "*The Realm of Music*," "*German Songs and Songwriters*," "*European Reminiscences*," "*Syllabus of Musical History*," and "*Great Composers and Their Work*" (1899), "*The National Music of America* (1900), "*Home and School Songs*"; c. operettas, songs, and instr.-works; transl. and arranged over 2,000 songs, operas, etc.

El'terlein, Ernst von. Vide GOTTSCHALD.

El'vey, (1) **Stephen,** Canterbury, 1805—Oxford, 1860; organist. (2) Sir **George (Job),** Canterbury, 1816—Windlesham, Surrey, 1893; bro. of above; c. oratorios.

Elwart (ĕl'-värt), **Antoine Aimable Elie,** Paris, 1808—1877; violinist and dram. composer.

Em'erson, Luther Orlando, b. Parsonsfield, Mass., Aug. 3, 1820; cond. and composer.

Em'ery, Stephen Albert, Paris, Maine, Oct. 4, 1841—Boston, April 15, 1891; prof. of harm. and cpt.; asst.-ed. *Musical Herald;* graceful composer and pop. theorist.

Emmerich (ĕm'-mĕr-ĭkh), **Robt.,** Hanau, 1836—Stuttgart, 1891; composer.

Encke (ĕnk'-ĕ), **H.,** Neustadt, Bavaria, 1811—Leipzig, 1859; pianist and composer.

Enckhausen (ĕnk'-how-zĕn), **H. Fr.,** Celle, 1799—Hanover, 1885; court-organist, pianist and director.

Engel (ĕng'-ĕl), (1) **Jn. Jakob,** Parchim, Mecklenburg, 1741—1802; dir. and composer. (2) **David Hn.,** Neuruppin, 1816—Merseburg, 1877; organist, writer and dram. composer. (3) **K.,** Thiedenweise, near Hanover, 1818—suicide, London, 1882; organist and writer. (4) **Gv. Ed.,** Königsberg, 1823—Berlin, 1895; singing-teacher, composer and theorist. (5) **Pierre Emile,** b. Paris, Feb. 15, 1847; tenor; studied with Duprez; début, Th. Italien, 1869; then sang in New Orleans. Brussels, and since 1889 at Paris.

En'na, Aug., b. Nakskov, Denmark, May 13, 1860; grandson of an Italian soldier in Napoleon's army; son of a shoemaker; self-taught in pf. and instrumentation, and had almost no teaching in vln. or theory; went with a small orch. to Finland (1880); played various insts., even a drum before a circus-tent; returned to Copenhagen; prod. the operetta "*A Village Tale*" (1880) in provincial theatres; played at dancing-lessons, and gave pf.-lessons at 12 cents an hour; 1883, cond. for a small provincial troupe, for which he wrote act-tunes, and 10 overtures; pub. songs, pf.-pcs., an orchl. suite, and a symphony; this gained him, through Gade's interest, the Ancker scholarship, enabling him to study in Germany (1888-89). After producing an operetta "*Areta*," he prod. with unequalled succ. for a Dane, the opera "*Th*

Witch," 1892, at the R. Opera House, Copenhagen. The opera "*Cleopatra*" (Copenhagen, 1894) failed, but 1895, with new cast, was succ. as also "*Aucassin and Nicolette*" (Copenhagen, 1896; Hamburg, 1897). Opera "*Aglaia*," in MS. Pub. a vln.-concerto, etc.

E'noch & Co., London music-pub. firm, est. 1869.

Epine (dĕ-lā-pē'-nĕ), **Francesca Margerita de l'.**, extremely popular Italian singer and harpsichordist in London, from ca. 1698—1718, when she m. Dr. Pepusch; her sister sang in London from 1703–1748 as Maria Gallia.

Epstein (ĕp'-shtīn), (1) **Julius**, b. Agram, Aug. 14, 1832; pupil of Lichtenegger, Halm (pf.), and Rufinatscha (comp.); from 1867 prof. of pf. Vienna Cons. His two daughters, (2) **Rudolfine** ('cellist), and (3) **Eugénie** (violinist), toured Austria and Germany, 1876–77.

Erard (ā'-rär), (1) **Sébastien**, Strassburg, April 5, 1752—near Paris, Aug. 5, 1831; notable piano-maker and inventor; inv. a "Clavecin Mécanique"; the "Piano organisé," finally the double-action mechanism, which made a new instr. of the harp (v. D. D.); perfected in 1811 his greatest achievement, the repetition action of the piano (v. D. D.). His successor as a piano-maker was his nephew, (2) **Pierre** (1796—1855), succeeded by Pierre Schaffer (d. 1878); the present head is the Count de Franqueville.

Eratos'thenes, Cyrene, 276—Alexandria, Egypt, 195 B.C.; writer.

Erb (ĕrp), **M. Jos.**, b. Strassburg, Oct. 23, 1860; pupil of St.-Saëns, Gigout, and Loret, Paris; now lives in Strassburg as teacher and organist at the Johanniskirche and the Synagogue; c. a symphony; a symphonic suite; sonatas and "dram. episode" "*Der letzte Ruf*" (Strassburg, 1895), with some succ., etc.

Er'ba, Don Dionigi, nobleman and composer at Milan, 1694; Händel appropriated some of his best works.

Erbach (ĕr'-bäkh), **Chr.**, Algesheim, Palatinate, ca. 1560—Augsburg, 1628; composer and organist.

Er'ben, Robert; 1894, conductor at Frankfort-on-M.; 1896, at Mannheim; prod. the succ. 1-act opera "*Enoch Arden*" (Frankfort-on-M., 1895), and a "fairy comedy," "*Die Heinzelmännchen*" (Mayence, 1896).

Erdmannsdörffer (ĕrt'-mäns-dĕrf-fĕr), (1) **Max**, b. Nürnberg, June 14, 1848; pupil Leipzig Cons., and in Dresden of Rietz; 1871–80, ct.-cond., Sondershausen; 1882, dir. Imp. Mus. Soc. at Moscow, and prof. at the Cons.; 1885, founded a students' orch. society; returned to Germany, cond. the Bremen Philh. Concerts till 1895; 1896, cond. Symphony Concerts St. Petersburg; 1896, cond. at the ct.-Th., Munich; c. "*Prinzessin Ilse*," "a forest-legend"; and other works for soli, chor. and orch.; overture to Brachvogel's "*Narciss*," etc.; 1874 he m. (2) **Pauline Fichtner Oprawik**, b. Vienna, June 28, 1847 (1851?); pupil of Pirkhert and Liszt; court-pianist.

Erhard (ĕr'-härt) (called **Erhar'di**), **Laurentius**, b. at Hagenau, Alsatia, 1598; cantor at Frankfort-on-Main, 1640, etc.

Erk (ĕrk), (1) **Adam Wm.**, Herpf, Saxe-Meiningen, 1779—Darmstadt, 1820; organist and composer. (2) **Ludwig** (**Chr.**), Wetzlar, 1807—Berlin, 1883; son of above; conductor. (3) **Fr. Albrecht**, Wetzlar, 1809—Düsseldorf, 1879; bro. of above; pub. the "*Lehrer Commersbuch*," etc.

Erkel (ĕr'-kĕl), (1) **Franz** (or **Ferencz**), Gyula, Hungary, Nov. 7, 1810—Pesth, June 15, 1893; the father of Hungarian opera; conductor and prof., composer of operas incl. "*Hunyády László*" and "*Bank Bán*." (2) **Alexander** (or **Alexius**), Pesth, 1846—1900, son of above;

dir. of Philh. Conc., Pesth, 1875–93; 1896, dir. Royal Opera, Pesth; prod. opera "*Tempeföi*" (Pesth, 1883). (3) **Gyula,** son of (1), prof. at Acad. of Mus., Pesth; conductor for many years at R. Opera.

Erlanger (ĕr-läṅ-zhā), (1) **Camille,** b. Paris, May 25, 1863; pupil of Délibes, Paris Cons.; 1888 took Grand prix de Rome with cantata "*Velleda*"; c. symphonic piece, "*La Chasse Fantastique*"; dram. legend, "*Saint Julien L'Hospitalier*" (Paris, 1896); the succ. lyric drama "*Kermaria*" (Paris, Op.-Com., 1897), etc. (2) Baron **Frédéric d'** (pen-names **Fr. Regnal** or **Federico Ringel**), son of a banker; prod. succ. opera "*Jehan de Saintré*," Hamburg (1894), and mod. succ. opera "*Inez Mendo*" (London, 1897).

Er'ler, (1) **Hermann,** b. Radeberg, near Dresden, June 3, 1844; 1873 est. a mus.-pub. business (now Ries and Erler); editor and critic. (2) **Ernst II.,** Duke of Saxe-Coburg-Gotha, Coburg, 1818—Keinhardsbrunn, 1893; dram. composer. (3) **Fz. Anton,** Georgenthal, Bohemia, 1745—Gotha, 1805; violinist and orch.-leader. (4) **H. Wm.,** Brunn, 1814—Nice, 1865; vln.-virtuoso; toured, then lived in London; composer. (5) **Heinrich,** b. Dresden, Sept. 19, 1846; nephew of above; pupil of Pesth Cons., 1872; barytone Leipzig Th., then studied with Rebling and became tenor; 1875, Royal Opera, Berlin. (6) **Alfred,** ca. 1855—Paris, 1898; writer.

Errani (ĕr-rä'-nē), **Achille,** Italy, 1823—New York, 1897; operatic tenor and notable singing-teacher in N. Y.

Errera (ĕr-rā'-rä), **Ugo,** b. Venice, Oct. 25, 1843; composer.

Ert'mann, Baroness, ca. 1778—Vienna, 1848; pianist; intimate friend of Beethoven.

Eschmann (ĕsh'-män), **Jn. K.,** Winterthur, Switzerland, 1826—Zurich, 1882; pianist, teacher and composer at Leipzig.

Escudier (ĕs-küd-yā), two brothers, of Castelnaudary, Aude, (1) **Marie,** 1819—1880, and (2) **Léon,** 1821—Paris, 1881; journalists.

Eslava (ĕs-lä'-vä), **Don Miguel Hilario,** Banlada, Navarra, 1807—Madrid, 1878; court-conductor, editor and theorist.

Espagne (ĕs-päkh'-nĕ), **Fz.,** Münster, Westphalia, 1828—Berlin, 1878; director and editor.

Es'ser, H., Mannheim, 1818—Salzburg, 1872; court-conductor.

Es'sipoff (or **Essipova**) (ĕs-sĭ-pôf'-ä), **Annette,** b. St. Petersburg, Feb. 1, 1851; pianist; pupil of Wielhorski and Leschetizky, whom she m. 1880; début, 1874, St. Petersburg; toured Europe with great succ.; toured America (1876); 1885, pianist to the Russian Court; 1893, pf.-prof. St. Petersburg Cons.

Este (or **Est, East, Easte**), (1) **Thomas,** London music-printer, ca. 1550—1625. (2) **Michael,** son of above; 17th cent. composer.

Esterházy (esh'-tĕr-hä-zē), Count **Nicholas,** 1839—Castle Totis, Hungary, 1897; generous patron of music.

Est'wick, Rev. **Sampson,** D.D., 1657—1739; English composer.

Ett (ĕt), **Kaspar,** Erringen, Bavaria, 1788—Munich, 1847; court-organist and composer.

Eulenburg (tsoo oi'-lĕn-boorkh), **Ph.,** Graf **zu,** b. Königsberg, Feb. 12, 1847; Royal Prussian Ambassador, Stuttgart; c. songs (words and music).

Eulenstein (oi'-lĕn-shtīn), **Chas.,** b. Heilbronn, Würtemberg, 1802; virtuoso on the Jew's harp and guitar.

Euler (oi'-lĕr), **Leonhardt,** Basel, 1707—St. Petersburg, 1783; acoustician.

Euter'pe, patroness of flute-players, the Muse of Music.

Ev'ans, Chas. S., 1778—1849; English alto and composer.

Everard (ĕv-ŭ-răr), **Camille Fran.,** b. Dinant, Belgium, Nov. 15, 1825; basso; pupil of Liège Cons., **Paris**

Cons. (Ponchard), and of Rossi and Manzini, Naples; sang Naples, 1847–50; studied with Lamperti; sang in various cities; 1870–90, prof. of singing St. P. Cons.; 1890, Kiev Conservatoire.

Evers (ā'-vĕrs), **K.**, Hamburg, 1819—Vienna, 1875; pianist and composer.

Evesham (ēvz'-ăm), Monk of. Vide ODINGTON.

Ew'er & Co., London mus.-publishers; founded 1820 by **J. J. Ewer**, succeeded by E. Buxton; 1860, W. Witt; 1867, became Novello, Ewer & Co.

Eweyck (ā'-vīk), **Arthur van**, b. Milwaukee, U. S. A., May 27, 1866; studied with Felix Schmidt, Berlin, where he lives as concert and oratorio barytone.

Eximenio (ĕx-ī-mā'-nĭ-ō), **Ant.**, Balbastro, Aragon, 1732—Rome, 1798; Jesuit priest; had historical controversy with Padre Martini.

Eybler (ī'-blĕr), **Jos.** (later, in 1834, **Edler von Eybler**), Schwechat, near Vienna, 1765—Schönbrunn, 1846; conductor and composer.

Eyken (ī'-kĕn), (1) **Simon van** (or **Eycken; du Chesne**). Vide QUERCU. (2) **(Eijken), Jan Albert van**, Amersfoort, Holland, 1822—Elberfeld, 1868; organist and composer; c. valuable chorals, etc. (3) **Gerard Isaac van**, bro. of above; organist and teacher at Utrecht from 1855.

Eymieu (ĕm'-yŭ), **Henri**, b. Saillans Drôme, France, May 7, 1860; a lawyer, but studied with E. Gazier (theory) and Widor (comp.); now lives in Paris as writer and critic for "*Le Ménestrel*," etc.; c. a stage-piece, "*Un Mariage sous Néron*" (Paris, 1898), and an oratorio, "*Marthe et Marie*" (Asnières, 1898), etc.

F

Faber (fä'-bĕr), (1) **Nikolaus (Nicol)**, priest at Halberstadt, 1359–61, built there what is considered the first organ made in Germany. (2) **Nikolaus (II.)**, a native of Botzen, Tyrol; pub. "*Rudimenta musicae*," Augsburg, 1516. (3) **Heinrich**, "Magister," d. Lichtenfels, Oelsnitz, Saxony, 1552; rector of a school, whence he was expelled for satirical songs against the Pope; then rector of Brunswick; pub. a pop. book of rudiments. (4) **Benedikt**, Hildburghausen, 1602—Coburg, 1631; composer.

Fabozzi (fä-bôd'-zē), **Genaro**, b. Italy; blind pianist; court-pt. to Dowager Queen, prof. at Inst. for Blind, Naples.

Fabio. Vide URSILLO.

Fabri (fä'-brē), (1) **Stefano** (*il maggiore*), b. Rome, ca. 1550; 1599—1601, conductor. (2) **Stefano** (*il minore*), Rome, 1606—1658; conductor and composer. (3) **Annibale Pio** (called **Balino**), Bologna, 1697—Lisbon, 1760; tenor, etc.

Fabricius (fä-brē'-tsĭ-oos), (1) **Werner**, Itzehoe, 1633—Leipzig, 1679; composer. (2) **J. Albert**, Leipzig, 1668—Hamburg, 1736, son of above; professor.

Faccio (fät'-chō), **Franco**, Verona, March 8, 1841—Monza, July 23, 1891; an important composer; criticised as Wagnerite; notable cond.; prof. at Milan Cons. (harmony, later cpt.) Vide BOITO.

Faelten (fĕl'-tĕn), **K.**, b. Ilmenau, Thuringia, Dec. 21, 1846; studied as a school-boy with Montag; for 6 years orchestra-violinist; 1867 studied with J. Schoch, Frankfort, and was for 10 years friend of Raff; 1868–82 Frankfort; 1878 Hoch Cons.; 1882–85 Peabody Institute, Baltimore, U. S. A.; 1885–97 N. E. Cons., Boston; dir. 1890–97; 1897 founded the Faelten Pf.-School (Teachers' Seminary), at Boston; pub. text-books.

Fago (fä'-gō), **Nicola** (called "**Il Tarentino**"), Tarento, 1674—1730 (?); c. oratorio, masses; prod. several very succ. operas.

Fahrbach (fär'-bäkh), (1) **Jos.**, Vienna, 1804—1883; flutist, conductor, and composer. (2) **Ph.** (Sr.), Vienna, 1815—1885; conductor and dram. composer. (3) **Wm.**, Vienna, 1838—1866; conductor and composer. (4) **Ph.** (Jr.), Vienna, 1843—1894; son of (2); conductor.

Faignient (fĭn-yäṅ), **Noë**, b. Antwerp, ca. 1570, Flemish contrapuntist.

Fair'lamb, J. Remington, b. Philadelphia, Jan. 23, 1837; studied in Paris and Florence; 4 years in Zurich as consul; organist Phila., etc., and from 1884 New York, St. Ignatius; c. grand opera "*Valérie*" (MS.), etc.

Faiszt (fīst), **Immanuel G. Fr.**, Essligen, Würtemberg, 1823—Stuttgart, 1894; organist.

Falcke (fälk), **Henri**, Paris, 1866—May, 1901; pupil of Saint-Saëns, Massenet, Dubois, and Mathias, Paris Cons.; won 1st prizes in pf. and harm.; studied in Germany; pub. a useful text-book on arpeggios.

Falcon (fäl-kôṅ), **M. Cornélie**, Paris, 1812—1897; soprano singer.

Faliero (fäl-ĭ-ā'-rō), **Nina**, b. Naples, April 10, 1878; studied with Mme. Kraus; toured widely in concert; lives at Geneva.

Falk Mehlig (fälk mā'-lĭkh), **Anna**, b. Stuttgart, June 11, 1846; studied at the Cons., also with Liszt; toured as concert pianist throughout Germany, England, and America; court-pianist to the king of Würtemberg.

Faltin (fäl'-tēn), **R. Fr.**, b. Danzig, Jan. 5, 1835; pupil of Markell, Schneider, and Leipzig Cons. Since 1869 lives at Helsingfors, Finland, as cond.; pub. "*Finnish Folk-Songs*" and a "*Finnish Song-Book.*"

Faminzin (fä-mēn'-tsēn), **Alex. Sergievitch**, Kaluga, Russia, 1841—Ligovo, near St. Petersburg, 1896; critic and dram. composer.

Fan'ing, Eaton, b. Helston, Cornwall, May 20, 1850; pupil of the R. A. M., took Mendelssohn Scholarship in 1873 and the Lucas Medal in 1876; 1894 Mus. Bac., Cantab.; since 1885 dir. music at Harrow School; c. 3 operettas, cantata for female voices, symphony in C minor, overture, "*The Holiday*," etc.

Farabi. Vide ALFARÂBI.

Fargas y Soler (fär'-găs ē sō-lār'), **Antonio,** Spanish writer, pub. "*Biografias de los Musicos*," etc. (issued since 1866, in parts), etc.

Farinel'li, (1) **Carlo Broschi** (brôs'-kē), Naples, June 24, 1705—Bologna, July 15, 1782; famous male soprano; début 1722 at Rome; he sang with the utmost brilliancy and success, being only once overcome by a rival (Bernacchi) from whom he immediately took lessons; he joined the opposition to Händel in London, and Händel went into bankruptcy and took to oratorio. He amassed great wealth and became the chief adviser of Philip V. of Spain; biog. by Sacchi (Venice, 1784). (2) **Giu.**, Este, 1769—Trieste, 1836; org.; c. 60 operas.

Farkas (fär'-kăsh), **Edmund** (Hung., **Ödön**), b. Puszta-Monostor (Heves), Hungary, 1852; important figure in national Hungarian music; of noble family, intended to be a civil engineer; but studied 3 years at the R. Mus. Acad., Pesth; next year became dir. at the Cons. at Klausenburg, Transylvania; was for a time op. cond. and wrote mus. articles; 1876, while still studying engineering, he prod. a 1-act opera "*Bayadér*" (Pesth); won the Haynald prize of 300 florins with a mass; c. also mixed choruses, and the orch. works "*Dawn*" (*Virradat*), "*Evensong*" (*Estidal*), "*Twilight*" (*Alkony*), and "*Dies iræ*"; a pop. symphony and 5 string-quartets; a prize "*Fest-ouvertüre*"; and the operas "*Fairy fountain*" (*Tünderhorrds*), 1-act. (Klausenburg, 1892); "*The Penitent*" (*Veseklök*) (Pesth, 1893); "*Balassa Balint*," comic (Pesth, 1896); and "*The Blood-ordeal*" (*Tetemre Hivds*) (not prod.).

Far'mer, (1) H., Nottingham, England, 1819—1891; violinist and organist. (2) **J.,** Nottingham, Aug. 16, 1836—July, 1901, nephew of above; pupil of Leipzig Cons. and of Spath; teacher in Zurich for some years; 1862–85 mus.-master at Harrow School, then organist at Balliol Coll., Oxford, where he founded a mus. society; edited song-books, etc.; c. an oratorio; a fairy opera; comic cantata; a requiem, etc.

Far'naby, Giles, English composer, 1580–98.

Far'rant, (1) John, English organist, ca. 1600. (2) **John,** English organist, Salisbury cath., ca. 1600. (3) **Richard,** d. Nov. 30, 1580; English organist and notable composer of church-music.

Farrenc (făr-räṅk), **Jacq. Hipp, Aristide,** Marseilles, 1794—Paris, 1865; teacher and composer. (2) **Jeanne Louise** (née **Dumont**), Paris, 1804—1875; wife of above, pf.-professor.

Far'well, Arthur, American composer; pupil of H. A. Norris, Boston, and of Humperdinck; founded at Newton Center, Mass., 1901, the "Wawan Press" for the artistic pub. of superior comps. by Americans; c. ballade for vln. and pf., and songs, etc.

Fasch (fäsh), (1) **Jn. Fr.,** Buttlestadt, near Weimar, 1688—Zerbst, 1758 (?); court-conductor, composer. (2) **K. Fr. Chr.,** Zerbst, 1736 — Berlin, 1800; cembalist; son of above; conductor.

Fauchey (fō-shē), **Paul,** former "chef du chant," Op Com. Paris; prod. comic opera, 1897.

Faugues, Vincent (or **Fauques, Fa'gus, La Fage**) (fōg. fōk. la fazh), 15th cent. contrapuntist.

Faure (fōr), **J. Bapt.,** b. Moulins, Allier, Jan. 15, 1830; 1841, Paris Cons.; choir-boy at the Madeleine, and studied with Trevaux; took 1st prize for comic opera; 1852–76, at the Op Com. as leading barytone with great succ.; 1857, teacher in the Cons.; since 1876 sang in concert; pub. "*L'Art du Chant.*"

Fauré (fō-rā), **Gabriel Urbain,** b. Pamiers, Ariège, May 13, 1845; pupil of Niedermayer, Dietsch, and Saint-Saëns; 1866, organist at Rennes, then at St.-Sulpice and St.-Honoré; 1885 took Prix Chartier for chamber-music; 1896 organist at the Madeleine, and prof. of comp., cpt., and fugue at the Cons. (vice Massenet); c. 1-act opera "*L'Organiste*" (1887); "*La Naissance de Venus,*" for soli, chorus, and orch.; "*Chœur de Djinns*"; requiem; symphony; vln.-concerto; orchestral suite; 2 pf.-quartets; *Élégie*, for 'cello; *Berceuse and Romance*, for vln. and rch., a vln.-sonata (1878), etc.

Faust (fowst), **K.,** Neisse, Silesia, 1825—Bad Cudowa, 1892; bandm. and composer.

Faustina. Vide HASSE, FAUSTINA.

Favarger (fă-văr-zhā), **Réné,** Paris, 1815—Étretat, 1868; composer.

Favre (făvr), **Jules.** Vide V. M. WATSON.

Faw'cett, (1) J., Kendal, England, 1789—Bolton, Lancashire, 1867; teacher and composer. (2) **J. (jr.),** Bolton, 1824—Manchester, 1887, son of above; organist and composer.

Fay, Amy, b. Bayou Goula, Miss., May 21, 1844; pianist and teacher, Chicago; pupil of Tausig, Kullak, Liszt; wrote the popular "*Music-Study in Germany*" (Chicago, 1881)

Fayolle (fi-yôl), **Fran. Jos. M.,** Paris, 1774—1852; mus. biographer and lexicographer.

Fayr'fax, Robt., Mus. Doc., Cantab and Oxon, 1504–11; organist and composer.

Fechner (fĕkh'-nĕr), **Gv. Th.,** Gross-Sarchen, Niederlausitz, 1801—Leipzig, 1887; writer

Fedele (fā-dā-lĕ). Vide TREU.

Federici (fā-dā-rē'-chē), **V.,** Pesara 1764—Milan, 1827; went to London where he became cembalist; returned to Italy in 1803 and prod. many succ. operas

Federlein (fā'-dĕr-līn), **G. (H.),** b. Neustadt-an-der-Aisch, near Nürnberg, Nov. 5, 1835; pupil of Munich Cons.; lives in New York; singing-teacher, composer and writer.

Felstein (fĕl'-shtīn) (called **Felstinen'sis**), **Sebastian von,** ca. 1530; church-conductor and composer, Cracow.

Feltre (dŭ fĕl'tr), **Alphonse Clarke,** Comte **de,** Paris, 1806—1850; dram. composer, etc.

Fenaroli (fā-nä-rō'-lē), **Fedele,** Lanciano, Abruzzi, 1730—Naples, 1818; teacher and composer.

Fen'ton, Lavinia, d. Greenwich, 1760; singer and actress at London.

Feo (fā'-ō), **Francesco,** b. Naples, ca. 1685; composer and teacher.

Ferlen'dis ———, b. Rome, ca. 1778; operatic contralto.

Fer(r)abosco (fĕr-rä-bôs'-kō), (1) **Alfonso,** Italy, 1515; c. madrigals. (2) **Dom. M.,** Rome, 16th cent., member Papal Choir; composer. (3) **Costantino,** court-musician and composer at Vienna, 1591. (4) **Alfonso,** Greenwich, England, ca. 1580—1652; probably son of (1); composer. (5) **John,** d. 1682, son of (4); organist Ely Cathedral.

Ferrari, (1) **Benedetto** (called **della Tiorba** "the theorbist") (fĕr-rä'-rĕ dĕl-la tē-ôr'-bä), Reggio d'Emilia, 1597—Modena, 1681; court-conductor and dram. composer. (2) **Domenico,** Piacenza, (?)—Paris, 1780; violinist, conductor and composer. (3) **Carlo,** Piacenza, ca. 1730—Parma, 1789, bro. of above; 'cellist. (4) **Giacomo Gotifredo,** Roveredo, Tyrol, 1759—London, 1842; cembalist, writer, teacher, and composer. (5) **Francisca,** Christiania, ca. 1800—Gross-Salzbrunn, Silesia, 1828; harpist. (6) **Serafino Amadeo de',** Genoa, 1824—1885; pianist and dram. composer. (7) **Carlotta,** b. Lodi, Italy, Jan. 27, 1837; pupil of Strepponi and Panzini (1844–50) of Mazzucato at Milan Cons.; wrote text and music of succ. operas "*Ugo*" (Milan, 1857); "*Sofia*" (Lodi, 1866); "*Eleanora d'Arborea*" (Cagliari, 1871); also masses; a *Requiem for Turin*, 1868, etc.

Ferreira (fĕr-rā'-ē-rä), **Da Costa, Rodrigo,** d. 1834 (37?); Portuguese writer.

Fer(r)et'ti, Giov., b. Venice, ca. 1540; composer.

Ferri (fĕr'-rē), (1) **Baldassare,** Perugia, 1610—Sept. 8, 1680; one of the most gifted and successful of singers; through a boyhood accident became a male soprano; possessed extraordinary endurance of breath, flexibility of voice, and depth of emotion; at 65 returned to Perugia; on his death left 600,000 crowns for a pious foundation. (2) **Nicolà,** Mola di Bari, Italy, 1831—London, 1886; Naples, singing teacher and dram. composer.

Ferrier (fĕr-rĭ-ā), **Paul Raoul Michel M.,** b. Montpelier, March 28, 1843; c. light operas for Paris.

Ferron (fĕr'-rôn), **Ad.,** 1892, conductor Th. Unter den Linden, Berlin; 1897 at Carl Th., Vienna; prod. at Berlin the burlesque "*Adam und Eva*" (1891), and other operettas.

Ferro'ni, V. Emidio Carmine, b. Tramutola, Italy, Feb. 17, 1858; pupil Paris Cons.; 1st prize in harm. and comp., 1880–83; 1881, asst.-prof. of harm. at the Cons.; since 1888 prof. of comp. at Milan Cons., and mus. dir. of the "Famiglia Artistica." 1897, Chevalier of the Ital. Crown; c. operas "*Rudello*" (Milan, 1892); and (text and mus. of) "*Ettore Fieramosca*" (Como, 1896).

Fes'ca, (1) **Fr. Ernst,** Magdeburg, 1789—Carlsruhe, 1826; violinist and composer. (2) **Alex. Ernst,** Carlsruhe, May 22, 1820—Brunswick, Feb. 22, 1859; son of above; brilliant pianist and dram. composer.

Fes'ta, (1) **Costanzo,** Rome, ca. 1490—April 10, 1545; singer and contrapuntist. (2) **Giu. M.,** Trani, 1771—Naples, 1839; violinist, conductor and composer. (3) **Francesca,**

Naples, 1778—St. Petersburg, 1836; operatic singer; m. Maffei.

Fest'ing, Michael Christian, London (?) 1680—1752; son of a flutist, of same name; conductor, violinist, and composer.

Feszler (fĕsh'-lĕr), **Eduard,** b. Neuberg, Bavaria, Oct. 5, 1841; operatic barytone; studied with Fz. Hauser, Munich.

Fétis (fā-tēs), (1) **François Joseph,** Mons, Belgium, March 25, 1784—Brussels, March 26, 1871; indefatigable scholar and historian; he worked 16–18 hours a day; his father, organist and conductor at the Cathedral, was his first teacher; he learned the vln., and c. at 9 a concerto for vln. and orch.; the same year became organist to the Noble Chapter of Saint Waudra; 1800–03 in the Paris Cons.; 1803, Vienna, for study of fugue, and master-work of German music; here began an investigation of Guido d'Arezzo's system and the history of notation. 1804 he started a short-lived mus. periodical. 1806 he began the 30 years' task (still unpub.) of revising the plain-song and entire ritual of the Roman Church. He m. a wealthy woman, and was enabled to pursue his studies comfortably till 1811, when her fortune was lost. He returned to the Ardennes and made researches into harmony, which led to his formulating the modern theory of tonality. 1813, organist and teacher at Douai; wrote "*La Science de l'Organist*," and "*Méthode élémentaire d'harmonie et d'accompagnement*." 1818, Paris, where he prod. various operas with succ. 1821, prof. of comp. at the Cons., later librarian. 1827–35 founded and edited "*La Revue Musicale*." In 1832 began historical lectures and concerts. 1833, cond. to King Leopold I., Brussels, and for 39 years dir. of the Cons. Cond., and 1845 member of, the Belgian Academy. On his wedding-jubilee a Mass of his was sung, and his bust was unveiled. In 1806, he began collecting and preparing for his great "*Biographie universelle des musiciens et bibliographie générale de la musique*" in 8 volumes (1837–1844). This invaluable monument is, like everything else of its kind, bristling inevitably with error, bias, and excess; yet is a standard of highest repute. Pub. many treatises and c. 6 operas (1820–32); 2 symphonies, an overture for orch.; masses, a requiem, motets, etc. Biog. in his Dictionary by L. Alvin (Brussels, 1874); and Gollmick (Leipzig, 1852). (2) **Ed. L. Fran.,** b. Bouvignes, near Dinant, May 16, 1812; son of above; editor; for years libr., Brussels Library; pub. "*Les musiciens Belges*" (1848). (3) **Adolphe L. Eugène,** Paris, 1820—1873; son and pupil of (1); pianist, teacher and dram. composer.

Feurich (foi'-rĭkh), **Julius,** Leipzig, 1821—1900; founded pf. factory, 1851.

Fevin (fū-văṅ), **Ant. (Antonius) de,** ca. 1490 (?)—1515 (?); Netherlandish (?) contrapuntist; contemporary with Josquin Desprès, and rated second only to him. (2) **Robert (Robertus),** Cambrai, 15th cent.; c. masses.

Fiala (fē'-ä-lä), Lobkowitz, Bohemia, 1749—Donauschingen, 1816; oboist, 'cellist, composer, and conductor.

Fibich (fē'bĭkh), **Zdenko,** Seborschitz, Bohemia, Dec. 21, 1850—Prague, Oct. 1900; pupil at Prague, Leipzig Cons. (1865), and of Lachner; 1876 asst. cond. at the National Th., Prague; 1878, dir. Russian Church Choir; notable Czech dram. composer. Prod. at Prague 6 operas incl. "*Sarka*" (1898); c. the symphonic poems "*Othello*," "*Zaboj and Slavoj*," "*Toman and the Nymph*," and "*Vesna*"; "*Lustspiel Ouvertüre*," etc. "*A Night on Kaarlstein*," and other overtures.

Fiby (fē'-bē), **Heinrich,** b. Vienna, May 15, 1834; pupil of the Cons.; from 1857 city mus. dir., Znaim; founded a music-school and a society; c. 3 operettas; pop. male choruses, etc.

Ficher (fĕkh'-ĕr), **Fd.,** Leipzig, 1821—New York, 1865; pianist and composer.

Fiedler (fēt'-lĕr), **August Max,** b. Zittau, Dec. 3, 1859; piano pupil of his father, and studied organ and theory with G. Albrecht; 1877–80 Leipzig Cons.; won the Holstein Scholarship; since 1882 teacher, Hamburg Cons.; c. a symphony, etc.

Field, (1) **John,** Dublin, July 16, 1782—Moscow, Jan. 11, 1837; a great though gentle revolutionist of music, to whom much of Chopin's glory belongs, for Field developed the more lyric manner of pf.-playing and carried it into his composition, in which he gave the piano-song or poem its first escape from the old stiff forms. He created the Nocturne, and many of his comps. in this form have practically every quality and mannerism characteristic of those of Chopin, who excelled him in passion, resource, and harmonic breadth. He was the son of a violinist, and grandson and pupil of an organist, who compelled him to practise so hard that he ran away, but was brought back and later was apprenticed to Clementi as a salesman. He also had lessons from C., and went with him to Paris in 1802, making a great stir with his interpretation of Bach's and Händel's fugues; he was kept at his salesman's tasks till 1804, when he settled at St. Petersburg as a teacher and pianist of great vogue. After touring Russia, in London, 1832, he played a concerto of his own at the Philh.; then to Paris; 1833 Belgium, Switzerland, Italy, where he was not a succ. Intemperance and fistula kept him nine months in a Naples hospital; whence he was rescued by a Russian family Raemanow and taken to Moscow, playing in Vienna with greatest succ.; but his health was lost and he died a few years later and was buried in Moscow. Besides 20 nocturnes (of which only 12 were so named by Field) he c. 7 concertos (No. 4 in E flat the most popular); 4 sonatas; "*Air russe*"; "*Air russe varié*" (4 hands); "*Chanson russe varié*," in D min.; polonaise, "*Reviens, reviens*." Romanza and Cavatina in E; 4 romances; 7 rondeaux; rondeau with 2 vlns., viola, and bass; variation in C; 2 divertissements with 2 vlns., viola and bass; 2 fantasias; and pf.-exercises in all keys. (2) **Henry,** "Field of Bath," Dec. 5, 1797—May 19, 1848; pianist and teacher.

Fielitz (fōn fē'-lĭts), **Alexander von,** b. Leipzig, Dec. 28, 1860; pupil in Dresden of J. Schulhoff (pf.) and Kretschmer (comp.); he became opera-cond. in Zürich, Lübeck, and Leipzig (City Th.); a nervous disorder compelled his retirement; lives in Italy as a composer of sacred choruses, orch. pcs., songs, etc. His songs have attained much solid popularity.

Filippi (fē-lĭp'-pĭ) (1) **Giu. de,** Milan, 1825—Neuilly, near Paris, 1887; writer. (2) **Filippo,** Vicenza, 1830—Milan, 1887; critic, writer, and composer.

Fill'more, J. Comfort, Franklin, Conn., 1843—1898; studied at Oberlin (O.) Coll., and Leipzig Cons.; 1884–95 founder and dir. of Sch. of Mus. in Milwaukee; then mus. dir. Pomona Coll., Claremont, Cal.; pub. "*A Study of Omaha Indian Music*" (with Miss Fletcher and F. La Flesche; Peabody Museum, 1893); etc.

Filtsch (fĕltsh), **Karl,** Hermannstadt, Transylvania, 1831—Vienna, 1845; pianist; pupil of Chopin and Liszt; died at 15.

Finck (fĭnk), (1) **Heinrich,** 1482, conductor to John Albert I., Cracow; eminent contrapuntist. (2) **Hermann,** Pirna, Saxony, 1527—Wittenburg, 1558, grand-nephew of above; composer and writer. (3) **Henry Theophilus,** b. Bethel, Missouri, Sept. 22, 1854; prominent American critic and essayist; influential advocate of Wagner; lived in Oregon, then (1876) graduate of Harvard, having studied theory and hist. of mus. with J. K. Paine; 1876, attended the first Bayreuth festival, and studied at Munich; pub. the valuable "*Wagner and His Works*" (N. Y., 1893, 2 vols., Germ. transl., Breslau, 1897); 1877-78, studied anthropology at Harvard; received a Fellowship and spent 3 years at Berlin, Heidelberg, and Vienna, studying comparative psychology and sending mus. letters to N. Y. *Nation;* has since been mus.-ed. of the N. Y. *Evening Post;* pub. "*Chopin, and other Mus. Essays,*" "*Paderewski and his Art,*" "*Songs and Song-Writers*" (1901); 3 books of travel: "*Pacific Coast Scenic Tour,*" "*Lotos-time in Japan,*" "*Spain and Morocco*"; and 2 important books on the psychology of love, "*Romantic Love and Personal Beauty,*" having reached 4 editions; "*Primitive Love and Love Stories*" (1900).

Fincke (fĭnk'-ĕ), **Fritz,** b. Wismar, May 1, 1846; pupil Leipzig Cons.; theorist and violinist, Frankfort, then organist at Wismar; 1879, teacher of singing, Peabody Inst., Baltimore; writer and composer.

Findeisen (fĭnt'-ī-zĕn), **Otto,** 1890, conductor Wilhelm-Th., Magdeburg, prod. succ. operetta "*Der Alte Dessauer*" (Magdeburg, 1890); and the succ. folk-opera "*Henings von Treffenfeld*" (ib. 1891).

Finger (fĭng'-ĕr), **Gf.,** b. Olmütz, Bavaria; in England, 1685–1701; then chamber-mus. to Queen of Prussia, till 1717.

Fink, Gf. Wm., Sulza, Thuringia, 1783—Halle, 1846; editor, writer, and composer. (2) **Chr.,** b. Dettingen, Würtemberg, Aug. 9, 1831; pupil Esslingen Seminary; Leipzig Cons., and Schneider, Dresden; till 1860 lived as organist and teacher, Leipzig; then teacher and organist, Esslingen, and prof. in 1862; composer.

Fink'enstein (shtīn), **Jettka,** b. Seni, Russia, March 22, 1865; alto; studied at Berlin Hochschule, and with Viardot Garcia; 1st. alto at Darmstadt ct.-theatre till 1891, then toured; lives in Breslau.

Fioravanti (fē-ôr-ä-vän'-tē), (1) **Valentino,** Rome, 1764—Capua, June 16, 1837; opera-cond. and composer. (2) **Vincenzo,** Rome, 1799—Naples, 1877, son of above; conductor and dram. composer.

Fiorillo (fē-ô-rĭl'-lō), (1) **Ignazio,** Naples, 1715—Fritzlar, near Cassel, 1787; court-conductor and composer. (2) **Federigo,** b. Brunswick, 1753 (?); son and pupil of above; viola player and composer.

Fiqué (fē-kā), **Karl,** b. Bremen, 1861; pupil of Leipzig Cons.; lives in Brooklyn, N. Y.; pianist and composer.

Fischel (fĭsh'-ĕl), **Adolf,** b. Königsberg, 1810; pupil of Spohr; cigar-dealer in Berlin; violinist and composer.

Fischer (fĭsh'-ĕr), (1) **Chr. Fr.,** Lübeck, 1698—Kiel, 1752; cantor and writer. (2) **Jn. Chr.,** Freiburg, Baden, 1733—London, 1800; oboist and composer. (3) **Chr. Wm.,** Konradsdorf, near Freiburg, 1789—Dresden, 1859; basso buffo. (4) **Ludwig,** Mayence, 1745—Berlin, 1825; operatic bass, of great range (D – a'). (5) **Michael Gotthard,** Alach, near Erfurt, 1773—Erfurt, 1829; cond. and composer. (6) **Anton,** Ried, Swabia, 1777—Vienna, 1808; composer. (7) **Ernst Gf.,** Hoheneiche, near Saalfeld, 1754—Berlin, 1831; prof. and acoustician. (8) **Gf. Emil,** Berlin, 1791—1841, son of above; singing-teacher and writer. (9) **K. L.,** Kaiserslautern, Bavaria, 1816—Hanover, 1877; court-conductor and composer. (10) **Ad.,** Uckermunde, Pomerania, 1827—Breslau, 1893; organist and composer. (11) **K. Aug.,** Ebersdorf, Saxony, 1828—Dresden, 1892; organist. (12) **Fz.,** b. Munich, July 29, 1849; 'cellist, pupil of H. Müller; 1870 soloist National Th., Pesth, under Hans Richter; later at Munich and Bayreuth with Wagner, 1877–79, court-conductor at Mannheim, then Munich. (13) **Paul,**

Zwickau, 1834—Zittau. 1894; cantor and writer. (14) **Ad.**, Brussels, 1847—insane in Brussels, 1891; 'cellist. (15) **Ignaz**, 1828—Vienna, 1877; conductor ct.-opera, Vienna. (16) **Josef**, 1828—Stuttgart, 1885; composer. (17) **Emil**, b. Germany, ca. 1835; notable German basso in Wagnerian rôles; début 1849; sang at Met. Op. N. Y. many years; 1899 m. Camille Seygard; divorced 1902.

Fischhof (fĭsh'-ôf), **Jos.**, Butschowitz, Moravia, 1804—Vienna, 1857; prof., composer and writer.

Fish, Wm., Norwich, 1775—ca. 1863; violinist and oboist.

Fish'er, (1) **John A.**, b. Dunstable, 1774, pf.-and organ-virtuoso; violinist and composer. (2) **Wm. Arms**, b. San Francisco, April 27, 1861; pupil of J. P. Morgan (org. and pf.), H. W. Parker, and Dvořák, New York; also studied singing in London; lives in Boston as teacher, composer of songs, and editor.

Fissot (fĭs-sō) **Alexis Henri**, Airaines (Somme), 1843—Paris, 1896; pf. and organ-virtuoso and composer.

Fitzenhagen (fĭts'-ĕn-häkh-ĕn), **Wm. K. Fr.**, Seesen, Brunswick, 1848—Moscow, 1890; 'cellist.

Fitzwilliam, Edward F., 1824—Jan. 30, 1857; English composer.

Fladt (flät), **Anton**, b. Mannheim, 1775; oboist and composer.

Flag'ler, Isaac van Vleck, b. Albany, N. Y., May 15, 1844; pupil of Beale at Albany, Batiste in Paris, etc.; organist various churches, then (1899) a publisher and concert-organist; Chautauqua-lecturer for 13 years; teacher at Syracuse and Cornell Universities and Utica Cons.; composer.

Flaxland (flăx-län), **Gve. Alexandre**, Strassburg, 1821—Paris, 1895; pub., Paris.

Flégier (flā-zhā), **Ange**, b. Marseilles, Feb. 25, 1846; pupil of Marseilles Cons. and Paris Cons. 1870; returned to Marseilles; c. 1-act comic opera, "*Fatima*" (Mars. 1875), "*Ossian*," and "*Françoise de Rimini*," cantata, with orch., etc.

Fleischer (flī'-shĕr), (1) **Reinhold**, b. Dansau, Silesia, April 12, 1842; pupil of the R. Inst. for Church-music, and R. Akademie, at Berlin 1870, organist at Görlitz and dir. Singakademie; 1885, Royal Mus. Dir.; c. a cantata, "*Holda*," etc. (2) **Oskar**, b. Zörbig, Nov. 1, 1856; studied in Italy on govt. stipend; pupil and, since 1896, successor of Spitta as Prof. Extraordinary, at the Berlin Univ., also custodian of the Royal Coll. of Mus. Instrs., and teacher of history at the Hochschule für Musik; pub. a study of neumes, 1895, etc. (3) **Fleischer-Edel** (ā'-dĕl), **Katharina**, b. Mülheim, Sept. 27, 1873; soprano; studied with Iffert; sings at court-opera, Dresden.

Flem'ming, Fr. Fd., Neuhausen, Saxony, 1778—Berlin, 1813; c. pop. "*Integer vitæ*," etc.

Floersheim (flārs'-hīm), **Otto**, b. Aix-la-Chapelle, March 2, 1853; pupil of Fd. Hiller, Cologne; 1875, New York; 1880, edited *The Musical Courier*, since 1894 manager of its Berlin Branch; c. "*Prelude and Fugue*," "*Scherzo*," for orch., etc.

Floridia (flō-rēd'-yä), **(Napolino) Pietro**, b. Modica, Sicily, March 5, 1860; pianist, pupil of S. Pietro a Majello, Naples; while there he pub. succ. pf.-pcs.; prod. succ. comic opera "*Carlotta Clepier*" (Naples, 1882), later burned the score, retired for 3 years to Sicily; toured 1885–86; 1888–90, prof. of pf. Palermo Cons.; 1889, his grand symphony won 1st prize of the Soc. del Quartetto, Milan; w. text and music of succ. opera "*Maruzza*" (Venice, 1894); lives in Milan; c. (with Luigi Illica) "*La Colonia Libera*"; also "*Festouvertüre*" *serenata*, etc.

Florimo (flō'-rĭ-mō), **Fran.**, San Giorgio Morgeto, Calabria, 1800—Naples, 1888; writer, teacher, and composer.

Flo'rio, Caryl, pen-name of **Wm. Jas. Robjohn.**

Flor'izel. Vide REUTER.

Flotow (flō'-tō), **Friedrich,** Freiherr von, Teutendorf, Mecklenburg, April 27, 1812—Darmstadt, Jan. 24, 1883; composer of 2 extremely popular and melodious, also extremely light, operas; son of a landed nobleman; studied composition with Reicha, Paris; he fled from the July Revolution to Mecklenburg, where he c. 2 operettas; returning to Paris, he prod. "*Séraphine,*" 1836, "*Rob Roy,*" and the succ. "*Le Naufrage de la Méduse,*" 1839, (given Hamburg, 1845, as "*Die Matrosen*"), in which he collaborated with Paloti and Grisar; 3 later works failed, incl. the ballet "*Lady Harriet*" (Opéra, 1843); afterwards rewritten with great succ. as "*Martha*" (Vienna, 1847). "*Alessandro Stradella*"(Hamburg, 1844; rewritten from a "pièce lyrique, "*Stradella,*" Paris, 1837), made his name in Germany. He fled from the March Revolution (1848), and prod. "*Die Gross-fürstin*" (Berlin, 1853), and "*Indra*" (Berlin Opera, 1850); 3 later works failed. 1856–63, he was intendant of court-music, Schwerin, and c. a "Torch-Dance" and excellent music to Shakespeare's "*Winter's Tale*"; 1863–68, he prod. 2 operettas, 2 operas, and 2 ballets, without succ.; 1868, he retired to one of his estates, near Vienna, made visits to Vienna, Paris, Italy; 1870, "*L'Ombre*" (Paris, Op. Com., 1870; prod. in London, 1878, as the "*Phantom*") was very succ.; "*Naïda*" (Milan, 1873) and "*Il Fior d'Harlem*" (Turin, 1876) were revisions, and he rewrote "*Indra*" as "*l'Enchanteresse*" (Paris and London, 1878); Italy, "*Alma l'Incancatrice*"; Germany "*Die Hexe*"; after his death "*Rosellana,*" "*Der Graf Saint-Mégrin*" (Cologne, 1884), and "*Die Musikanten*" (Hanover, 1887) were produced.

Flow'ers, Geo. French, Boston, England, 1811—1872, organist, teacher, composer, and writer.

Flügel (flü'-gĕl), (1) **Gustav,** Nienburg-on-Saale, July 2, 1812—Stettin, 1900; cantor, organist, writer, and composer. (2) **Ernest Paul,** b. Stettin, Aug. 31, 1844; son and pupil of above; studied at the R. Inst. for Church-music, and the Akademie, Berlin; private pupil of von Bülow; 1867, organist and teacher at the Prenzlau Gymnasium; in 1879, cantor, Breslau, and founded the "Flügelverein", writer and composer.

Fo'dor, (1) **Jos.,** Vanlos, 1752—1828, violinist and composer. (2) **Josephine,** b. Paris, 1793; soprano; retired, 1833; daughter of above; m. the actor Mainvielle.

Foerster (fĕr'-shtĕr), **Ad. Martin,** b. Pittsburg, Pa., Feb. 2, 1854; important American composer; pupil of his mother and of Leipzig Cons.; 1875–76, teacher at Ft. Wayne (Ind.), Cons., then Pittsburg, Pa., where he still lives as a teacher of singing and pf.; c. "*Faust*" overture; march-fantasia; festival music, 2 suites (No. 1, "*The Falconer*"), festival march (May festival, 1891, under Seidl); "*Symphonic Ode to Byron,*" and "*Dedication March*" (Carnegie Hall, Pittsburg); "*Thusnelda,*" etc.

Foggia (fôd'-jä), **Fran.,** Rome, 1604—1688, composer and conductor.

Fogliani (fōl-yä'-nē), **Ludovici,** Modena, 15th cent.—ca. 1540; theorist and composer.

Foignet (fwän'-yā), (1) **Chas. Gabriel,** Lyons, ca. 1750—Paris, 1823; teacher. (2) **Fran.,** Paris, ca. 1780—Strassburg, 1845; tenor, later barytone and dram. composer.

Földesy (fŭl'-dĕ-shē), ——, b. Hungary; young 'cellist, succ. in London, 1902; son of a military bandman at Budapest; pupil of Becker.

Fo'ley ("Signor **Foli**"), **Allan Jas.,** Cahir, Tipperary, Ireland, 184[illegible]—Southport, England, Oct. 20, 18[illegible]9; concert and operatic bass.

Folville (fôl-vē'-yŭ), **(Eugénie Emilie) Juliette,** b. Liège, Jan. 5, 1870 brilliant pianist, violinist, teacher, conductor and composer; pupil of her father, a distinguished lawyer; studied vln. with Malherbes, Musin, and César Thomson; in 1879, début at Liège as concert-violinist; frequently directs her own orchestral works; annually conducts at Liège Cons. a concert of ancient music, and gives clavecin-recitals; prod. 1893, very succ. opera "*Atala*" (Lille, 1892; Rouen, 1893); 1898, pf. prof. at Liège Cons.; c. 3 orchestral suites: "*Scènes* (a) *champêtres*, (b) *de la mer*, (c) *d'hiver*," etc.

Fon'da, (Mrs.) G. A., 1837—Louisville, 1897; wrote "*Life of Gottschalk*," etc., under pseud., "Octavia Hensel."

Fontaine (fôn'-tĕn), (1) **Mortier de**, v. MORTIER. (2) **Hendrik**, b. Antwerp, April 5, 1857; concert-bass; pupil of the Cons. and singing-teacher, 1883.

Fontana (fôn-tä'-nä), **Giov. Bat.**, d. Brescia, 1630; composer.

Foote, Arthur Wm., b. Salem, Mass., March 5, 1853; prominent American composer; pupil of B. J. Lang (pf.), S. A. Emery, and J. K. Paine (comp.) 1875, A. M. Harvard (for mus.); since 1878, organist of the first Unitarian Ch., Boston; pub. overture, "*In the Mountains*," symphonic prologue, "*Francesca da Rimini*," 'cello concerto; orch. suite and choral works, "*Farewell of Hiawatha*," "*The Wreck of the Hesperus*," and "*The Skeleton in Armour*"; pf.-quintet, quartet in C; pf.-trio in C min.; sonata for pf. and vln.; 2 string-quartets; pcs. for vln. and 'cello, and pf.-pcs.; 2 suites, and songs.

Forberg (fôr'-bĕrkh), **Robt.**, Lützen, 1833—Leipzig, 1880; mus. pub. at Leipzig.

Forbes, H., 1804—1859; Engl. organist, pianist, and dram. composer.

Forchhammer (fôrkh'-häm-mĕr), **Th.**, b. Schiers, Gray Cantons, July 29, 1847; pupil of Stuttgart Cons.; 1885, organist at Magdeburg Cath.; 1888 Royal Mus. Dir.; writer and composer.

Ford, (1) **Thos.**, England, ca. 1580—1648; composer and writer. (2) **Ernest A. C.**, b. London, Feb. 17, 1858; pupil of Sullivan and Lalo; cond. Empire Th., London; prod. 2 operas; comic-opera, "*Jane Annie*"; a cantata; motet "*Domine Deus*" (for 250th anniv. of Harvard Univ.), etc.

For'kel, Jn. Nikolaus, Meeder, near Coburg, 1749 — Göttingen, 1818; historian, organist, harpist, and teacher.

For'mes, K. Jos., Mülheim-on-Rhine, 1816—San Francisco, 1889; opera-bass. His wife (2) a notable contralto in N. Y. (3) **Theodor**, Mülheim, 1826—Endenich, near Bonn, 1874; tenor, bro. of above.

Formschneider (fôrm'-shnī'-dĕr). Vide GRAPHÄUS.

Fornari (fôr-nä'-rē), **V.**, b. Naples, May 11, 1848; pupil of Sira (pf.) and Battista (comp.); c. operas, "*Maria di Torre*" (Naples, 1872) "*Salammbo*," "*Zuma*" (Naples, 1881), and 1-act opera-seria "*Un Dramma in Vendemmia*" (Florence, 1896), succ.

Fornasari (fôr-nä-sä'-rē), **Luciano**, Italian bass; début ca. 1828; toured widely and retired 1846.

Förner (fĕr'-nĕr), **Chr.**, Wettin, 1610—1678; organ-builder; ca. 1675, inv. the "wind-gauge."

Forqueray (fôrk-rĕ), *fils*, contemporary French composer.

Forster (fôr'-shtĕr), **G.**, (1) Amberg (?)—Nürnberg, 1568; editor and coll. (2) **G.**, (II), d. Dresden, 1587; double-bass; conductor. (3) **Nikolaus** (called **Fortius**), 1499—1535; contrapuntist. (4) (or **Förster**) **Kaspar**, Danzig, 1617—1673; composer, theorist and conductor. (5) **Wm.** (Sr.), Brampton, Cumberland, 1739—London, 1808; vln.-maker; his son and successor was (6), **Wm.**, London, 1764—1824.

För'ster (fĕr'-shtĕr), (1) v. FORSTER

(4). (2) **Chr.,** Bebra, Thuringia, 1693—Rudolstadt, 1745; organist, conductor and composer. (3) **Emanuel Aloys,** Neurath, Austrian Silesia, 1748—Vienna, 1823; theorist and composer. (4) **Jos.,** b. Osojnitz, Bohemia, Feb. 22, 1833; Prague School of Organists; organist in various churches; since 1887, Prague Cath.; prof. of theory, Prague Cons.; c. masses and requiems, org.-pcs; wrote a treatise on harmony. (5) Vide FOERSTER. (6) **Alban,** b. Reichenbach, Saxony, Oct. 23, 1849; violinist; pupil R. Blume, later of Dresden Cons.; leader at Carlsbad, Breslau, Stettin; 1871, court mus., and cond. Neustrelitz, 1881, teacher in Dresden Cons., cond. of the *Liedertafel;* since 1882, court-cond. at Neustrelitz, 1875; c. comic operas, ballet pantomime, orch. and chamber music, etc.

Forsyth′, Bros., mus. publishers, London and Manchester.

Forti (fôr′-tē), **Anton,** Vienna, 1790—1859; barytone.

Fortlage (fôrt′-lä-gĕ), **K.,** Osnabruck, 1806—Jena, 1881; writer.

Förtsch (fĕrtsh), **Jn. Ph.,** Wertheim, Franconia, 1652—Eutin, 1732; conductor, singer, and dram. composer.

Fos′ter, (1) **Stephen Collins,** Lawrenceville (Pittsburg), Pa., July 4, 1826—New York, Jan. 13, 1864; chiefly self-taught as flageolet-player and composer; a writer of words and music of genuine American folk-song; he enjoyed enormous vogue, receiving $500 for the privilege of singing "Old Folks at Home" (or "Suwanee River") before its publication; c. 160 songs, incl. "My Old Kentucky Home," "Nellie was a Lady," and many war-songs; his melody, though simple, was rarely banal and has elements of immortality. (2) **(Myles) Birket,** b. London, Nov. 29, 1851; organist and composer; pupil of Hamilton Clarke, and at R. A. M. of Sullivan, Prout, and Westlake; 1873-74, organist at Haweis' Church; 1880-92, at the Foundling Hospital; then mus.-ed. for Boosey & Co.; c. 2 Evening Services; symphony, "*Isle of Arran*"; overtures, etc.

Fouqué (foo-kā), **P. Octave,** Pau, Basses-Pyrenées, 1844—1883; libr., Paris Cons.; critic and writer.

Fourneaux (foor-nō), **Napoléon,** Leard, 1808—Aubanton, 1846; improver of the reed instruments.

Fournier (foorn-yā), (1) **P. Simon,** Paris, 1712—1768; introducer of round-headed notes, and writer on history of music-types. (2) **Émile Eugène Alex.,** Paris, 1864—Joinville-le-Pont, 1897; pupil of Délibes and Dubois at Cons.; 1891 took 2d Grand prix de Rome, and 1892 Prix Cressent, for 1-act opera "*Stratonice*" (Gr. Opéra, Paris, 1892); c. opera "*Carloman,*" etc.

Fox, Geo., b. 1854, Eng. (?); barytone, with various opera troupes in London and the provinces and c. pop. operettas, "*Robert Macaire,*" 1887; "*The Corsican Brothers,*" 1888, and "*Nydia,*" 1892—all prod. at the Crystal Palace; c. cantatas, songs, etc.

Fradel (frä′-dĕl), **Chas. (Karl),** b. Vienna, 1821; music-teacher New York, then London; composer.

Framery (frăm-rē), **Nicolas Ét.,** 1745—Paris, 1810; writer.

Francesco. Vide LANDINO.

Francesina (lä frän-chā-sē′-nä), **La** (rightly **Elizabeth Duparc**), French singer in Italy, and, 1738-45, London, where she created Händelian rôles.

Franchetti (frän-kĕt′-tē), (1) **Alberto** (Baron); b. Turin, Sept. 18, 1850; pupil of N. Coccon and F. Magi; then of Draeseke, and at the Munich Cons.; prod. "dram. legend" "*Asraële*" (Brescia, 1888); opera, "*Cristoforo Colombo*" (Genoa, 1892), "*Fior d'Alpe*" (Milan, 1894), "*Il Signor di Pourceaugnac*" (Milan, 1807), all succ.; c. a symphony, etc. (2) **Valerio,** b. Italy; violinist; nephew of above; opposed by his family he made succ. as "Oliveira"; played with succ. Berlin, 1892.

Franchinus (frän-kē'-noos). Vide GAFORI.

Franchi-Verney (frän'-kē-vĕr'-nā), **Giu. Ip.,** Conte della Valetta; b. Turin, Feb. 17, 1848; 1874 gave up law for music; 1875–77 under the pen-name "Ippolito Valetta" contributed to various papers; 1893 (?), m. Teresina Tua; c. succ. lyric sketch "*Il Valdese*" (Turin, 1885), and succ. ballet, "*Il Mulatto*" (Naples, 1896).

Franchomme (frän-shŭm), **Auguste,** Lille, April 10, 1808—Paris, Jan. 21, 1884; 'cellist; teacher at the Cons. and composer.

Franck (fränk), (1) **Melchior,** Zittau, ca. 1580—Coburg, June 1, 1639; from 1603 court-cond. at Coburg; a prolific and important c. of secular and church-music, a pioneer in improving instrumental accompaniment; two of his chorales "*Jerusalem, das hochgebaute Stadt,*" and "*Wenn ich Todesnöthen bin,*" are still sung; he is said to have written the text for many hymns. (2) **Jn. W.,** Hamburg, 1641—Spain, 1688 (or later); opera-cond.; c. 14 operas. (3) (frän), **César Auguste,** Liège, Dec. 10, 1822—Paris, Nov. 8, 1890; important and influential French composer; pupil Liège Cons., then of Paris Cons., where he took 1st prize for piano, and 2d for comp., also succeeding his organ-teacher, Benoist, as prof. there in 1872, and as organist at Ste. Clothilde; c. a notable symph. poem with chorus "*Les béatitudes,*" symph. poem "*Le chasseur maudit,*" a symphony in D minor, a succ. com. opera "*Hulda*" (Monte Carlo, 1894), 2 oratorios, an unfinished opera "*Ghisella,*" a sonata for pf. and vln.; pf.-pcs.; chamber-music, songs, etc.; biog. by Derepas (Paris, '97), and by Destranges. (4) **Eduard,** Breslau, 1817—Berlin, 1893; professor and composer. (5) **Jos.,** b. Liège, ca. 1820; bro. of (3); organist and teacher, Paris; pub. Ode to St. Cecilia (with orch.); cantatas, etc.

Francke (fränk'-ĕ), **Aug. Hn.,** 1865, founded Leipzig pf.-factory.

Fran'co, a name honoured in mensural music and probably belonging to two, perhaps three, men: (1) **F.** of **Paris** (the *elder*), cond. at Nôtre-Dame, Paris, ca. 1100 (?) A.D.; and (2) **F. of Cologne,** Dortmund and prior of the Benedictine Abbey at Cologne in 1190, author of 2 treatises.

Francœur (frän-kŭr), (1) **François,** Paris, 1698—1787; violinist and dram. composer. (2) **Louis Jos.,** Paris, 1738—1804; nephew of above; violinist, conductor and dram. composer.

Frank (1) **Melchior.** Vide FRANCK. (2) **Ernst,** Munich, 1847—(insane), Oberdöbling, near Vienna, 1889; court-organist and dram. composer.

Franke (fränk'-ĕ), **Fr. W.,** b. Barmen, June 21, 1862; studied Berlin Hochschule; organist at Stralsund, later at Cologne, also teacher in the Cons.

Frankenberger (fränk'-ĕn-bĕrkh-ĕr), **H.,** Wümbach, Schwarzburg-Sondershausen, 1824—Sondershausen, 1885; conductor, violinist, and dram. composer.

Frank'lin, Benj., Boston, Mass., 1706—Philadelphia, 1790; the eminent philosopher; inv. the harmonica (v. D. D.), and wrote wittily on Scotch and contemporary music, etc

Franz (fränts), (1) **K.,** Langenbielau, Silesia, 1738—Munich, 1802; virtuoso on the waldhorn, and the baryton. (2) **J. H.,** pen-name of Count B. von Hochberg. (3) **Robt.,** Halle, June 28, 1815—Oct. 24, 1892; 1847, changed his family-name **Knauth,** by royal permission; long opposed by his parents, he finished his musical studies 1835–37, under Fr. Schneider, Dessau; returned to Halle, and spent six years studying Bach, etc.; 1843, his first album of 12 songs appeared, and was cordially rec'd by Liszt and Mendelssohn, and by Schumann, who wrote about him in his periodical. He became organist at the Ulrichskirche, and later cond. of the Singakademie, and mus. dir. at Halle Univ., which made him Mus. Doc., 1861. In 1868, deafness attacked him, and nervous disorders prevented his writing further. His distress was relieved by the receipt of $25,000, from a series of concerts organised 1872, in Germany, by Helene Magnus, Joachim, Liszt, and in America, by Dresel, Schlesinger, and B. J. Lang. His wife (4) **Marie** (née **Hinrichs**, 1828–91), pub. many excellent songs. His supplementing of the old musical shorthand of Bach and Händel, by full scores with modern instrumentation has been of invaluable service. He also pub. essays and "open letters" to Hanslick on Bach and Händel. He pub. 257 songs; the 117th Psalm, for double chorus *a cappella;* Kyrie for soli and 4-part chorus, *a cappella*, a liturgy for 6 chorals, 6 part-songs for mixed chorus, and 6 do. for male chorus. Biog. sketches, by Ambros, Liszt, Dr. W. Waldmann (Leipzig, 1895), etc.

Robert Franz.

BY HENRY T. FINCK.

NEXT to Schubert, Robert Franz is undoubtedly the most original of German song-writers. Unlike Schubert, he was a specialist, confining himself almost entirely to the field of art-songs, of which he wrote 279. These short songs represent, however, *multum in parvo.* As he himself once remarked, they are "like a mirror reflecting the development of music from a to z." By their simple strophic structure they remind one of the early folk-song. Many of them are as stately and majestic as the Protestant chorals of the time from Luther to Bach. ¶ Like Bach's music, the pianoforte parts of Franz's songs are polyphonic; that is, the melody is not confined to the voice, but each part of the instrumental accompaniment is a melody, too, and these diverse melodies are interwoven with magic art. At the same time his harmonies and tone-colours are as modern as Chopin's, especially in the use of chords widely extended with the aid of the pedal. ¶ Franz admitted he could never have become what he was, had it not been for Schumann and Schubert; yet his style is entirely different from theirs. He was also more critical than any of his predecessors, retaining in his desks all songs that did not please him; hence the proportion of good ones is greater in his case than in any other. His songs are a happy blending of the romantic spirit and the classical style, of the modern declamatory style and a genuine *bel canto.*

Fränzl (frĕnts'l), (1) **Ignaz**, Mannheim, 1734–1803; violinist, conductor and composer. (2) **Fd.**, Schwetzingen, Palatinate, 1770—Mannheim, 1833; son and pupil of above; conductor and dram. composer.

Frauenlob (frow'-ĕn-lōp). Vide von MEISSEN.

Frauscher (frow'-shĕr), **Moritz**, b. Mattighafen, Austria, 1861; studied with Jn. Ress, sang *Pogner* ("*Meis* *tersinger*"), Bayreuth, 1892; since 1899, Vienna, ct.-opera.

Frasi (frä'-zē), **Giulia,** Italian singer in England, 1743–58 in Händel's works.

Frederick II. (the Great), of Prussia; Berlin, 1712—Potsdam, 1786; flute-player and composer of remarkable skill—for a king.

Frédérix (frā-dā-rēx), **Gv.,** Liège, 1834—Brussels, 1894; critic.

Frege (frā'-gĕ), **Livia** (née **Gerhard**), **Gera,** b. June 13, 1818; singer; pupil of Pohlenz; début at 15 with Clara Wieck, who was then 13, at the Gewandhaus, Leipzig.

Freiberg (frī'-bĕrkh) **Otto,** Naumburg, April 26, 1846; studied, Leipzig Cons.; from 1865, violinist in court-orch., Carlsruhe; studied with V. Lachner; became mus. dir. Marburg Univ.; 1887, mus. dir. and prof. Göttingen.

Frène (frĕn), **Eugène H.,** Strassburg, 1860 (?)—Paris, 1896; conductor.

Frère (frăr), **Marguerite Jeanne** (called **Hatto**), b. Lyons, Jan. 30, 1879; soprano; pupil of the Cons., took 2 opera prizes, 1899; début Opéra, 1899; created "*Floria*" in Saint-Saëns' "*Les Barbares*"; sang at Monte Carlo, etc.

Freschi (frĕs'-kē), **Giov. Dom.,** Vicenza, 1640—1690; conductor and dram. composer.

Frescobaldi (frĕs-kō-bäl'-dē), **Girolamo,** Ferrara, 1583—(buried) Rome, March 2, 1644; the greatest organist of his time, a revolutionist in harmony and important developer of fugue and notation; he was so famous that 30,000 people attended his first performance as organist of St. Peter's, Rome (1610, or -14); pupil of Luzzacchi; organist at Mechlin probably 1607; c. org.-pcs., fugues, double-choir church-music, etc.; biog. by Haberl.

Freudenberg (froi'-dĕn-bĕrkh), **Wm.,** b. Raubacher Hütte, Prussia, March 11, 1838; studied in Leipzig; th.-cond. in various places; 1865, cond. of the Cecilia Singing Society, and the Synagogenverein, Wiesbaden; 1870, founded a Cons., and till 1886, cond. the Singakademie; later opera-cond. at Augsburg and (1889) Ratisbon; c. many operas, chiefly comic; symph. poem, etc.

Freund (froint), **Robt.,** b. Buda-Pesth, April 7, 1852; pianist; studied with Moscheles, Tausig, and Liszt; lives in Zurich.

Frey (frī), **M.,** d. Aug. 10, 1832; violinist, court-cond. at Mannheim, and dram. composer.

Freystätter (frī'-shtĕt-tĕr), **Wm.,** 1836—Munich, 1892, critic.

Frezzolini (frĕd-zō-lē'-nē), **Erminia,** b. Orvieto, 1818; soprano; début, 1838.

Friberth (frī'-bĕrt), **K.,** Wullersdorf, Lower Austria, 1736—Vienna, 1816; tenor; conductor.

Frick (or **Frike**) (frĭk, or frē'-kĕ), **Ph. Jos.,** near Würzburg, 1740—London, 1798; organist and composer.

Fricke (frĭk'-ĕ), **Aug. Gf.,** Brunswick, 1829—Berlin, 1894; bass.

Frickenhaus (frĭk'-ĕn-hows), **Fanny** (née **Evans**), b. Cheltenham, England, June 7, 1849; pianist; pupil of G. Mount, Aug. Dupont (Brussels Cons.), and Wm. Bohrer; 1869, début, London.

Friedheim (frēt'-hīm), **Arthur,** b. St. Petersburg, Oct. 26, 1859; pianist and conductor; pupil of Rubinstein one year, and of Liszt, 8 years; c. concerto, etc.

Friedländer (frēt'-lĕnt-ĕr), **Max.,** b Brieg, Silesia, Oct. 12, 1852; concert-bass and editor; pupil of Manuel Garcia and Stockhausen; début, 1880, London; 1881–83, Frankfort; since in Berlin; 1882, Dr. Phil. h. c. (Breslau).

Friedrich II. Vide FREDERICK.

Fries (frēs), **Wulf (Chr. Julius),** Garbeck, Holstein, Ger. Jan. 10, 1825—Roxbury, Mass., April 29, 1902; self-taught 'cellist; at 17 in the Bergen Th. orch. and Ole Bull's concerts; 1847, Boston, Mass., one of the founders of the Mendelssohn Quintet Club; later a member of the Beethoven Q. Club.

Frike. Vide FRICK.

Frimmel (frĭm′-mĕl), **Th.**, b. Amstetten, Lower Austria, Dec. 15, 1853; M. D. (Vienna); writer.

Fritze (frĭt′-zĕ), **Wm.**, Bremen, 1842—Stuttgart, 1881; conductor, writer, and composer.

Fritzsch (frĭtsh), **Ernst Wm.**, b. Lützen, Aug. 24, 1840; pupil Leipzig Cons.; acquired the music-pub. business of Bomnitz in Leipzig; since 1870, ed. the radical "*Musikalisches Wochenblatt*," and 1875 started the "*Musikalische Hausblätter*"; is a member of the Gewandhaus Orch.; pub. the works of Wagner, Grieg, etc., and aided progress.

Froberger (frō′-bĕrkh-ĕr), **Jn. Jakob**, 1605 (?)—Héricourt, France, May 7, 1667; chief German organist of the 17th cent.; son of a cantor at Halle; studied in Rome with Frescobaldi; court organist at Vienna; travelled, and in England, being robbed, became a bellows-treader; he overblew during Chas. II's marriage and was beaten by the organist Gibbons; he fell to improvising shortly after, and was recognised by a pupil who presented him to the king.

Frö(h)lich (frä-lĭkh), (1) **Jos.**, Würzburg, 1780—1862; musical director; writer and dram. composer. (2) The name of three sisters b. Vienna, (a) **Nanette (Anna)**, 1793—? pianist, teacher, and singer. (b) **Barbara**, 1697—?, contralto and painter, m. F. Bogner. (c) **Josephine**, 1803—1878, notable singer and teacher.

Fromm (frôm), **Emil**, b. Spremberg, Niederlausitz, Jan. 29, 1835; pupil of R. Inst. for Church-music, Berlin; 1866, Royal Mus. Dir.; 1869, organist and conductor at Flensburg; c. 2 Passion cantatas, an oratorio, etc.

Frontini (frôn-tē′-nē), **F. Paolo**, b. Catania, Aug. 6, 1860; pupil of P. Platania, and Lauro Rossi; now dir. Catania Mus. Inst.; c. succ. opera "*Malia*" (Bologna, 1893); oratorio "*Sansone*" (1882), etc.

Froschauer (frôsh′-ow-ĕr), **Jn.**, printer at Augsburg; said to have printed the first music with movable type in 1498.

Frost, (1) **Chas. Jos.**, b. Westbury-on-Tyne, Engl., June 20, 1848; son and pupil of an organist at Tewkesbury, also pupil of Cooper, Goss, and Steggall; organist various churches; 1882, Mus. Doc. Cantab.; 1880 prof. of organ Guildhall Sch. of Mus.; c. oratorio, "*Nathan's Parable*" (1878); a symphony, etc. (2) **H. Fr.**, London, March 15, 1848—June, 1901; studied organ with Seb. Hart.; 1865–91, organist of the Chapel Royal, Savoy; 1880–88, pf.-prof. Guildhall Sch. of Mus.; from 1877 critic of "*The Academy*," later of "*The Athenæum*," and "*The Standard*"; pub. biog. of Schubert, and the "*Savoy Hymn-tunes and Chants*."

Frotz'ler (frôts′-lĕr), **Carl ("Auer")**, b. Stockerau, Lower Austria, April 10, 1873; pupil of his father; at 15, had c. a grand mass, an offertory, etc.; then entered Vienna Cons. studying under Krenn; 1887–93, organist at the Pfarrkirche, Stockerau, and chamber-pianist to Prince Heinrich Reuss IV; 1893–97, cond. to Count Esterházy at Totis, Hungary; since, cond. City Th., Linz-on-Danube; c. operas "*Arnelda*" (Totis, 1894; took Philh. Ger.-Amer. Opera Society's prize); "*Der Liebesring*"; "*Mathias Corvinus*" (Pesth, Royal Opera, 1896); 3 masses; a symphony, etc.

Frugatta (froo-gät′-tä), **Giu.**, b. Bergamo, May 26, 1860; pianist; pupil of Bazzini (comp.) and Andreoli (pf.) at Milan Cons.; became prof. there; also at the "Collegio reale delle Fanciulle"; composer.

Früh (frü), **Armin Lebrecht**, Mühlhausen, Thuringia, Sept. 15, 1820—Nordhausen, Jan. 8, 1894; dram. composer; inv. 1887, of the "Semeiomelodicon" (vide D. D.).

Fruytiers (froi'-tĕrs), **Jan.,** Flemish composer at Antwerp 16th century.

Fry, Wm. H., Philadelphia, 1813—Santa Cruz, 1864; dram. composer; critic N. Y. *Tribune.*

Fuchs (fookhs), (1) **G. Fr.,** Mayence, 1752—Paris, 1821; clarinettist and bandm. (2) **Aloys,** Raase, Austrian Silesia, 1799—Vienna, 1853; collector and writer. (3) **K. Dorius, Jn.,** b. Potsdam, Oct. 22, 1838; pupil of his father and v. Bülow, Weitzmann and Kiel; Dr. phil., Greifswald; 1871–75, concert pianist, teacher and critic, Berlin; 1875–79, Hirschberg; 1879, Danzig; since '86, organist at the Petrikirche, there. Pub. numerous valuable musical treatises. (4) **Jn. Nepomuk,** Frauenthal, Styria, May 5, 1842—Vienna, Oct. 5, 1899; from 1893, dir. of Vienna Cons.; dir. and dram. composer. (5) **Robt.,** b. Frauenthal, Feb. 15, 1847; bro. of above; pupil, since 1875 prof., at Vienna Cons.; pub. a symphony, 3 valuable serenades, etc.; prod. 2 operas: succ. "Spieloper" "*Die Teufelsglocke*" (Leipzig, 1893) and the succ. com. opera "*Die Königsbraut*" (Vienna, 1889). (6) **Albert,** b. Basel, Aug. 6, 1858; pupil of Leipzig Cons.; 1880, mus. dir. at Trier; 1889, owner and manager Wiesbaden Cons.; composer. (7) **Anton,** b. Munich, Jan. 29, 1849; barytone; studied with Hey and Milner; sang at the court-opera; since 1882 at Bayreuth, first as singer then as manager.

Füchs (füks), **Fd. K.,** Vienna, 1811—1848; dram. composer.

Fuentes (foo-ān'-tĕs), (1) **Don Pasquale,** b. Albayda, Valencia, d. there 1768; conductor and composer. (2) **Francisco De Santa Maria de,** Franciscan monk and writer at Madrid, 1778.

Fuertes, M. S. Vide SORIANO.

Führer (fü'-rĕr), **Robt.,** Prague, 1807—Vienna, Nov., 1861; organ-composer.

Fuhrmann (foor'-män), (1) **G. Ld.,** wrote work on the lute, Nürnberg, 1615. (2) **Martin H.,** ca. 1670—ca. 1736; theorist and writer.

Fulda, Adam von. Vide ADAM.

Fulsztynski (foolsh-tĕn'-shkĭ), **Sebastian,** Polish theorist, 16th c.

Fumagalli (foo-mä-gäl'-lē), name of four bros. b. at Inzago, Italy: (1) **Disma,** 1826—Milan, 1893; professor and composer. (2) **Adolfo,** 1828—Florence, May 3, 1856; pianist. (3) **Polibio,** b. Oct. 26, 1830; pianist and composer. (4) **Luca,** b. May 29, 1837; pupil Milan Cons.; concert-pianist; prod. opera "*Luigi XI*" (Florence, 1875).

Fumagallo, Mario Léon, b. Milan, Sept. 4, 1864; studied with Ceina; barytone of wide travel.

Fumi (foo'-mē), **Vinceslao,** Montepulciano, Tuscany, 1823—Florence, 1880; conductor, violinist, dram. composer and collector.

Fur'ker, one of the best vln.-makers, London, 1780—1840.

Furlanetto (foor-lä-nĕt'-tō), **Bonaventura** (called **Musin**), Venice, 1738—1817; singing-teacher, conductor and composer.

Furno (foor'-nō), **Giov.,** Capua, 1748—Naples, 1837; professor and dram. composer.

Fursch-Madi (foorsh'-mä-dē), **Emmy,** Bayonne, France, 1847—Warrenville, N. J., Sept. 20, 1894; pupil of Paris Cons., début Paris; came to America, 1874, with the New Orleans French Opera Company; 1879–81, Covent Garden, London; her final appearance was as "Ortrud," N. Y., 1894.

Fürstenau (fürsht'-ĕ-now), (1) **Kaspar,** Münster, Westphalia, 1772—Oldenburg, 1819; flute-virtuoso; composer. (2) **Anton B.,** Münster, 1792—Dresden, 1852; son and pupil of above; flutist and composer. (3) **Moritz,** Dresden, 1824—1889; son and pupil of (2); flutist and writer.

Fürstner (fürsht'-nĕr), **Ad.,** b. Berlin, Jan. 2, 1835; founded (1868) a mus.-pub. house, Berlin.

Fux (foox), **Jn. Jos.,** Hirtenfeld, Upper Styria, 1660—Vienna, Fe

14, 1741; eminent theorist, organist, and court-conductor and writer; c. 405 works (few pub.). incl. 18 operas, 10 oratorios, 50 masses, incl. *missa canonica*. He wrote the famous treatise on cpt. "*Gradus ad Parnassum*" in dialogue form; it is based on the church-modes. Biogr. by Köchel (Vienna, 1872).

G.

Gabler (gäp'-lĕr), **Jn.**, d. ca. 1784; organ builder at Ulm.

Gabriel (1) (gā'-brĭ-ĕl), **Mary Ann Virginia**, Banstead, Surrey, Engl., 1825—London, 1877; c. cantatas, operas, etc. (2) (gä'-brĭ-ĕl), **Max**, 1890, cond. Residenz Th., Hanover; prod. the succ. 3-act operettas, "*Steffen Langer*" (Magdeburg, 1889); "*Der Freiwerber*" (Hanover, 1890); "*Der Garde-Uhlan*" (Breslau, 1892; Berlin, 1893, as "*Der Gar-de-Husar*").

Gabrieli (gä-brĭ-ā'-lē), (1) **Andrea**, Venice, ca. 1510—1586; eminent organist and teacher and composer of the first "real" fugues (v. D.D.). (2) **Giov.**, Venice, 1558—Aug. 12, 1613 (acc. to his monument); nephew and pupil of above, and equally famous; an extraordinary contrapuntist, his "symphoniæ sacræ" employing 3 simultaneous choirs independently handled; he has been called "the father of the chromatic style" because of his bold modulations. (3) **Dom.** (called "Menghino del violoncello"), Bologna, ca. 1640—ca. 1690; 'cellist, conductor, and composer.

Gabrielli (gä-brĭ-ĕl'-lē), (1) **Catterina**, Rome, Nov. 12, 1730—April, 1796; daughter of Prince G.'s cook (and hence called **"La Cochetta,"** or **"Cochettina"**); one of the most beautiful and brilliant of singers; her extraordinarily flexible voice had a "thrilling quality" (Burney); her caprices and her high-handed treatment of the nobility and royalty enamoured of her make her a most picturesque figure; she sang with greatest succ. all over Europe and retired wealthy. Her sister (2) **Francesca** (called **"La Gabriellina,"** or **"La Ferrarese"**), Ferrara, 1755—Venice, 1795, was a celebrated prima donna buffa. (3) Conte **Nicolo**, Naples, 1814—1891; prod. 22 operas and 60 ballets.

Gabriels'ki, (1) **Jn. Wm.**, Berlin, 1791—1846; flutist and composer. (2) **Julius**, Berlin, 1806—1878; bro. and pupil of above; flutist. (3) **Ad.**, 1st flutist, Berlin Royal orch., son of (2).

Gabrilowitsch (gä-brē-lō'-vĭtsh), **Ossip**, b. St. Petersburg, Jan. 26, 1878; studied at the Cons. with Tolstoff and Rubinstein; at 16 took the Rubinstein prize; studied with Leschetizky at Vienna, 1894–96; 1896 began touring with success; 1900–02 America; c. pf.-pieces.

Gabussi (gâ-bōōs'-sē), **V.**, Bologna, 1800—London, 1846; teacher and composer.

Gade (gä'-dĕ), **Niels Wm.**, Copenhagen, Feb. 22, 1817—Dec. 21, 1890; son of an instr.-maker; at 15 refused to learn his father's trade, and became pupil of Wexschall (vln.) Berggreen (theory); at 16 a concert-violinist. His overture, "*Nachklänge von Ossian*," took first prize at the Copenhagen Mus. Soc. competition (1841) and won for him a royal stipend. In 1842 the C min. symphony, and 1846 the cantata "*Comala*," were prod. by Mendelssohn at the Gewandhaus. He travelled in Italy; then, 1844, lived in Leipzig as sub-cond. to Mendelssohn, and regular cond. at his death (1847); 1848, he returned to Copenhagen as cond. of the Mus. Soc. and as organist; 1861, court-cond., made Prof. by the King, and Dr. Phil. *h. c.* by the Univ.; 1886, Commander in the Order of Danebrog; 1876 the govt. voted him a life-pension. Autobiog. "*Aufzeichnungen und Briefe*" (Basel, 1893). Pub. 7 symphonies (D minor, No. 5 with pf.); 5 overtures, "*Nach* *klänge von Ossian*," "*Im Hochlande*," "*Hamlet*," "*Michelangelo*," octet, sextet, and quartet for strings; 8 cantatas, "*Elverskind*" (Erl-King's daughter), "*Frühlingsbotschaft*," "*Die Heilige Nacht*," "*Zion*," "*Kalanus*," "*Die Kreuzfahrer*," "*Psyche*," etc.; 2 vln.-concertos; pf. sonata and pcs., songs, etc.

Gads′by, H. Robt., b. Hackney, London, Dec. 15, 1842; pupil of Wm. Bayley, but mainly self-taught; organist at St. Peter's, Brockley; 1884, prof. of harm. Queen's Coll. London; also at Guildhall Sch. of Mus.; c. "*Festival Service*"; 3 symphonies; 3 overtures, "*Andromeda*," "*The Golden Legend*," and "*The Witches' Frolic*," etc.

Gad′sky, Johanna, b. Anclam, Prussia, June 15, 1871; soprano, educated at Stettin; 1892, m. H. Pauscher; sang in U. S. A. for many years, 1899 Covent Garden and as "Eva" (*Meistersinger*), at Bayreuth.

Gaforio (gä-fō′-rĭ-ō) (or **Gafori, Gafuri, Gaffurio**), **Franchino** (Latinized "Franchinus Gafurius," or "Franchinus"), Lodi, Jan. 14, 1451—Milan, June 24, 1522; priest, eminent theorist, choirmaster and singer.

Gagliano (găl-yä′-nō), (1) **Marco di Zanobi da,** b. Florence; d. there, Feb. 24, 1642; conductor and composer. (2) A family of Naples vln.-makers, (a) **Alessandro,** pupil of Stradivari, worked ca. 1695—1725. His sons, (b) **Nicolò** (1700–40), and (c) **Gennaro** (1710–50), and his grandson, (d) **Ferdinando** (1736–81) succeeded him; later descendants est. factory of strings, still famous.

Gährich (gā′-rĭkh), **Wenzel,** Zerchowitz, Bohemia, 1794—Berlin, 1864; violinist, ballet-master, and dram. composer.

Gaïl (gä-ēl), **Edmée Sophia** (née **Garre**), Paris, Aug. 28, 1775—July 24, 1819; singer and dram. composer.

Galeazzi (gä-lā-äd′-zē), **Fran.,** Turin, 1758—Rome, 1819; violinist.

Galerat′ti, Catterina, Italian contralto, in London 1714–21.

Galilei (gä-lĭ-lā′-ē), **V.,** Florence, ca. 1533—ca. 1600; lutenist, violinist and theorist; father of the astronomer.

Galin (gă-lăn), **P.,** Samatan Gers, France, 1786—Paris (?), 1821; wrote pop. method "*Meloplaste*" (v. D. D.).

Galitzin (gä-lē′-tshēn), (1) **Nicolas Borissovitch,** d. Kurski, 1866; a Russian prince, to whom Beethoven dedicated an overture, and 3 quartets; he advanced Beethoven liberal sums for his dedications; a skilful 'cellist. (2) **G.** (Prince), St. Petersburg, 1823—1872; son of above; composer and cond.; maintained in Moscow (1842) a choir of 70 boys; later an orchestra.

Gallay (găl-lĕ), (1) **Jacques Fran.,** Perpignan, 1795—Paris, 1864; horn-virtuoso and composer. (2) **Jules,** Saint-Quentin, 1822—Paris, 1897; amateur 'cellist of wealth; made researches and pub. valuable treatises.

Gallenberg (gäl′-lĕn-bĕrkh), **Wenzel Robt.,** Graf **von,** Vienna, 1783—Rome, 1839; c. ballets.

Galle′tius, Fran. (rightly **François Gallet** (găl-lā)), b. Mons, Hainault, 16th cent.; contrapuntist.

Gal′li, (1) **Filippo,** Rome, 1783—Paris, June 3, 1853; first most successful as a tenor; illness changed his voice, and he achieved great success as a bass. (2) ———, d. 1804; Italian mezzo-soprano in London from 1743.

Gal′lia. Vide ÉPINE.

Galliard (gäl′-lĭ-ärt), **Jn. Ernst,** Celle, Hanover, 1687—London, 1749; oboist and organist.

Gal′lico, Paolo, b. Trieste, May 13, 1868; at 15 gave a pf.-recital at Trieste; then studied Vienna Cons. with Julius Eppstein; at 18 graduating with first prize and "Gesellschafts" medal; toured Europe; since 1892 pianist and teacher, New York.

Gallic′ulus, Jns., contrapuntist at Leipzig, 1520–48.

Galli-Marié (găl-lĭ măr-yā), **Celéstine** (née **Marie de l'Isle),** b. Paris, Nov., 1840; mezzo-soprano; daughter of an opera-singer; début Strassburg, 1859; sang Toulouse, 1860, Lisbon, 1861, Rouen, 1862; 1862–78, and 1883–85, Paris Opéra Comique; she created "Mignon" (1866), "Carmen" (1875), etc.

Gal'lus, (1) **Jacobus** (rightly **Jacob Händl, Handl** or **Hähnel**); Carniola, ca. 1550—Prague, 1591; composer and conductor. (2) **Jns. (Jean le Cocq, Maître Jean,** or **Mestre Jhan),** d. before 1543; a Dutch contrapuntist, conductor and composer. (3) Vide MEDERITSCH, JN.

Galuppi (gä-loop'-pĭ), **Baldassare** (called **Il Buranel'lo**), Island of Burano, near Venice, Oct. 18, 1706—Venice, Jan. 3, 1784; harpsichord virtuoso; organist 1765–68; conductor; c. 54 comic operas.

Gambale (gäm-bä'-lĕ), **Emm.,** music-teacher, Milan; pub. "*La riforma musicale*" (1840), etc., advocating a scale of 12 semitones.

Gambini (gäm-bē'-nē), **Carlo Andrea,** Genoa, 1819—1865; c. operas, etc.

Gam'ble, John, English violinist and composer, 17th century.

Gamucci (gä-moot'-chē), **Baldassare,** Florence, 1822—1892; pianist and writer.

Ganassi (gä-näs'-sē), **Silvestro,** b. Fontego, near Venice, ca. 1500 (called **"del Fontego"**); editor and writer on graces.

Gand (gäṅ), **Ch. Nicolas Eugène,** ca. 1826—Boulogne-sur-Seine, 1892; vln.-maker. V. LUPOT.

Gandillot (gäṅ-dē-yō), **Léon,** b. Paris, Jan. 25, 1862; writer of comedies and composer of Parisian vaudevilles.

Gandini (gän-dē'-nē), (1) **A.,** Modena, 1786—Formigine, 1842; conductor and dram. composer. (2) **Alessandro,** Modena, ca. 1807—1871; son, pupil (1842) and successor of above; dram. composer and writer.

Ganne (găn), **L. Gaston,** b. Buxières-les-Mines, Allier, April 5, 1862; pupil of Dubois and Franck, Paris Cons.; c. comic opera "*Rabelais*" (1892), vaudeville operetta, ballets, etc.

Gänsbacher (gĕns'-bäkh-ĕr), **Jn.,** Sterzing, Tyrol, 1778—Vienna, 1844; conductor and composer.

Gan'tenberg (-bĕrkh), **H.,** b. Berlin, Nov. 29, 1823; flutist; studied with Gabrielsky; from 1860 chamber-mus., pensioned 1893; from 1872 teacher at the Hochschule.

Gantvoort (gänt'-vōrt), **Arnold J.,** b. Amsterdam, Dec. 6, 1857; 1876, in America as teacher in various colleges; 1894, Coll. of Mus., Cincinnati; pub. school music-readers.

Ganz (gänts), (1) **Ad.,** Mayence, 1796—London, 1870; violinist and cond.; his 2 brothers were, (2) **Moritz,** Mayence, 1806—Berlin, 1868; 'cellist; (3) **Ld.,** Mayence, 1810—Berlin, 1869; violinist and composer; Adolf's 2 sons were, (4) **Eduard,** Mayence, 1827—1869; pianist. (5) **Wilhelm,** b. Mayence, Nov. 6, 1833; pianist, professor, conductor.

Garat (gä-rä), **P. J.,** Ustaritz, Basses-Pyrénées, April 25, 1764—Paris, March 1, 1823; most remarkable French singer of his time, a barytone of great compass and amazing memory and mimicry; professor and composer.

Garaudé (găr-ō-dā), **Alexis de,** Nancy, 1779—Paris, 1852; professor, composer and writer.

Garbini (gär-bē'-nē), **Edoardo,** b. Parma; stable-boy there, when discovered; now pop. tenor in opera.

Garbrecht (gär'-brĕkht), **Fr. F. W.** (d. 1875), founded at Leipzig (1862) a music engraving establishment, owned since 1880 by Os. Brandstetter.

Garcia (gär-thē'-ä), a notable family of Spanish vocal teachers. (1) **Don Fran. Saverio** (Padre Garcia, called "lo Spagnoletto"), Nalda, Spain, 1731—Saragossa, 1809; conductor and composer. (2) **Manuel del Popolo Vicente,** Sevilla, Jan. 22, 1775—Paris, June 2, 1832; eminent as tenor, teacher, and progenitor of singers; successful as manager, cond. and composer; took his family, his wife, son (3), and daughter (5) and others to America for a v. succ. opera season, 1825–26. Produced 43 operas and c. others. (3) **Manuel,** b. Madrid, March 17, 1805; son of above; bass (in Paris); he was a scientific investigator, and inv. the laryngoscope, receiving Dr. Phil. *h. c.* Königsberg Univ.; 1847, prof. at the Cons., 1850, London, R.A.M. Jenny Lind was one of his pupils; pub. "*Traité complet de l'art du chant,*" 1847. (4) **Eugènie** (née **Mayer**), Paris, 1818—1880; wife and pupil of (3); soprano and teacher. (5) **M. Félicité,** v. MALIBRAN. (6) **Pauline,** v. VIARDOT GARCIA. (7) **Mariano,** b. Aoiz, Navarra, July 26, 1809; not related to the others; dir. of the Pampeluna School of Music; composer of church-music.

Garcin (găr-săn), **Jules Aug. Salomon,** Bourges, 1830—Paris, 1896; violinist, conductor and professor.

Gardano (gär-dä'-nō), (1) **A.** (till 1557 called himself **Gardane**), ca. 1500—Venice, 1571 (?); early Italian mus.-printer, succeeded by sons, (2) **Alessandro** and (3) **Angelo.**

Gar'den, Mary, b. Aberdeen, Feb. 20, 1877; soprano; as a child brought to America; pupil of Mrs. Duff; (1896), Paris with Trabadello and Fugère; début, 1900, Paris Op. Com.; has created various rôles there, including "Mélisande" in Debussy's "*Pelléas et Mélisande,*" 1902; sang at Covent Garden, 1902.

Gardo'ni, Italo, b. Parma, 1821; retired, 1874; operatic singer.

Gargiulo (gär-joo'-lō), (1) **Chevalier Enrico,** b. Bari, Italy, March 31, 1865; mandolinist; son and pupil of a dram. barytone (2) **Eugenio.**

Garibol'di, Giu., b. Maccerato, Italy, March 17, 1833; flutist and composer of operettas.

Garlan'dia, Johannes de, ca. 1210–32; French theorist.

Garnier (gărn-yā), **Fran. Jos.,** Lauris, Vaucluse, 1759—ca. 1825; oboist and composer.

Gar'rett, Geo. Mursell, Winchester, England, 1834—Cambridge, 1897; pianist, conductor, composer and lecturer.

Gärtner (gĕrt'-nĕr), **Jos.,** Tachau, Bohemia, 1796—Prague, 1863; org.-builder and writer, Prague.

Gas'par van Weerbeke (vār'-bĕ-kĕ), b. Oudenarde, Flanders, ca. 1440; eminent contrapuntist and teacher.

Gaspari (gäs-pä'-rē), **Gaetano,** Bologna, 1807—1881; librarian, professor and composer.

Gasparini (or **Guasparini**) (gäs-pä-rē'-nē), (1) **Fran.,** Camaiore, near Lucca, 1668—Rome, 1737; director, conductor and theorist. (2) **Michelangelo,** Lucca, 1685—Venice, 1732; male contralto and dram. composer. (3) **Don Quirino,** 'cellist at Turin; 1749–70; conductor and composer.

Gasparo da Salo (gäs-pä'-rō dä sä'-lō) (family name **Bertolot'ti**), Salo, Brescia, Italy, ca. 1542—Brescia (?), 1609; famous maker of viols.

Gassier (găs-yā), **L. Éd.,** France, 1822—Havana, 1871; barytone.

Gassmann (gäs'-män), **Florian L.,** Brux, Bohemia, 1723—Vienna, 1774; court-conductor and dram. composer.

Gass'ner, F. Simon, Vienna, 1798—Carlsruhe, 1851; violinist, teacher, editor and composer.

Gast, Peter. Vide KÖSELITZ.

Gastaldon (gäs-täl'-dōn), **Stanisias,** b. Turin, April 7, 1861; at 17 pub. nocturnes, *ballabili*, songs, etc., some of them v. pop.; c. succ. 1-act opera-seria, "*Il Pater*" (Milan, 1894), etc.

Gastinel (găs-tĭ-nĕl), **Léon G. Cyprien,** b. Villers, near Auxonne, Aug. 15, 1823; pupil of Halévy, Paris Cons.; took first Gr. prix de Rome with cantata "*Velasquez*"; prod. comic operas; ballet "*Le Rêve*" (Gr. Opera, 1890), etc.

Gastoldi (gäs-tōl'-dē), **Giov. Giacomo,** Caravaggio, ca. 1556—Milan (?), 1622; conductor, contrapuntist and composer.

Gatayes (gă-tĕz'), (1) **Guill. P. A.,** Paris, 1774—1846; guitar-player and composer. (2) **Jos. Léon,** Paris, 1805—1877; son of above; harpist, critic and composer. (3) **Félix,** b. Paris, 1809; bro. of above; pianist, chiefly self-taught; for 20 years toured Europe, America and Australia; c. excellent symphonies and overtures; military music, etc.

Gathy (gä-tē), **Aug.,** Liège, 1800—Paris, 1858; editor, teacher and composer.

Gat'ty, Alfred Scott, b. Ecclesfield, Yorks., April 25, 1847; 1880 Poursuivant of Arms, Heralds' Coll. London; c. 2 operettas, many pop. songs, particularly in imitation of American Plantation songs, pf.-pieces.

Gaucquier (gōk-yā), **Alard** (rightly **Dunoyer,** Latinized **Nuceus**), called **du Gaucquier** and **Insulanus** from Lille-l'isle, court-bandm. to Maximilian II.; famous 16th cent. contrapuntist.

Gauden'tios, a Greek writer, 1652.

Gaul (gôl), **Alfred Robt.,** b. Norwich, England, April 30, 1837; at 9 a cath. chorister articled to Dr. Buck; 1863, Mus. Bac. Cantab.; 1887, cond. Walsall Philh.; later teacher and cond. at the Birmingham and Midland Inst., etc.; c. oratorio "*Hezekiah*" (1861); cantatas, incl. "*Ruth*" and "*The Holy City*," etc.

Gau(l)tier (gōt-yā), (1) **Jacques** (G. *d'Angleterre,* or *l'ancien*), Lyons, ca. 1600—Paris, ca. 1670; lutenist. (2) **Denis** (*le jeune,* or *l'illustré*), Marseilles, 1600(-10 ?)—d. Paris; cousin of above, and his partner in a lutenist school; famous lutenist and collector of lute-music. (3) **Pierre,** b. Orleans; c. suites for lute (1638). (4) **Ennemond,** Vienne, Dauphine, 1635—before 1680; son of (1); lutenist. (5) **Pierre,** Cioutat, Provence, 1642—drowned, Cette, 1697; dram. composer. (6) **Aloysius Éd. Camille,** (Abbé) Italy, ca. 1755—Paris, 1818; wrote a method for teaching.

Gaunt'lett, H. J., Wellington, Shropshire, 1805—London, 1876; organist and composer.

Gauthier (gōt-yā), **Gabriel,** b. in Soane-et-Loire, France, 1808; became blind when 11 months old; was pupil and (1827-40) teacher Paris Inst. for the Blind, then organist of St. Étienne-du-Mont, Paris; pub treatises.

Gautier (gōt-yā), (1) v. GAULTIER. (2) **J. Fran. Eug.,** Vaugirard n. Paris, 1822—Paris, 1878; conductor and dram. composer.

Gaveaux (gă-vō), **P.,** Béziers, Hérault, Aug., 1761—insane, Paris, 1825; tenor; c. operas, incl. "*Leonore*" (1788), the same subject afterwards used in Beethoven's "*Fidelio.*"

Gaviniès (gă-vēn-yĕs), **P.,** Bordeaux, 1726—Paris, 1800; violinist, professor and dram. composer.

Gaztambide (gäth-täm-bē'-dhĕ), (1) **Joaquin,** Tudela, Navarra, 1822—Madrid, 1870; composer, teacher and conductor. (2) **Xavier,** a young relative, also c. zarzuelas (see D. D.).

Gazzaniga (gäd-zän-ē'-ga), **Giu.,** Verona, 1743—Crema, 1819; conductor and dram. composer.

Gear (gēr), **Geo. Fr.,** b. London, May 21, 1857; pianist; pupil of Dr. Wylde and J. F. Barnett; 1872 scholarship London Acad. of Mus., now prof. there; 1876–92 mus.-dir. German-Reed Company; composed scena for sopr. solo and orch., etc.

Gebauer (zhŭ-bō-ā), (1) **Michel Jos.,** La Fère, Aisne, 1763—1812, on the retreat from Moscow; oboist, violinist and viol-player; also extraordinary virtuoso on the Jew's harp. He had 3 brothers, (2) **Francois Réné,** Versailles, 1773—Paris, 1845; bassoonist, prof., writer, and composer. (3) **P. Paul,** b. Versailles, 1775; died young; pub. 20 horn-duets. (4) **Ét. Fran.,** Versailles, 1777—Paris, 1823; flutist and composer. (5) (gĕ-bow'-ĕr), **Fz. X.,** Eckersdorf, near Glatz, 1784—Vienna, 1822; 'cellist, conductor, teacher and composer.

Gebel (gā′-bĕl), (1) **Georg** (Sr.), Breslau, 1685—1750; organist; inv. clavichord with quarter tones and clavicymbalum with pedal-keyboard; composer; he had 2 sons, (2) **Georg** (Jr.), Brieg, Silesia, 1709—Rudolstadt, 1753; son of above; conductor, organist and composer. (3) **Georg Sigismund,** d. 1775; organist and composer. (4) **Fz. X.,** Fürstenau, near Breslau, 1787—Moscow, 1843; conductor, pf.-teacher, and composer.

Gebhard (gĕp′-härt), **Martin Anton,** b. Bavaria, 1770; Benedictine monk, then, 1831, a priest at Steinsdorf; theorist.

Gebhar′di, Ludwig Ernst, Nottleben, Thuringia, 1787—Erfurt, 1862; organist, composer and teacher.

Gédalge (zhā-dälzh), **André,** b. Paris, Dec. 27, 1856; pupil of Guiraud at the Cons.; took 2nd Grand prix de Rome, 1885 wrote lyric drama "*Hélène*"; c. pantomime "*Le Petit Savoyard*" (Paris, 1891); a succ. 1-act opera-bouffe "*Pris au Piège*" (Paris, 1895); 2 symphonies, etc.

Gehring (gā′-rĭng), **F.,** 1838 — Penzing, near Vienna, 1884; writer.

Geijer (gī′-ĕr), **Erik Gustaf,** Ransätter, Wermeland, 1783—Upsala, 1847; coll. of Swedish folk-songs.

Geisler (gīs′-lĕr), (1) **Jn. G.,** d. Zittau, 1827; writer. (2) **Paul,** b. Stolp, Pomerania, Aug. 10, 1856; grandson and pupil of a mus.-dir. at Mecklenburg; studied also with K. Decker; 1881–82 chorusm. Leipzig City Th., then with Neumann's Wagner Co.; 1883–85 at Bremen (under Seidl); then lived in Leipzig; prod. 5 operas; c. 12 symphonic poems, incl. "*Der Rattenfänger von Hameln*" (1880), "*Till Eulenspiegel,*" etc.

Geistinger (gīs′-tĭng-ĕr), **Maria** ("**Marie**") **Charlotte Cäcilia,** b. Graz, Styria, July 26, 1836; soprano, etc.

Gelinek (gā′-lĭ-nĕk), (1) **Hn. Anton** (called **Cervetti**), Horzeniowecs, Bohemia, 1709—Milan, 1779; ex-priest, violinist and composer. (2) **Joseph,** Abbé; Selcz, Bohemia, 1758—Vienna, 1825; teacher and composer.

Geller-Wolter (gĕl′-lĕr-vôl-tĕr), **Luise,** b. Cassel, March 27, 1863; opera and concert alto; studied with Frau Zottmayer and Mme. Marchesi.

Geminiani (jĕm-ē-nĭ-ä′-nē), **Fran.,** Lucca, 1680—Dublin, Dec. 17, 1762; brilliant and eccentric violinist of great importance in English progress, and the author of the first vln. method pub. (1740).

Gemünder (gĕ-münt′-ĕr), Ingelfingen, Würtemberg, March 22, 1814—New York, Sept. 7, 1895; a maker whose vlns. were of the very highest perfection; his sons succeed him.

Genast (gĕ-näst′), **Ed.,** Weimar, 1797—Wiesbaden, 1866; barytone and composer.

Genée (zhŭ-nā), **Franz Friedrich Richard,** Danzig, Feb. 7, 1823—Baden, near Vienna, June 15, 1895; pupil of Stalleknacht, Berlin; theatre-conductor various cities; a student, then conductor and operatic composer; 1868–78 at Th. an der Wien, Vienna; wrote libretti for many of his own works and for Strauss and others; c. light operas with succ., incl. "*Der Geiger aus Tirol,*" "*Nanon,*" etc.

Generali (jā-nĕ-rä′-lē), **Pietro** (rightly **Mercandet′ti**), Masserano, Piedmont, 1783—Novara, 1832; conductor and dram. composer.

Genet (zhŭ-nā), **Eleazar** (called **il Carpentras′so,** or **Carpentras** (kăr-päṅ-träs)), Carpentras Vaucluse, ca. 1745—Avignon (?), ca. 1532; singer, then cond., then bishop; his admired masses, etc., were the first printed in round notes without ligature.

Gengenbach (gĕng′-ĕn-bäkh), **Nikolaus,** b. Kolditz, Saxony; cantor at Zeitz, and writer, 1626.

Genss (gĕns), **Hermann,** b. Tilsit, Jan. 6, 1856; pianist; pupil of the Royal Hochsch. für Mus., Berlin; teacher in various cities; 1893 co-dir. Scharwenka-Klindworth Cons., Berlin; c. orch. works, etc.

Georges (zhôrzh), **Alex.**, b. Arras, France, Feb. 25, 1850; pupil, now prof. of harm., Niedermeyer Sch., Paris; c. operas "*Le Printemps*" (1888) and "*Poèmes d'Amour*" (1892); "*Charlotte Corday*" (1901); 2 oratorios, a mystery "*La Passion*" (1902); symph. poem, etc.

Gérard (zhā-răr), **H. P.**, Liège, 1763—Versailles, 1848; teacher and writer.

Gérardy (zhā-răr-dē), **Jean**, b. Lüttich, Dec. 6, 1878; notable 'cellist; studied with Bellmann; a pupil of Grützmacher; played as a child in England; at 13 in Dresden; 1899, etc., toured America; lives at Spa.

Ger′ber, (1) **H. Nikolaus**, Wenigen-Ehrich, near Sondershausen, 1702—Sondershausen, 1775; organist and composer. (2) **Ernst L.**, Sondershausen, 1746—1819; son, pupil and successor (1775) of above; 'cellist, organist, lexicographer and composer.

Gerbert (gĕr′-bĕrt), **(von Hornau) Martin**, Hor-bon-Neckar, Aug. 12, 1720—St. Blaise, May 13, 1793; collector of the invaluable "*Scriptores ecclesiastici de musica sacra potissimum*," noteworthy treatises of the Middle Ages, reproduced exactly (the compilation was continued by Coussemaker). The work is briefly referred to in this book as "Gerbert." He became in 1736 cond. at St. Blaise; when he died, the peasants erecting a statue to him; pub. also other very important works, and c. offertories, etc.

Gericke (gā′-rĭ-kĕ), **Wilhelm**, b. Graz, Styria, April 18, 1845; pupil of Dessoff, Vienna, Cons., then cond. at Linz; 1874, 2d. cond. Vienna ct.-opera (with Hans Richter); 1880, cond. of the "Gesellschaftsconcerte" (vice Brahms); also cond. the Singerverein; 1884–89, cond. Boston (Mass) Symphony Orch., resuming the post 1898 (vice Emil Paur) after being dir. "Gesellschaftsconcerte" at Vienna until 1895; pub. several choruses, pf.-pcs. and songs; also c. operetta "*Schön Hännchen*" (Linz, 1865); a Requiem; a concert-overture, etc.

Gerlach (gĕr′-läkh), (1) **Dietrich**, d. Nürnberg, 1574; music-printer, 1566–1571. (2) **Theodor**, b. Dresden, June 25, 1861; pupil of Wüllner; at 22 prod. a notable cantata, "*Luther's Lob der Musica*," 1884; Italy, 1885; cond. Sondershausen Th., then of German Opera in Posen; his "*Epic Symphony*" caused his appointment as ct.-cond. in Coburg, 1891; 1894, cond. at Cassel; c. succ. opera (book and music) "*Matteo Falcone*" (Hanover, '98, Berlin, 1902), orch. pieces, etc.

Gerle (gĕr′-lĕ), (1) **Konrad**, d. Nürnberg, 1521; lute-maker. (2) **Hans**, d. Nürnberg, 1570; probably son of above; violinist and vln.-maker.

Ger′man, J. Edw., b. Whitchurch, Shropshire, England, Feb. 17, 1862; violin pupil of R. A. M.; 1889, dir. Globe Th., London; 1901 completed Arthur Sullivan's unfinished opera "The Emerald Isle," prod. with succ. London, 1901; c. operetta; 2 symphonies; various suites, including the "Gipsy" suite, chamber-music, songs, etc. His incidental music to Shakespeare's plays is especially notable.

Germer (gĕr′-mĕr), **H.**, b. Sommersdorf, Province of Saxony, Dec. 30, 1837; pupil Berlin Akademie; teacher, pianist and writer.

Gern, August, organ-builder, London.

Gernsheim (gĕrns′-hīm), **Fr.**, b. Worms, July 17, 1839, of Hebrew parents; pupil of Rosenhain and Hauff, Frankfort, and Leipzig Cons.; 1865, teacher of comp. and pf. Cologne Cons.; 1872, Prof.; 1874, dir. of the Cons. at Rotterdam and cond. "Winter Concerts"; since 1890 at Stern Cons., Berlin; c. 4 symphonies, overtures, etc.

Gero (gā′-rō), **Jhan (Johann)** (called **Maister Jan or Jehan, or Joannes**

Gallus), conductor and composer at Orvieto Cath., 16th cent.

Gersbach (gĕrs'-băkh), (1) **Joseph,** Säckingen, Baden, 1787—Carlsruhe, 1830; teacher and composer. (2) **Anton,** Säckingen, 1801—Carlsruhe, 1848, bro., pupil and successor of above.

Gerson (gĕr-sôn), **J. Charlier de,** Gerson, near Rethel, 1363—Lyons, 1429; writer.

Gerster (gĕr'-shtĕr), **Etelka,** b. Kaschau, Hungary, June 16, 1857; one of the most remarkable coloratura-sopranos of her time; 1874–75, a pupil of Marchesi, Vienna Cons.; v. succ. début Venice, Jan. 8, 1876; m. her impresario Dr. Carlo Gardini and toured Europe and America; lost her voice suddenly and opened (1896) a singing-school, in Berlin.

Gervasoni (jĕr-vä-sō'-nē), **Carlo,** Milan, 1762–1819; writer and theorist.

Gervinus (gĕr-vē'-noos), **Georg Gf.,** Darmstadt, 1805—Heidelberg, 1871; professor and writer.

Geselschap (gĕ-zĕl'-shäp), **Marie,** b. Batavia, Java, 1874 (?); pianist; pupil of X. Scharwenka, Berlin; played in America, etc.; 1895 in London.

Gesius (rightly **Göss**) (gā'-sĭ-oos; gĕs), **Bartholomäus,** Müncheberg, ca. 1555—Frankfort-on-Oder, 1613; cantor and composer.

Gesualdo (jā-zoo-äl'-dō), **Don Carlo,** Prince of Venosa, d. 1614; one of the most intellectual and progressive mus. of his time; wishing to revive the chromatic and enharmonic genera of the Greeks, he strayed out of the old church-modes and, becoming one of the "chromaticista," wrote almost in modern style.

Gevaërt (zhŭ-vărt'), **François Auguste,** b. Huysse, near Oudenarde, July 31, 1828; pupil of Sommère (pf.) and Mengal (comp.) at Ghent Cons., taking Gr. prix de Rome for comp.; 1843, organist at the Jesuit church; he prod. 2 operas; lived in Paris (1849–50); then went to Spain and c. "*Fantasia sobre motivos espanoles,*" still pop. there, for which he was given the order of Isabella la Catolica; he sent back reports on Spanish music (pub. by the Academy, 1851); he returned to Ghent 1852, prod. 9 operas, 2 of them, "*Georgette*" and "*Le billet de Marguerite,*" with much success; in 1857 his festival cantata "*De Nationale Verjaerdag*" brought him the Order of Leopold; 1867–70 *chef de chant* Gr. Opéra, Paris; 1871, dir. Brussels Cons. (vice Fétis); pub. colls. of Italian music, also the valuable fruits of much research in old plain-song. His "*Traité d'instrumentation*" (1863) revised as "*Nouveau traité,*" etc. (1885), threatens to supplant Berlioz' great work; he prod. also 3 cantatas, "*Missa pro Defunctis*" and "*Super Flumina Babylonis*" for male chorus and orch.; overture "*Flandre au Lion,*" etc.

Geyer (gī'-ĕr), **Flodoard,** Berlin, 1811—1872; prof., critic, theorist and dram. composer.

Gheyn (gĕn), **Matthias van den,** Tirlemont, Brabant, 1721—Louvain, 1785; one of a Flemish family of bell founders; organist. Of his 17 children his son **Jossé Thos.** (b. 1752) was his successor as organist.

Ghiselin(g) (gē-zĕ-lĭng) (or **Ghiselinus**), **Jean,** Netherlandish; contrapuntist 15–16th cent.

Ghislanzoni (gēs-län-tsō'-nē), **A.,** Lecco, 1824—Caprino-Bergamasco, 1893; barytone and writer.

Ghizeghem. Vide HEYNE.

Ghizzolo (gēd'-zō-lō), **Gio.,** b. Brescia, 1560 (?); monk and composer.

Ghymers (gē'-mĕrs), **Jules Eugène,** b. Liège, May 16, 1835; pupil of Liège Cons.; pianist and critic.

Gys (gēs), **Joseph,** Ghent, 1801—St. Petersburg, 1848; violinist, teacher and composer.

Giacche (jäk'-kĕ). Vide BERCHEM.

Giacchet'to. Vide BUUS.

Giacomelli (jäk-ō-mĕl'-lē), **Geminiano,** Parma, 1686—Naples, 1743; dram. composer.

Gialdini (jäl-dē-nē), **Gialdino,** b. Pescia, Nov. 10, 1843, pupil of Mabellini, Florence, his first opera, "*Rosmunda*," won prize offered by the Pergola Th., Florence, but was unsuc.; 1868, prod. 2 "opere buffe" in collaboration, then devoted himself to cond. with great succ.; prod. opera "*I Due Soci*" (Bologna, 1892) and "*La Pupilla*" (Trieste, 1896) with success.

Gianelli (jä-nĕl'-lē), **Pietro,** (Abbate) Friuli, Italy, ca. 1770—Venice, 1822 (?); lexicographer.

Gianettini (jä-nĕt-tē'-nē) (or **Zanettini**), **A.,** Venice, 1649—Modena, 1721; dram. composer.

Gianotti (jä-nôt'-tē), **P.,** Lucca—Paris, 1765; double-bassist, composer and writer.

Giardini (jär-dē'-nē), **Felice de,** Turin, 1716—Moscow, 1796; violinist and dram. composer.

Gib'bons, (1) Rev. **Edw.,** ca. 1570—ca. 1650; organist. (2) **Ellis G.,** d. ca. 1650; bro. of above; organist Salisbury cath. (3) **Orlando,** Cambridge, England, 1583—Canterbury, June 5, 1625; bro. of above; one of the foremost of Engl. organists and composers; Mus. Doc. Oxon; 1604, organist Chapel Royal; 1623, organist Westminster Abbey. (4) **Christopher,** London, 1615—Oct. 20, 1676; son of (3), organist and composer.

Gibel (gē'-bĕl) (or **Gibe'lius**), **Otto,** Island of Fehmarn (Baltic), 1612—Minden, 1682; composer.

Gibellini (jē-bĕl-lē'-nē), **Eliseo,** b. Osimo, Ancona, ca. 1520; until 1581 composer and conductor.

Gibert (zhē-băr), **Paul César,** Versailles, 1717—Paris, 1787; dram. composer.

Gibert (hē'-bĕrt) (or **Gisbert, Gispert**), **Francisco Xavier,** Granadella, Spain—Madrid, 1848; priest, cond. and composer.

Gibso'ne, Guillaume Ignace, b. London, ca. 1826; pianist; pupil of Moscheles; also dram. composer.

Gide (zhēd), **Casimir,** Paris, 1804—1868; composer.

Gigout (zhē-goo), **Eugene,** b. Nancy, France, March 23, 1844; organ-virtuoso, critic, etc.; pupil in the *maîtrise* of Nancy cath.; at 13 entered Niedermeyer Sch., Paris and was later teacher there for over 20 years; studied also with Saint-Saëns; 1863, organist at the Ch. of St. Augustin; succ. concert organist throughout Europe; 1885, founded an organ-sch. subsidized by the govt.; commander of the order of Isabella la Catolica; 1885, officier of pub. instruction; 1895, Chev. of the Legion of Honour; pub. over 300 Gregorian and plain-song compositions.

Gil (hēl), **Francisco Assis,** b. Cadiz, 1829; pupil of Fétis; prof. of harmony, Madrid; writer, theorist and dram. composer.

Gil y Llagostera (hēl ē lä-gôs-tā'-rä), **Caytan,** b. Barcelona, Jan. 6, 1807; first flute at the theatre and cath., Barcelona; c. symphonies, etc.

Gil'christ, W. Wallace, b. Jersey City, N. J., Jan. 8, 1846; pupil of H. A. Clarke at the U. of Penn.; from 1877 organist and choirm. Christ Ch., Germantown; from 1882 teacher Phila. Mus. Acad.; cond. of various choral societies; c. prize *Psalm xlvi.* for soli, chorus, orch. and org. (Cincinnati Festival, 1882), "*Song of Thanksgiving*" for chorus and orch.; a cantata "*The Rose*" (1887), etc.

Giles (jīlz), **Nathaniel,** near Worcester, Engl., ca. 1550—Windsor, Jan. 24, 1633; organist; Mus. Doc. Oxon; writer and composer.

Gille (gēl'-lĕ), **Karl,** 1897 conductor at Hamburg City Th.; previously conductor at the Ct.-Th., Schwerin.

Gilles (rightly, **G. Brebos**) (zhēl brŭ-bō), called **Maitre G.,** or "**Masegiles,**" d. 1584; organ builder at Louvain and Antwerp.

Gillet (zhē-yā), **Ernest,** b. Paris, Sept. 13, 1856; pupil Niedermeyer Cons.; solo 'cellist Gr. Opéra; then lived in London; c. "*Loin du bal*", and other pop. and graceful pf.-pieces.

Gillmeister (gĭl′-mī-shtĕr), **Carl,** b. Schönebeck, Dec. 25, 1856; bass; studied at the Hochschule, Berlin; début at Augsburg; 1888 at Bayreuth, 1900 at Hanover.

Gil′more, Patrick Sarsfield, near Dublin, Dec. 25, 1820—St. Louis, Mo., Sep. 24, 1892; an immensely popular conductor, some of whose influence went to the popularising of good music; on occasions he cond. an orch. of 1,000 and a chorus of 10,000, also an orch. of 2,000 and a chorus of 20,000, reinforced with cannon fired by electricity, an organ, anvils, chimes, etc. (cf. Sarti); he c. pop. military and dance music.

Gilson (zhēl-sōṅ), **Paul,** b. Brussels, 1869; self-taught; his cantata "*Sinai*" won the Grand prix de Rome, 1892; 1896 prod. opera "*Alvar,*" Brussels; completed Ragghianti's opera "*Jean-Marie*"; c. symph. sketches "*La Mer,*" etc.

Ginguené (zhăṅ-gŭ-nā), **P. L.,** Rennes, 1748—Paris, 1816; writer.

Giordani (jôr-dä′-nē), name of a family, father, 3 sisters and 2 brothers, all singers in comic opera at Naples, till 1762 when they came to London (except Giuseppe); one of the brothers wrote the still pop. song "*Caro mio ben.*" (1) **Tommasa** (rightly **Carmine**), Naples, ca. 1740—Dublin after 1816; dram. composer. (2) **Giuseppe** (called **Giordanel′lo**), Naples, 1744—Fermo, 1798; bro. of above; conductor; c. 30 operas.

Giordano (jôr-dä′-nō), **Umberto,** b. Foggia, Aug. 27, 1867; studied with Paolo Cerraos at the Naples Cons.; notable neo-Italian, living at Milan; c. operas; very succ. "*Andrea Chénier*" (La Scala, Milan, 1896; also in Berlin, 1898, and U. S.); also "*Marino*" unsucc., "*Regina Diaz*" (Naples, 1894); and succ. 3-act melodrama "*Mala Vita*" (Rome, 1892, prod. as "*Il Voto,*" Milan, 1897); "*Fédora*" and "*Siberia.*"

Giorgi (jôr′-jē). Vide BANTI.

Giornovichi. Vide JARNOVIC.

Giorza (jôr′-tsä), **Paolo,** b. Milan, 1838; son and pupil of an organist and dram. singer; studied cpt. with La Croix; lived New York some years, later London; prod. unsucc. opera "*Corrado*" (Milan, 1869), and many very succ. ballets at La Scala.

Giosa, Nicola de. Vide DE GIOSA.

Giovanelli (jō-vä-nĕl′-lē), **Ruggiero,** Velletri, ca. 1560—Rome, ca. 1620; 1599 successor of Palestrina as conductor at St. Peter's, Rome; an important composer.

Giraldoni (zhē-răl-dō′-nē), **Leone,** Paris, 1824—Moscow, 1897; barytone.

Girard (zhē-răr), **Narcisse,** Nantes, France, 1797—Paris, 1860; conductor and violin professor.

Girardeau (zhē-răr-dō), **Isabella,** called **la Isabella,** Italian singer in London, ca. 1700.

Girelli-Aguilar, ——, Italian singer in Vienna and London, ca. 1771.

Gismonde (zhēs-môṅd), **Celeste,** d. 1735; mezzo-soprano.

Giuglini (jool-yē′-nē), **Antonio,** d. insane, Pesaro, 1865; Italian tenor.

Gizziello (gĭd-zĭ-ĕl′-lō), **Gioacchino.** Vide CONTI.

Glad′stone, Francis Edw., b. Summertown, near Oxford, May 2, 1845; pupil of S. Wesley; one of chief Engl. contemporary organists; organist various churches, then became a Catholic and was until 1894 choir-dir. St. Mary of the Angels, Bayswater; 1879 Mus. Doc., Cantab; 1881, prof. of cpt. Trinity Coll., London; prof. of harm. and cpt. R.C.M.; c. an overture, chamber-music, etc.

Glarea′nus, Henricus (rightly **Heinrich Lo′ris,** Latinised, **Lori′tus),** Glarus, 1488 — Freiburg, Baden, March 28, 1563; poet and important theorist.

Glasenapp (glä′-zĕ-näp), **Karl Fr.,** b. Riga, October 3, 1847; studied philosophy at Dorpat; since 1875 head-master at Riga; wrote on Wagner, a biography in 3 vols., a lexicon, and a Wagner Encyclopædia, etc.

Gläser (glā'-zēr), (1) **K. G.,** Weissenfels, 1784—Barmen, 1829; mus. dir. and later dealer, composer and writer. (2) **Fz.,** Obergeorgenthal, Bohemia, 1798—Copenhagen, 1861; conductor, violinist, and dram. composer.

Glaz(o)unow (glä'-tsoo-nôf), **Alex.,** b. St. Petersburg, Aug. 10, 1865; studied till 1883 at Polytechnic Inst., then took up music; studied with Rimsky-Korsakov; 1881 his first symphony was produced, repeated under Liszt in 1884 at Weimar; he cond. his second symphony in Paris, 1889; his fourth symphony, London Phil., 1896–97, with Rimsky-Korsakov and Liadov, cond. Russian Symphony Concerts at St. P.; c. 5 symphonies, 2 overtures on Greek themes; overture "*Carnaval*"; Élegie "*A la mémoire d'un héros*"; symphonic poem "*Stenka Rasine*"; symphonic picture "*The Forest*"; "*Chopiniana*" orch. suite; and other orchl. pcs., string-quartets, pf.-pcs., suite on S. A. C. H. A. (his nickname) for pf., etc.

Gleason (glē'-sŭn), **Fr. Grant,** b. Middletown, Conn., Dec. 17, 1848; pupil of Dudley Buck and at Leipzig Cons.; later at Berlin, of Loeschorn, Weitzmann and Haupt; later with Beringer (pf.) in London; 1875 organist Hartford; 1877, teacher Hershey Sch. of Music, Chicago; critic for years of Chicago *Tribune*; c. (text and music) grand operas "*Otho Visconti*" and "*Montezuma*"; cantata "*The Culprit Fay*," with orch.; "Praise-song to Harmony," symphonic cantata; "Auditorium Festival Ode," symph. cantata with orch.; op. 21, "*Edris*," symphonic poem (after the prologue to "*Ardath*" by Marie Corelli), etc.

Gleich (glīkh), **Ed.,** Erfurt, 1816—Langebrück, near Dresden, 1898; critic and writer; c. symphonies.

Gleichmann (glīkh'-män), **Jn. G.,** Steltzen, near Eisfeld, 1685—Ilmenau, 1770; organist.

Gleissner (glīs'-nĕr), **Fz.,** Neustadt-on-the-Waldnab, 1760—Munich, after 1815; printed songs of his own by lithographic process, the first music so printed.

Gleits (glīts), **K.,** b. Hetzerode, near Cassel, Sept. 13, 1862; studied Leipzig Cons. and Munich Music School, and in Berlin; c. symph.-poem "*Fata Morgana*" (played by Nikisch at the Berlin Philh. concerts, 1898); "*Ahasuerus*," "*Venus and Bellona*," etc., for orch.; "*Hafbur and Signild*," for chorus; "*Inlichter*," a pf.-fantasy with orch.; vln.-sonata, etc.

Glinka (glĭnk'-ä), **Michail Ivanovitch,** Novospaskoï, near Smolensk, Russia, June 1 (new style), 1804—Berlin, Feb. 15, 1857; piano-virtuoso and composer, father of the new nationalistic Russian Musical School, of noble birth; pupil of Bohm (vln.), Mayer (theory and pf.), John Field (pf.). Of very weak health, he studied vocal composition in Italy; 1834 with Dehn in Berlin; prod. at St. Petersburg, 1836, the first Russian national opera "*A Life for the Czar*" (*Zarskaja Skisu* or *Ivan 'Sussanina*), with succ. still lasting; the next opera "*Russlan and Ludmilla*" (St. P., 1842) was also succ. (book by Pushkin); 1844 in Paris he gave orch. concerts strongly praised by Berlioz; 1845–47, Madrid and Seville, where he c. "*Jota Aragonese*," a "*Capriccio brillante*" for orch., and "*Souvenir d'une nuit d'été à Madrid*," for orch.; 1851, Paris; 1854–55, near St. Petersburg writing his autobiography, planning a never-attempted opera; he visited Dehn at Berlin in 1856, and died there suddenly; Glinka's other comp. incl. 2 unfinished symphonies; 2 polonaises for orch.; a fantasia, "*La Kamarinskaja*"; a septet; 2 string-quartets; trio for pf., clar. and oboe; dramatic scenes; vocal-quartets. songs and pf.-pcs.

Glöggl (glĕg'-gl), (1) **Fz. X.**, Linz-on-Danube, 1764—after 1832; conductor, mus. dir.; writer. (2) **Fz.**, Linz, 1797—Vienna, 1872; son of above; est. music business, 1843; writer and mus. director.

Glover (glŭv'-ĕr), (1) **Sarah Ann**, Norwich, Engl., 1785—Malvern, 1867; inv. the Tonic Sol-fa system of notation and wrote about it. (2) **Chas. W.**, Feb., 1806—London, 1863; violinist, etc. (3) **Stephen**, London, 1812—Dec. 7, 1870; teacher and composer. (4) **W. Howard**, London, 1819—New York, 1875; violinist and critic; sang in opera. (5) **William**, b. London, 1822; organist, etc.

Gluck (glook), **Christoph Wilibald** (Ritter **von**), Weidenwang, near Neumarkt, Upper Palatinate, July 2, 1714—Vienna, Nov. 25, 1787; son of head-gamekeeper to Prince Lobkowitz; at twelve sent to the Jesuit Coll. at Komotau (1726–32), where he learnt the violin, clavecin, and organ, and was chorister in the Ch. of St. Ignaz; at eighteen he went to Prague, earning a living by playing at rural dances, giving concerts and singing and playing in various churches; under the tuition of Father Czernohorsky he mastered singing and the 'cello, his favourite instr.; 1736 entered the service of Prince Melzi, Vienna, who took him to Milan and had him study harm. and cpt. with Sammartini. After four years' study he prod. "*Artaserse*" (La Scala, 1741) with great succ. and was commissioned to c. for other theatres; prod. 8 operas 1742–45. On invitation he went to London 1745 as composer for the Haymarket, in opposition to Händel. "*La Caduca dei Giganti*" was given on the defeat of the Pretender, 1746, "*Artamene*," followed by "*Piramo e Tisbe*," a pasticcio of his best arias had no succ. and led Händel to say that the music was detestable, and that Gluck knew no more counterpoint than his cook. The operas **G.** had written up to this time were thoroughly Italian. The influence of Händel and Rameau's works heard at Paris awakened him, and led him to that gradual reform which made him immortal, though it brought on him the most ferocious opposition. "*La Semiramide Riconosciuta*" (Vienna, 1748) began the change to more serious power. 1750–62 he prod. "*Telemaco*" (Rome, 1750), "*La Clemenza di Tito*" (Naples, 1751), and 4 others. 1754–64 he was dir. court-opera Vienna and prod. 6 more works. He made great succ. in spite of opposition with "*Orfeo ed Euridice*" (1762), "*Alceste*" (1767), "*Paride ed Elena*" (1769), libretti by Calzabigi. 2 other inferior works were performed by members of the royal family (1765). In the dedicatory prefaces to "*Alceste*" and "*Paride ed Elena*," **G.** expressed his protest against the Italian school, and declared for dramatic consistency unhampered by rigid formulæ for arias, duets, etc., and interpolated cadenzas. He had such harsh criticism at home and such encouragement from du Rollet of the French Embassy at Vienna in 1772 that he went to Paris. But here also he met such opposition, that all his diplomacy and all the power of his former pupil, Queen Marie Antoinette hardly availed to bring about the presentation of "*Iphigénie en Aulide*" (1774); its great succ. was repeated in "*Orpheés*" (Aug., 1774), "*Alceste*" (1776), and *Armide* (1777). Piccinni was brought to Paris as a rival, and prod. "*Roland*" while Gluck was preparing the same subject. Gluck burned his score and published a letter which precipitated an unimaginably fierce war of pamphlets. Both men now set to composing "*Iphigénie en Tauride*"; here Gluck forestalled his rival by two years (1779), and Piccinni's work on appearing was not a succ., while Gluck's succeeded enormously. His last opera, "*Echo et Narcisse*," was not succ. (Sept. 21, 1779); 1780, he retired to Vienna and lived on his well-earned wealth, till apoplexy carried him off. He wrote a De profundis for chorus and orch., 6 overtures and an incomplete cantata, "*Das Jüngste Gericht*," finished by Salieri, and 7 odes for solo voice and pf. Biog. by A. Schmidt (1854); Marx (1863), Desnoiresterres (1872).

Gluck.

By Ernest Newman.

TAKEN up in his twenty-second year by an amateur of Italian music, and put under Sammartini at Milan, Gluck's earliest models were Italian. Though his first works showed slight, unconscious traces of Northern origin, he probably thought, for twenty years, of little more than producing opera after opera in the Italian style. The intellectual changes that led to the reform of the opera with *Orfeo* were perhaps due in part to the influence of Rameau and Händel. The French light opera, also, and his own attempts in it, seem to have taught him something of direct, contemporary expression, as distinguished from the conventional operatic mouthing of antique sentiments. Apart from these musical influences, he was strongly swayed by the general æsthetics of the eighteenth century, whose ideal of art was the veracious imitation of Nature. He had probably read Algarotti's book on the Opera (1763), which advocates many of the reforms he afterwards carried out. ¶ Three rich currents intercrossed in him when he came to consciousness of himself. His Italian practice had given him ease and grace of style; his Northern nature and training made him at home in the world of grave and dignified passion; from the French opera he had learned to seek in musical tones the natural correlatives to the verbal idea. To these three musical qualities he added the power of penetrating reflection upon the essence of his art. ¶ The opera, when he took it up, was the laughing-stock of Europe. It left his hands a serious form of art, carefully thought out in all its details, with a new method and unity of purpose. The overture was made to throw light on the coming drama; the libretto was kept on as high a level as the taste and subjects of those days would permit; the old distinction of aria and recitative was undermined, the aria becoming more dramatic while not ceasing to be lyrical when required, and the recitative being raised from its previous conventional lines into a living, organic musical speech; the orchestra no longer merely accompanied the singer, but helped in the expression of the emotions of the actor; the senseless vocal ornaments of the Italian opera were discarded, and the singers taught to exist for the opera instead of the opera existing for them; in a word, brains and a purpose occupied the field hitherto filled only by vanity and imbecility. ¶ Had Europe not undergone such startling changes at the end of the last century, Gluck's influence would have borne great fruit. But the new social and intellectual life brought in a new world, for which a new music had to be found; while elsewhere his influence was lost sight of in the dazzling artificiality of the later Italian opera. Still, all the serious dramatists—Beethoven, Wagner, Weber, Berlioz—had their way made easier by the labour of Gluck. ¶ Like Wagner and Bach, he stands in a category of his own, seeming almost to be without ancestors and without descendants. His place is among the masters of dramatic grip and veracious poetic expression. Even yet, indeed, some of his work is incomparable in these respects.

Gmeiner (g'mī'-nĕr), **Lula,** b. Kronstadt, Aug. 16, 1876; alto; studied vln. with Olga Grigorourcz; then studied voice with Gr. Walter and Emilie Herzog; lives in Berlin.

Gnecco (n'yĕk'-kō), **Francesco**, Genoa, 1769—Milan, 1810; dram. composer.

Gobbaerts (gŭb'-bărts), Jean Louis, Antwerp, 1835—Saint Gilles, near Brussels, 1886; pianist and composer.

Gobbi (gôb'-bē), (1) **Henri,** b. Pesth, June 7, 1842; pupil of R. Volkmann, and Liszt; music-teacher and critic, Pesth; c. a festival cantata celebrating Liszt's public career, etc. (2) **Aloys,** b. Pesth, Dec. 30, 1844; bro. of above; violinist and teacher.

Göbel (gā'-bĕl), **K. H.,** Berlin, 1815—Bromberg, 1879; pianist, conductor, and dram. composer.

Gockel (gôk'-ĕl), **Aug.,** Willibadessen, Westphalia, 1831—1861; pianist and composer.

Godard (gō-dăr), **Benjamin (Louis Paul),** Paris, Aug. 18, 1849—Cannes, Jan. 11, 1895; studied vln. with Hammer and played in public at 9; then studied with Reber (comp.) and Vieuxtemps (vln.), Paris Cons.; 1865 pub. a vln.-sonata, later other chamber-compositions; rec'd the Prix Chartier from the Institut de France for merit in the department of chamber-music; prod. 5 operas, incl. "*Jocelyn*" (Brussels, 1888), and the very succ. posthumous "*La Vivandière*" (Paris Op.-Com., 1895), the last 2 acts orchestrated by Paul Vidal; 2 operas not prod.; he c. also incid. mus. and 6 symphonies; "*Le Tasse*" (Tasso), dram. symphony with soli and chorus took the city of Paris prize in 1878; concerto for vln.; a pf.-concerto, songs and pf.-pcs.

God'dard (Davison), Arabella, b. St. Servan, near Saint Malo, Brittany, Jan. 12, 1838; at 4 played in public, at 6 studied with Kalkbrenner at Paris, at 8 played to Queen Victoria; pub. 6 waltzes and studied with Mrs. Anderson and Thalberg; at 12 played at the Grand National Concerts; 1850–53 pupil of J. W. Davison, whom she m. (1860); toured Germany and at 17 played at Leipzig Gewandhaus 1855; 1873-76 toured the world; retired 1880 and lived in Tunbridge Wells.

Godebrye. Vide JACOTIN.

Godefroid (gôd-fwä), (1) **Jules Joseph,** Namur, Belgium, 1811—Paris, 1840; harpist and dram. composer. (2) **Dieudonné Jos. Guil. Félix,** Namur, 1818—Villers-sur-mer, 1897; bro. of above; harpist and dram. composer.

God'frey, (1) **Chas.,** Kingston, Surrey, 1790—1863; bassoonist and conductor. (2) **Daniel,** b. Westminster, Engl., Sept. 4, 1831; son of above; pupil R.A.M., later Fellow and Prof. of Military Mus.; 1856 bandm. of the Grenadier Guards; 1872 and 1898 toured the U. S. with his band, composer. (3) **Adolphus Fred.,** b. 1837, son of (1); conductor. (4

Charles, b. 1839, son of (1); conductor.

Godowski (gō-dôf'-shkē), **Leopold,** b. Wilna (Vilno), Russian Poland, Feb. 13, 1870; pianist; début and tours at 9; pupil of Wilna, and 1881–84 R. Hochschule, Berlin; at 14 toured America; 1887–90 studied with Saint-Saëns; 1890–91 toured America again; 1894 dir. pf.-dept., Broad St. Cons., Phila.; 1895–99 head of pf.-dept., Chicago Cons.; then toured Europe; since 1902 lives in Berlin; began first comp. at 7; pub. *Moto Perpetuo*, Polonaise in C.; elaborations of Chopin, etc.

Goepfart (gĕp'-färt), (1) **Chr. H.**, Weimar, 1835—Baltimore, Md., 1890; organist and composer. (2) **Karl Eduard,** b. Weimar, March 8, 1859; son of above; since 1891 cond. Baden-Baden Mus. Union; c. "*Sarastro*," a sequel to Mozart's "*Magic Flute*," etc. (3) **Otto Ernst,** b. Weimar, July 31, 1864; bro. of above; since 1888 Weimar town cantor and composer.

Goering (gā'-rĭng), **Th.**, b. Frankfort-on-Main, Oct. 2, 1844; critic, 1880–83 Paris, then Munich; now music correspondent Cologne *Zeitung*.

Goes (gō'-ĕs), **Damião de,** Alemquer, Portugal, 1501—Lisbon, 1573; ambassador, theorist and composer.

Goethe (gā'-tĕ), **Walther Wg. von,** Weimar, 1818—Leipzig, 1885; grandson of the poet; c. 3 operettas, etc.

Goetschius (gĕt'-shĭ-oos), **Percy,** b. Paterson, N. J., Aug. 30, 1853; pupil Stuttgart Cons.; 1876 teacher there; 1885 Royal Prof.; critic for various German music papers; 1890–92 prof. Syracuse (N. Y.) Univ. and Mus. Doc.; 1892–96, taught comp. and lectured on mus. hist., etc., N. E. Cons., Boston; since 1896 private teacher Boston, and essayist; since 1897 organist First Parish Ch., Brookline; pub. important and original treatises; c. 2 Concert-Fugues, etc.

Goetz (gĕts), **Hn.,** Königsberg, Prussia, 1840—Hottingen, near Zurich, 1876; 1863, organist and conductor; c. operas, songs, etc.

Gogavi'nus, Ant. Hn., Dutch physician at Venice 1552; writer.

Goldbeck (gōlt'-bĕk), **Robert,** b. Potsdam, April 19, 1839; pupil of Kohler and H. Litolff; gave v. succ. concerts in London and prod. operetta; 1857–67 in New York as teacher; 1868 founded a Cons. at Chicago; dir. till 1873; cond. the Harmonic Society, and co-dir. Beethoven Cons., St. Louis; New York, 1885; c. 2 operas; cantata, Burger's "*Leonore*," etc.

Goldberg (gōlt'-bĕrkh), (1) **Jn. G. (Theophilus),** Königsberg, ca. 1730—Dresden (?), 1760 (?); organ and clavichord player. (2) **Jos. Pasquale,** Vienna, 1825—1890; vln.-pupil of Mayseder and Seyfried, then operatic bass and teacher. His 2 sisters, (3) **Fanny G.-Marini** and (4) **Catherine G.-Strossi,** are singers.

Golde (gōl'-dĕ), (1) **Ad.,** Erfurt, 1830—1880; son and (1872) successor of (2) **Joseph G.,** dir. Soller Singing-Society, Erfurt.

Goldmark (gōlt'-märk), (1) **Karl,** b. Keszthely, Hungary, May 18, 1830 (not 1832, as usually stated); violinist and pianist, pupil of Jansa (vln.), later of Bohm (theory) at the Vienna Cons., then mainly self-taught; début 1858, Vienna, with his own pf.-concerto; the popular overture "*Sakuntala*" (op. 13); and a Scherzo, Andante, and Finale for Orch. (op. 19) won him success strengthened by his opera "*Die Königin von Saba*" (Vienna, 1875); c. also operas "*Merlin*" (Vienna, 1886) v. succ.; "*Das Heimchen am Herd*" based on Dickens' "Cricket on the Hearth" (Vienna, 1896); "*Die Kriegsgefangene*" (Vienna Ct.-opera, 1899); "*Der Fremdling*" (not prod.) and "*Götz von Berlichingen*;" c. also 2 symphonies, incl. "*Ländliche Hochzeit*"; overtures, "*Im Frühling*," "*Prometheus Bound*," and "*Sappho*," etc. (2) **Rubin,** b. New York City, 1873;

composer; nephew of above; at 7 began to study with A. M. Livonius, with whom he went to Vienna, 1889; studied there also with Door and Fuchs; later in New York with Joseffy and Dvorák; since 1892 lives in Colorado Springs, Colorado; founder and dir. of a Coll. of Mus. there. At 19 c. "*Theme and Variations*" for orch. (performed by Seidl, 1895); c. a pf.-trio, cantata with orch. "*Pilgrimage to Kevlaar*," overture "*Hiawatha*" (played by Boston Symph. Orch.), vln.-sonata, etc.

Goldner (gōlt'-nĕr), **Wm.,** b. Hamburg, June 30, 1839; pupil Leipzig Cons.; lives in Paris as a pianist and composer.

Goldschmidt (gōlt-shmĭt), (1) **Sigismund,** Prague, 1815—Vienna, 1877, pianist and composer. (2) **Otto,** b. Hamburg, Aug. 21, 1829; pianist; pupil of Jakob Schmitt and F. W. Grund, Mendelssohn, and Chopin; 1849 London with Jenny Lind, whom he accompanied on her American tour and m. (Boston, 1852); 1852–55 Dresden; 1858–87 London; 1863 vice-principal of the R.A.M., 1875 founded Bach Choir, also cond. mus. festivals at Düsseldorf (1863) and Hamburg (1866); c. oratorio "*Ruth*" (Hereford, 1867); pf.-concerto and trio, etc. (3) **Adalbert von,** b. Vienna, 1853; pupil Vienna Cons.; amateur composer; prod. with great succ. cantata "*Die Sieben Todsünden*" (Berlin, 1875), and succ. opera "*Helianthus*" (Leipzig, 1884); prod. trilogy "*Gaea*" 1889. (4) **Hugo,** b. Breslau, Sept. 19, 1859; 1884 Dr. jur.; studied singing with Stockhausen (1887–90); 1893 co-dir. Scharwenka-Klindworth Cons., Berlin; writer.

Gold'win, John, d. Nov., 1719; Engl. organist and composer.

Golinel'li, Stefano, b. Bologna, Oct. 26, 1818; pianist; pupil of B. Donelli and N. Vaccai; pf.-prof. Liceo Musicale till 1870; c. 5 pf.-sonatas, etc.

Gollmick (gôl'-mĭk), (1) **Fr. K.,** Berlin, 1774—Frankfort-on-Main, 1852; tenor. (2) **Karl,** Dessau, 1796—Frankfort-on-Main, 1866; son of above; theorist and writer. (3) **Adolf,** Frankfort-on-M., 1825—London, 1883; pianist; son and pupil of (2); studied also with Riefstahl, 1844; c. comic operas, etc.

Goltermann (gôl'-tĕr-män), (1) **G. Ed.,** Hanover, 1824—Frankfort-on-M., 1898; 'cellist and composer. (2) **Jn. Aug. Julius,** Hamburg, 1825—Stuttgart, 1876; 'cellist. (3) **Aug.,** 1826—Schwerin, 1890; court pianist.

Gombert (gôm'-bĕrt), **Nicolas,** Bruges, ca. 1495—after 1570; a most important 16th cent. composer, one of the first to take up secular music seriously; a lover of Nature and a writer of descriptive and pastoral songs of much beauty; his motet "*Paster Noster*" was prod. at Paris by Fétis with impressive effect.

Gomes (or **Gomez**) (gō'-mās), **Antonio Carlos,** Campinas, Brazil, July 11, 1839—Para, Sept. 16, 1896; pupil of Rossi, Milan Cons.; Dir. of Para Cons.; c. succ. operas "*Salvator Rosa*," "*Lo Schiavo*," "*Maria Tudor*," etc.

Good'ban, (1) **Thos.,** Canterbury, 1780—1863; writer and cond. His 3 sons were (2) **Chas.,** (3) **Henry Wm.,** 'cellist, and (4) **Thos.,** violinist. (5) **Jas. F.,** nephew of (1), violinist and organist.

Good'groome, (1) **John,** b. ca. 1630; composer. (2) **John,** probably son of above; organist, 1735. (3) **Theodore,** Pepys' teacher; probably bro. of (1).

Good'rich, (1) **Alfred John,** b. Chile, Ohio, May 8, 1847; eminent theorist; except for a year's instruction from his father, wholly self-taught; teacher theory Grand Cons., N. Y., 1876; voice, pf. and theory Fort Wayne Cons., Ind.; dir. vocal-dept. Beethoven Cons., St. Louis; 2 years at Martha Washington Coll., Va.; lived in Chicago, now in New York as teacher;

pub. theoretical essays and books of radical and scholarly nature, the important products of research and individuality, incl. "*Complete Musical Analysis*" (1889), "*Analytical Harmony*" (1894), "*Theory of Interpretation*" (1898), "*Counterpoint.*" (2) **John Wallace,** b. Boston, 1870 (?); notable organist; studied Boston, Munich and with Widor, Paris; teacher N. E. Cons., Boston; tours in concert; 1902 chorusmaster Worcester Festival.

Good'son, (1) **Richard,** d. 1718; organist and professor at Oxford. (2) **Richard,** d. 1741; son and successor of above; organist.

Good'win, Amina Beatrice, b. Manchester, Engl.; pupil of her father; at 6 played in public, then studied with Reinecke, Jadassohn, Delabord, Liszt and Frau Schumann; 1895 founded a pf.-coll. for Ladies, London; m. an American, W. Ingram-Adams; pub. a work on technic and c. pf.-pieces.

Goovaerts (gō'-vărts), **Alphonse, J. M. André,** b. Antwerp, May 25, 1847; 1866, assist. librarian, Antwerp; founded an amateur cathedral choir to cultivate Palestrina and the Netherland cptists; 1887 royal archivist, Brussels; writer and composer.

Göpfert (gĕp'-fĕrt), (1) **K. And.,** Rimpar, near Würzburg, 1768—Meiningen, 1818; clarinetist and dram. composer. (2) **K. G.,** Weesenstein, near Dresden, 1733—Weimar, 1798; vln. virtuoso; conductor and composer.

Gordigiani (gôr-dēd-jä'-nē), (1) **Giov. Bat.,** Mantua, 1795—Prague, 1871; son of a musician; dram. composer. (2) **Antonio,** a singer. (3) **Luigi,** Modena, 1806—Florence, 1860; bro. of (1); dram. composer.

Gor'don, (1) **John,** Ludgate, 1702—1739; Prof. (2) **W.,** Swiss flutist of Engl. descent; 1826 began improvements on the flute, which later Böhm carried to success, though W. G. went insane 1836 from discouragement.

Goria (gō-rē'-ä), **Alex. Éd.,** Paris, 1823—1860; teacher and composer.

Gorno (gôr'-nō), **Albino,** b. Cassalmorano (Cremona), Italy; pupil Milan Cons., graduating with 3 gold medals; pianist and accompanist to Adelina Patti on Amer. tour 1881–1882; then pf.-prof. Cincinnati Coll. of Music; c. opera, cantata "*Garibaldi*," etc.

Göroldt (gā'-rôlt), **Jn. H.,** Stempeda, near Stolberg (Harz), 1773—after 1835; mus. dir., writer and composer.

Gorria, Tobio. Vide BOITO, ARRIGO.

Gorter (gôr'-tĕr), **Albert,** b. Nürnberg, Nov. 23, 1862; studied medicine; then music at R. Mus. Sch., Munich; took 3 prizes for composition; studied a year in Italy; assist. cond. Bayreuth Festivals; cond. Breslau, etc.; 1894–99 assist. cond. Carlsruhe Ct.-Th., then cond. Leipzig City Th.; c. (text and mus.) opera "*Harold*" and comic opera "*Der Schatz des Rhampsinnit*" (Mannheim, 1894); 2 symphonic poems, etc.

Goss, (1) **John Jeremiah,** Salisbury, 1770—1817; alto. (2) Sir **John,** Fareham, Hants, England; 1800—London, 1880; organist; knighted, 1872; composer and writer.

Gossec (gôs'-sĕk) (rightly **Gossé, Gosset** or **Gossez**) (gôs-sā), **François Joseph,** Vergniers, Belgium, Jan. 17, 1734—Passy, near Paris, Feb. 16, 1829; 1741–49 chorister Antwerp cath.; for 2 years he then studied vln. and comp.; 1751 Paris, cond. private orch. of La Popelinière; then *fermier-général;* 1754 he pub. his first symphonies (5 years before Haydn's); 1759 his first string-quartets which became pop.; 1769 his "*Messe des Morts*" made a sensation (the "*Tuba mirum*" being written for 2 orch., one for wind. instrs., concealed, a new effect he repeated in his first oratorio); 1762 cond. of Prince Conti's orch. at Chantilly; from 1764 prod. 3-act operas "*Le Faux Lord*," etc., incl. succ. "*Les Pêcheurs*" (Comédie It., 1766); 1770 founded Concerts des

Amateurs; 1773 reorganised and cond. the Concerts Spirituels till 1777; 1780–82 assist. cond. Académie de Musique (later Gr. Opera); 1784 founded and dir. École Royale de Chant, the beginning of the Cons. of which (1795) he was an inspector and prof. of comp.; c. 26 symphonies, 3 symphonies for wind, "*Symphonie concertante*" for 11 insts., overtures, 3 oratorios, etc.; masses with orch.; string-quartets, etc.

Gost'ling, Rev. **John,** d. 1733; bass, famous for his range; Purcell wrote for him a song ranging from D–e' (v. PITCH, D. D.).

Gottschald (gôt'-shält), **Ernst,** b. Elterlein, Saxony, Oct. 19, 1826; a jurist and writer under pen-name "**von Elterlein.**"

Gottschalg (gôt'-shälkh), **Alex. W.,** b. Mechelrode, near Weimar, Feb. 14, 1827; pupil Teachers' Seminary, Weimar; succeeding Göpfer there later; court organist, teacher, editor and writer.

Gottschalk (gôts'-chôlk), (1) **Louis Moreau,** New Orleans, La., May 8, 1829—Rio de Janeiro, Dec. 18, 1869; brilliant and original pianist and composer; studied in Paris; began c. at 10; c. operas, etc., and 90 pf.-pcs. of distinct and tropical charm. (2) **Gaston,** bro. of above, singer and for years teacher in Chicago.

Götze (gĕt'-zĕ), (1) **Jn. Nik. K.,** Weimar, 1791—1861; violinist and dram. composer. (2) **Fz.,** Neustadt-on-Orla, 1814—Leipzig, 1888; tenor, teacher and composer. (3) **Karl,** Weimar, 1836—Magdeburg, 1887; pianist and dram. composer. (4) **H.,** b. Wartha, Silesia, April 7, 1836; studied singing with (2); lost his voice; teacher in Russia and Breslau; 1885 Ziegenhals, Silesia; 1889 Royal Mus. Dir.; wrote 2 technical books; c. a mass with orch., etc. (5) **Auguste,** b. Weimar, Feb. 24, 1840; daughter of (2); teacher Cons., Dresden; founded a school there; 1891 taught at Leipzig Cons.; wrote under name "**Auguste Weimar.**" (6) **Emil,** b. Leipzig, July 19, 1856; pupil of Scharfe, Dresden; 1878–81, tenor Dresden Ct.-Th., then at Cologne Th., then toured as "star," 1900 lived in Berlin as court-singer. (7) **Otto,** 1886, conductor at Essen-on-Ruhr; prod. succ. opera "*Riscatto*" (Sondershausen, 1896). (8) **Fz.,** 1892, prod. Volksoper "*Utopia*" (Stettin, 1892) and 1-act opera "*Die Rose von Thiessow*" (Glogau, 1895). (9) **Marie,** b. Berlin, Nov. 2, 1865; alto, studied Stern Cons. and with Jenny Meyer and Levysohn; sang Berlin opera, then at Hamburg City Th.; 2 years in America; 1892 Berlin ct.-opera.

Goudimel (goo-dĭ-mĕl), **Claude,** Vaison, near Avignon, ca. 1505—killed in St. Bartholomew massacre, Lyons, Aug. 24, 1572; pupil perhaps of Josquin Desprès; est. a school and formed Palestrina and other pupils, winning name; "Father of the Roman School"; a music printer for a time; his important comp. incl. "*The Psalms of David*," complete.

Gould, Nathaniel Duren, Chelmsford, Mass., 1781—Boston, 1864; conductor and writer.

Gounod (goo-nō), **Charles François,** Paris, June 17, 1818—Oct. 17, 1893; son of a talented painter and engraver; his mother taught him the pf. and he entered the Lycée Saint-Louis; 1836 studied at the Paris Cons. with Reicha (harm.), Halévy (cpt. and fugue), Lesueur and Paer (comp.); took 2nd Prix de Rome with cantata "*Marie Stuart et Rizzio*" in 1837; his cantata "*Fernanda*" won the Grand Prix de Rome in 1839, and he studied church music at Rome; 1841 his orch. mass was performed; in 1842 he cond. his *Requiem* at Vienna with great succ.; returned to Paris as precentor and organist of the Missions Étrangères; studied theology 2 years, intended to take orders and was called **l'Abbé Gounod** by a publisher in 1846· after

5 years of seclusion, parts of his *Messe Solennelle* were played with profound succ. in London; he prod. a symphony, but his opera "*Sappho*" failed (Gr. Opéra, 1851); revised 1884, it failed again; a gr. opera, "*La Nonne Sanglante*" (1854), and a comic opera, "*Le Médecin Malgré Lui*" (played in London as "The Mock Doctor") (1858), both failed; 1852–60 cond. the "Orphéon," Paris, and c. choruses and 2 masses. The opera "*Faust*" (Th. Lyrique, 1859) was and still is a great succ. "*Philémon et Baucis*" (1860); "*La Reine de Sabä*" (in London as "Irène") (1862); "*Mireille*" (1864), "*La Colombe*" (1866), were not great works, but "*Roméo et Juliette*" (1867) still holds the stage; 1866 member of the Institut de France and commander of the Legion of Honour. In 1870, during the war he lived in London; founded Gounod's Choir. In 1871 he prod. "*Gallia*," a cantata based on "Lamentations"; 1875 returned to Paris, prod. "*Cinq Mars*" (Opéra Comique, 1877), "*Polyeucte*" (Gr. Opéra, 1878), and "*Le Tribut de Zamora*" (1881), none succ. The sacred trilogy "*La Rédemption*" (Birmingham, 1882) (music and French words), and "*Mors et Vita*" (Birmingham, 1885) (Latin text arranged by Gounod) are standard. He also c. "*Messe Solennelle à Ste. Cecile*"; masses; "*Angeli custodes*" (1882); "*Jeanne d'Arc*" (1887); a Stabat Mater with orch.; the oratorios "*Tobie*," "*Les Sept Paroles de Jésus*," "*Jésus sur le Lac de Tibériade*"; the cantatas "*A la Frontière*" (1870, Gr. Opéra), "*Le Vin des Gaulois*," and "*La Danse de l'Épée*," the French and English songs, etc. He left 2 operas, "*Maître Pierre*" (incomplete) and "*Georges Dandin*" (said to be the first comic opera set to prose text, cf. Bruneau). He wrote "*Méthode de cor à pistons*," essays, etc. Biog. by Jules Clarétie (Paris, 1875); Mme. Weldon (London, 1875); Paul Voss (Leipzig, 1895); "*Mémoires*" (Paris, 1895).

Gounod.

By Vernon Blackburn.

GOUNOD'S music belongs entirely to a world of its own. In a word, he made that world, and then he set his music in it. You would not say that it was first-rate by any means, and you would not have the heart to say that it was second-rate. But, just as the old writers conceived a condition after death in which man received neither reward nor punishment, a sort of midway house where the dross of the flesh had not been expunged and where the fire of the spirit had not entirely departed, so Gounod is a kind of mingled spirit in music. He is the idol of gold with the feet of clay. ¶Yet he had one note, one separate characteristic in his music which does certainly divide him from every other musician in the world. None has sounded as he has sounded the peculiar note of eroticism which is absolutely sexual. Instance it by one example (the song of *Marguérite* at the end of the second act of "*Faust*," when she throws open the window to give expression to her emotion) as a creation of sexualness which no other song in the world has probably possessed. I have heard it said that the performance of Gounod's masses in Paris used to be regarded by ladies of fashion and quality as something in the light of an orgy. For this was Gounod's dominant note, his dominant quality. ¶ He was not a master of melody, but he wrote quite beautiful melodies. He was not a master—and in each case I am using the word "master" in the superlative sense—of technique, but he had a mystic-second-rate mystic, but, all the same, mystic, quality in his work. He was not really dramatic; "*Philémon et Baucis*," "*Faust*," and *Roméo*," are there to prove so much; but he was charming in just not the great way. As a song-writer, though, he often achieved something like greatness. The much-hackneyed "*Quand tu chantes*," "*Nazareth*," but, above all, "*Le Juif Errant*," prove that in little flights of emotion, separate swingings into the sky, as it were, Gounod could do as well as anybody. But he was not a great master; he was a great contemporary, as I have said elsewhere, and his death was mourned by contemporaries. Whether future generations will rank him any higher than Emanuel Bach, time alone can prove. ¶ Gounod's personality can scarcely be said to have made any impression upon the world, and his influence died like a bright "exhalation of the evening." You can prove it to-day only in mediocre song-writers.

Gouvy (goo-vē), **Louis Théodore,** Goffontaine, Rhenish Prussia, 1819—Leipzig, 1898; pianist and composer.

Gow, (1) **Niel,** Strathband, 1727—Inver, Scotland, 1807; violinist and composer. (2) **Nathaniel,** 1766—1831; son of above, also violinist and composer. (3) **Donald,** brother of (1), was a 'cellist. And (4) **Niel,** Jr., 1795—1823, son of (2), was violinist and composer. (5) **George Coleman,** b. Ayer Junction, Mass., Nov. 27, 1860; studied with Blodgett, Pittsfield and Story (Worcester); graduate Brown Univ., 1884, and Newton Theol. Seminary, 1889; then teacher of harm. and pf. Smith College; studied with Büssler in Berlin; 1895 prof. of music Vassar Coll.; composer and writer.

Graan (grän), **Jean de,** Amsterdam, 1852—The Hague, 1874; violinist.

Graben-Hoffmann (grä'-bĕn hôf'-män), **Gustav** (rightly **Gustav Hoffmann**), Bnin, near Posen, March 7, 1820—Potsdam, May 21, 1900; singing teacher, writer and composer.

Grabert (grä'-bĕrt), **Martin,** b. Arnswalde, May 15, 1868; studied with Bargiel and Bellerman, Berlin, R. I., for church-music, 1891 winning Meyerbeer-stipend, 1894 Mendelssohn prize; lived in Berlin as organist, chor-dir. and composer of choruses, etc.

Grabu(t) (gră-bü), **Louis** (or **Lewis**), French operatic composer at the English court, 1666–90.

Grädener (grā'-dĕ-nĕr), (1) **K. G. P.,** Rostock, 1812—Hamburg, 1883; dir., conductor, writer, and dram. composer. (2) **Hermann** (**Th. Otto**), b. Kiel, May 8, 1844; son and pupil of above; later studied Vienna Cons.; 1873 teacher harmony Horak's Pf. Sch., later Vienna Cons.; from 1890 lecturer on harm. and cpt. Vienna Univ.; cond. Singakademie; c. Capriccietta and Sinfonietta for orch. (op. 14), etc.

Graew (grāv). Vide BACFART.

Graffigna (gräf-fēn'-yä), **Achille,** San Martino Dal l'Argine, Italy, 1816—Padua, 1896; conductor, teacher and dram. composer.

Gra'ham, Geo. F., Edinburgh, 1790—1867; composer and writer.

Grammann (gräm'-män), **Karl,** Lübeck, 1844—Dresden, 1897; dram. composer and writer.

Grandi (grän'-dē), **Ales. de,** Venice (?)—Bergamo, 1630; singer and composer.

Grandval (gräṅ-văl), Mme. **Marie Félicie Clémence de Reiset,** Vicomtesse **de,** b. Saint-Remy-des-Monts (Sarthe), France, Jan. 20, 1830; pupil of Flotow and Saint-Saëns (comp.); prod. the operas "*Piccolini*" (Op.-Com., 1868), "*Les Fiances des Rosa*" (Th.-Lyr., 1863), "*Atala*" (Paris, 1888), "*Mazeppa*" (Bordeaux, 1892) and others; won the Prix Rossini with oratorio "*La Fille de Jaïre*." "drame sacré," "*Sainte-Agnès*" in MS.; has prod. symph. works and songs; sometimes wrote under pen-names "**Tesier, Valgrand, Jasper, Banger,**" etc.

Gran'inger, Chas. Alb., b. Cincinnati, Jan. 2, 1861; pupil Coll. of Mus.; dir. several mus. societies; prof. in the College for Music.

Granjon (gräṅ-zhôṅ), **Robert,** music-printer, Paris, Lyons and Rome, 1582.

Gran'om, Louis C. A., English composer, 1751.

Graphäus (grä'-fĕ-oos), **Hieronymus,** d. May 7, 1556; music-printer Nürnberg from 1533.

Grassini (gräs-sē'-nē), **Josephina,** Varese, Lombardy, 1773 — Milan, 1850; Italian soprano of remarkable talent and beauty.

Gras (dorü-gräs), Mme. **Julia Aimée Dorus,** Valenciennes, 1807—retired, 1850; operatic singer Paris and London.

Grasse (grăs), **Edwin,** b. New York City, 1874 (?); blind violinist; pupil of Carl Hauser, N. Y.; at 13, of César Thomson, Brussels, then at the Cons., taking 1st prize; 1901 took "Prix de Capacité"; début Berlin, Feb. 22, 1902, with great succ.

Grasset (grăs-sā), **J. Jacques,** Paris, ca. 1767—1839; violinist, conductor, professor, etc.

Gratiani. Vide GRAZIANI.

Graumann (grow'-män), **Mathilde.** Vide MARCHESI.

Graun (grown), (1) **Aug. Fr.,** 1727–71, tenor, cantor. (2) **Jn. Gl.,** 1698—Berlin, 1771; bro. of above; violinist; pupil of Pisendel and Tartini; in service of Fredk. the Great and cond. of Royal band; c. 40 symphonies, etc. (3) **K. H.,** Wahrenbrück, Prussian Saxony, May 7, 1701—Berlin, Aug. 8, 1759; bro. of above; organist, singer, court-conductor, and composer.

Graupner (growp'-nĕr), **Chp.,** Kirchberg, Saxony, 1683 — Darmstadt, 1760; dram. composer.

Graziani (grä-tsē-ä'-nē), (1) (Padre) **Tommaso,** b. Bagnacavallo, Papal States; conductor and composer of 16th cent. (2) (or **Gratiani**) **Boniface,** Marino, Papal States, ca. 1606—Rome, 1664; cond. and composer. (3) **Ludovico,** Fermo, Italy, 1823—1885; tenor. (4) **Francesco,** Fermo, April 16, 1829—Fermo, June 30, 1901, bro. of above; barytone, sang in Italy, Paris, New York.

Grazzini (gräd-zē'-nē), **Reginaldo,** b. Florence, Oct. 15, 1848; studied R. Cons. with T. Mabellini; op.-cond. in Florence, later prof. of mus. theory and artistic dir. Liceo Benedetto Marcello, Venice; c. symphonies; a mass with orch., etc.

Great'orex, Thos., North Wingfield, Derby, Engl., 1758—Hampton, near London, 1831; organist, teacher, and composer (1789-93); then conductor.

Greco (grā'-kō) (or **Grec'co**), **Gaetano,** b. Naples, ca. 1680 (?); composer and teacher.

Greef (grāf), (1) **Wm.,** Kettwig-on-Ruhr, 1809—Mors, 1875; organist and singing teacher. (2) **Greef-Andriessen.** Vide STAHMER, A.

Green, Samuel, London, 1730—Isleworth, 1796; organ-builder.

Greene, (1) **Maurice,** London, 1696 (1695 ?)—1755; teacher and composer. (2) **(Harry) Plunket,** b. Old Connaught House, Co. Wicklow, Ireland, June 24, 1865; basso; studied with Hromada and Goetschius, Stuttgart, 1883–86, and 6 months with Vannuccini of Florence; later with J. B. Welch and Alf. Blume, London; début, Jan. 21, 1888, in "*Messiah*"; début in opera at Covent Garden, 1890; excels in recitals; has sung frequently in America.

Greet′ing, Thos., teacher of flageolet, London, latter half 17th cent.; taught Pepys.

Grefinger (or **Gräfinger**) (grā′-fĭng-ĕr), **Jn. W.,** Vienna, 16th cent. composer.

Gregh (grĕg), **Louis,** Paris music-publisher; 1894 prod. pantomime; vaudeville operettas, etc.

Gregoir (grŭg-wăr), (1) **Jacques Mathieu Joseph,** Antwerp, 1817—Brussels, 1876; teacher and dram. composer. (2) **Éd.,** Turnhout, near Antwerp, Nov. 7, 1822—Wyneghem, June 28, 1890; bro. and pupil of above; pianist, dram. composer and writer.

Gregoro′vitch, Charles, b. St. Petersburg, Oct. 25, 1867; violinist; pupil of Wieniawski, Dont and Joachim; 1896–97 toured Europe and America.

Greg′ory I. ("The Great"), Rome, 540–604; Pope from 590; reformer and reviser of Roman Catholic ritual. v. GREGORIAN and MODES (D.D.).

Grell, Ed. Aug., Berlin, 1800—Steglitz, near Berlin, 1886; organist, conductor, prof. and composer.

Grenié (grŭn-yā), **Gabriel Jos.,** Bordeaux, 1757—Paris, 1837; inv. of the *orgue expressif* (v. HARMONIUM, D. D.), which Érard improved.

Gresnich (grĕn-ĭsh), **Ant. Frédéric,** Liège, 1755—Paris, 1799; conductor and dram. composer.

Gréta (grā′-tä), **Jeanne** (née **Greta Hughes**), b. Lancaster, Mo.; coloratura soprano; studied with Gottschalk, Chicago, Agramonte, New York, Mme. La Grange, Critikos. and Dubulle, Paris; début St. James' Hall, London, 1897; toured England and Scotland with great success, when at a concert before the Princess of Teck she caught a severe cold, necessitating a long retirement; now singing again in New York; 1899, m. Herbert Witherspoon.

Grétry (grā-trwē), (1) **André Ernest Modeste,** Liège, Feb. 9, 1741—Montmorency, near Paris, Sept. 24, 1813; dram. composer; son of a violinist. Chorister at 6, but dismissed for incapacity at 11, then pupil of Leclerc and Renekin. R. failing to keep him to the strict course of cpt. Moreau later tried with equal failure; 1758 he prod. 6 symphonies at Liège; 1759 a mass for which the Canon du Harlez sent him to study in Rome, to which he walked; he studied cpt. and comp. with Casali and Martini for 5 years, but was again dismissed as impossible; a dramatic intermezzo, "*Le Vendemmiatrice*," was succ. 1765, but reading Monsigny's "*Rose et Colas*," he decided that his restless dramatic longings were best adapted for French opéra comique. He was a long time finding a fit librettist (Voltaire declining his invitation). He reached Paris slowly *via* Geneva, where he taught singing a year and prod. the succ. 1-act "*Isabelle et Gertrude*." In Paris after 2 years' hardships his "*Les Mariages Samnites*" was rehearsed, and though not prod., won him a patron in Count Creutz, the Swedish Minister, who secured him as libretto Marmontel's comedy "*Le Huron*." This was prod. (Op.-com., 1768) with a great succ., enjoyed also in extraordinary degree by an astounding series of works, mostly comic and mostly successful, the best of which are "*Lucile*," "*Le Tableau Parlant*" (1769), "*Les Deux Avares*," "*Zémire et Azor*" (1771), "*Le Magnifique*" (1773); "*La Rosière de Salency*" (1774); "*La Fausse Magie*" (1775), "*Le Jugement de Midas*" (in which he satirised the old French music and its rendition at the Académie), and "*L'Amant Jaloux*" (1778); the grand opera "*Andromaque*" (1780) (in which the chief rôle is accompanied by 3 flutes throughout); "*La Double Épreuve*" (or "*Colinette à la cour*") (1782); "*Théodore et Pauline*" (or "*L'Épreuve villageoise*"); and "*Richard Cœur de Lion*" (his best work, still played in Paris); the gr. opera "*La Caravane du Caïre*" (1785, performed 506 times; (libretto by the Comte de Provence, later Louis XVIII.); "*La Rosière Republicaine*" (1793); "*La Fête de la Raison*" (prod. 1794 during the Revolution); "*Lisbeth*"; "*Anacreon chez Polycrate*" (1797); c. 50 operas in all, remarkable for spontaneity, grace and fervour of melody, dramatic effect and general charm, but open to serious criticism as works of formal art. He was called "the Molière of music." Mozart and Beethoven wrote Variations on themes of his. Once launched, his progress was a triumph of honour of all kinds; in 1802 Napoleon made him Chevalier of the Legion of Honour with a pension of 4,000 francs. He bought Rousseau's former residence at Montmorency and retired there; wrote *Memoirs*, etc. He had several children, including the gifted Lucille (v. *infra*), all of whom he outlived. He left 6 unprod. operas and c. also 6 symphonies; 6 pf.-sonatas, 6 string-quartets, church-mus., etc. Biog. by his nephew, A. J. G. (1815); Grégoir (1883); Brunet (1884), etc. (2) **Lucille,** Paris, 1773–93; daughter of above, who instrumented her opera "*Le Mariage d'Antonio*," written and prod. at the Op.-Com., with succ. when she was only 13; the next year her opera "*Toinette et Louis*" was not a success; she married unhappily and died at 20.

Greulich (groi'-lĭkh), (1) **K. W.,** Kunzendorf, Silesia, 1796—1837; teacher and composer. (2) **Ad.,** Posen, 1819—Moscow, 1868; teacher and composer. (3) **Ad.,** Schmiedeberg, Silesia, 1836—Breslau, 1890; conductor, bass., organist and composer.

Grieg (grēg), **Eduard Hagerup,** b. Bergen, June 15, 1843; pupil of his mother, a pianist; at 15 entered Leipzig Cons., pupil of Hauptmann and Richter (harm. and cpt.); Rietz and Reinecke (comp.); Wenzel and Moscheles (pf.); then with Gade, Copenhagen. With the young Norwegian composer Rikard Nordraak, he conspired, as he said, "Against the effeminate Mendelssohnian-Gade Scandinavianism, turning with enthusiasm into the new, well-defined path along which the Northern School is now travelling." 1867 Grieg founded a Musical Union in Christiania and was cond. till 1880; 1865 visited Italy, again in 1870, meeting Liszt in Rome. 1879 he performed his pf.-concerto at the Gewandhaus, Leipzig. Since 1880 lives chiefly in Bergen; lately cond. the Christiania Phil.; 1888 played his concerto and cond. his 2 melodies for string-orch. at London Phil. 1894 Mus. Doc. Cantab. C. concert-overture "*In Autumn*"; op. 20, "*Vor der Klosterpforte*," for solo, female voices and orch.; "*Landerkennung*" for male chorus with orch.; "*Der Einsame*" for barytone, string orch. and 2 horns; op. 35, "Norwegische Tänze," for orch.; op. 40, "*Aus Holzberg's Zeit*," suite for string orch.; "*Bergliot*," melodrama with orch.; "*Peer Gynt*," suites 1 and 2 for orch.; op. 50, "*Olav Trygvason*," for solo, chorus, and orch.; "*Sigurd Jorsalfar*" for orch., etc.; op. 22, 2 songs for male voices and orch.; various pcs. for string orch., string-quartet in G min.; pf.-concerto; pf.-sonatas, 3 vln.-sonatas, a 'cello-sonata, also for pf.-"*Poetische Tonbilder*," Romanzen and Balladen; several sets of "*Lyrische Stücke*," "*Symphonische Stücke*" (4 hands), "*Norwegische*

Volkslieder und Tänze," "*Bilder aüs dem Volksleben,*" *Peer Gynt* suite No. 1 (4 hands), and many songs, incl. song-cycle to Garborg's "*Haugtussa.*" Biog. by Ernest Closson (Fischbacher, Paris, 1892).

Eduard Grieg.

By Henry T. Finck.

WHEN Hans von Bülow called Grieg the Norwegian Chopin he doubtless had in mind the melodic fertility, the harmonic originality and boldness, the eloquence of style, and the almost exclusive devotion to the shorter forms of composition, which these two masters have in common. There is another point of resemblance. For a long time musicians believed that the striking peculiarities of Chopin's music were due to the influence on him of the Polish folk-music, whereas, in truth, they are only the product of his own genius. The same must be said of Grieg with reference to the Norwegian folk-songs, which are generally supposed to have been the sources of his inspiration. It is only necessary to study these folk-songs of Norway to see how utterly erroneous this idea is. He caught their spirit—half melancholy, half wild—but his melodies and harmonies are his own, and they are more beautiful than any folk-music. ¶ As a youth he came under the influence of Schubert, Schumann, Chopin, and Wagner, but in his songs (beginning with the third Grieg Album in the Peters edition) he is all Grieg, and the same is true of his pianoforte and other instrumental pieces. Apart from a concerto for the pianoforte, three sonatas for piano and violin, one for piano and 'cello, a few choruses, an overture and a few orchestral suites (among which the two *Peer Gynt* are best known), he has written only songs (120 up to date), and a large number of short pianoforte pieces. Half a dozen of his songs have been arranged with pianoforte accompaniments. ¶ As a harmonist Grieg is even bolder than Wagner and Liszt; he has spoken the last word in modulation. His best productions are still far too little known. His music has influenced nearly all the younger Scandinavian composers, and not a few others, who sometimes help themselves to his ideas, in the innocent belief that they are simply copying Norwegian folk-melodies. A kindred spirit to Grieg is the most original of American composers, Edward MacDowell.

Griepenkerl (grē-pĕnk-ĕrl), (1) **F. K.**, Peine, Brunswick, 1782—Brunswick, 1849; Prof. (2) **W. Rob.**, Holwyl, 1810—Brunswick, 1868; son of above; teacher and writer.

Griesbach (grēs'-bäkh), (1) **John Hy.**, Windsor, 1798—London, 1875; son of the 'cellist. (2) **J. C. G.**, pianist, 'cellist, dir. and writer.

Griesinger (grē'-zĭng-ĕr), **G. Aug.**, d. Leipzig, 1828; writer.

Griffin, (1) **Thos.**, English organ-builder 18th cent. (2) **George Eugene,** 1781—London, 1863; Engl. pianist and composer.

Grill, (1) **F.,** d. Odenburg, Hungary, ca. 1795; composer, etc. (2) **Leo,** b. Pesth, Feb. 24, 1846; pupil of F. Lachner; since 1871 teacher of choral singing and theory Leipzig Cons.; c. overture "*Hilarodia,*" 1892.

Grillet (grē-yā), **Laurent,** b. Sancoins, Cher, France, May 22, 1851; pupil of A. Martin ('cello), E. Mangin (harm.), and Ratez (cpt. and fugue); cond. various theatres; 1886 Nouveau-Cirque, Paris; writer; c. comic opera "*Graciosa*" (Paris 1892), ballets, etc.

Grimm, (1) **Fr. Melchior,** Baron **von,** Ratisbon, 1723—Gotha, 1807; one of the advocates and controversialists for the Ital. *opera buffa.* (2) **Karl,** Hildburghausen, 1819—Freiburg, Silesia, 1888; 'cellist and composer. (3) **K. Konst.,** lived in Berlin, 1820—1882; harpist. (4) **Julius Otto,** b. Pernau, Livonia, March 6, 1827; pianist; pupil of Leipzig Cons.; founded vocal society at Göttingen, then R. Mus. Dir. Munster Academy and cond.; c. a symphony, 2 suites in canon-form, etc.

Grim'mer, Chr. Fr., Mulda, Saxony, 1800—1850; composer.

Grisar (grē-zăr), **Albert,** Antwerp, Dec. 26, 1808—Asnières, near Paris, June 15, 1869; prolific dram. composer; biog. by Pougin, Paris.

Grisart (grē-zăr), **Chas. J. Bapt.,** prod. light operas in minor theatres, the last "*Le Petit Bois*" (1893) and "*Voilà le Roi*" (1894).

Grisi (grē'-zē), (1) **Giuditta,** Milan, July 28, 1805—near Cremona, May 1, 1840; famous mezzo-soprano; pupil of Milan Cons.; m. Count Barni, 1834. (2) **Giulia,** Milan, July 28, 1811—Berlin, Nov. 29, 1869; sister and pupil of above; famous dramatic soprano; pupil of Giacomelli, Pasta and Marliani; m. Count Melcy, later m. Mario.

Gritzinger (grĭts'-ĭng-ĕr), **Léon,** b. Bojan, Austria, Sept. 20, 1856; tenor; studied in Vienna and sang 10 years at the opera house there; then in various cities, 1900 Brunswick court-theatre.

Groninger (grō'-nĭng-ĕr), **S. van,** b. Deventer, Holland, June 23, 1851; pupil of Raif and Kiel, Berlin; pianist; teacher in Zwolle, The Hague; now at Leyden; composer.

Grosheim (grōs'-hīm), **G. Chr.,** Cassel, 1764—1847; dram. composer.

Grosjean (grō-zhäṅ), (1) **J. Romary,** Rochesson, Vosges, France, 1815—St. Dié, 1888; org. composer and writer. (2) **Ernest,** b. Vagney, Dec. 18, 1844; nephew of above; organist at Verdun.

Gross (grôs), **Jn. Benj.,** Elbing, West Prussia, 1809—St. Petersburg, 1848; 'cellist and composer.

Gros'si (grôs'-sē), (1) **G. F.** Vide SIFACE. (2) **Carlotta** (rightly **Charlotte Grossmuck**), b. Vienna, Dec. 23, 1849; coloratura singer; studied in the Cons. there; 1869–78 at the Berlin Opera.

Gross'man, Louis, b. Kalisz, Poland, 1835; c. overtures "*Lear*" and "*Marie,*" and succ. operas "*Fisherman of Palermo*" (Warsaw, 1866) and "*Woyewoda's Ghat*" (1872).

Grove, Sir **George,** Clapham, Surrey, Aug. 13, 1820—London, May 28, 1900; civil engineer; Sec. to the Society of Arts; 1852, Sec., and 1873 a member of the Board of Directors, Crystal Palace; edited *Macmillan's Magazine;* later dir. of the Royal Coll. of Mus.; 1883, knighted; 1875 D.C.L. Univ. of Durham; 1885 LL.D., Glasgow; wrote important book "*Beethoven and His Nine Symphonies*" (1896), etc., and was the editor-in-chief 1879–89 of the musical dictionary known by his name.

Grua (groo'-ä), (1) **C. L. P.,** court-conductor at Mannheim and composer, 1700—1755. (2) **Paul,** Mannheim, 1754—Munich, 1833; son of above; conductor and dram. composer.

Gruber (groo′-bĕr), **Jn. Sigismund,** Nürnberg, 1759—1805; lawyer and writer.

Gruenberg (grün′-bĕrkh), **Eugene,** b. Lemberg, Galicia, Oct. 30, 1854; violinist; pupil at Vienna Cons.; for 10 years member Leipzig Gewandhaus Orch.; then (till 1898) Boston Symph. Orch.; for 3 years vln.-teacher at the Boston Cons.; later at the N. Engl. Cons.; pub. "Theory of Violin Playing"; studies, essays, etc.; c. a symphony (performed at the Gewandhaus), etc.

Grün (grün), **Friederike,** b. Mannheim, June 14, 1836; soprano, at first in the opera-chorus, then sang solo parts at Frankfort, later (1863) at Cassel and 1866–69 Berlin; 1869 m. Russian Baron von Sadler; studied with Lamperti at Milan and continued to sing with success.

Grünberg (grün′-bĕrkh), (1) **Paul Emil Max,** b. Berlin, Dec. 5, 1852; violinist; leader at Sondershausen, later at Prague; now teacher in Berlin. (2) Vide GRUENBERG.

Grünberger (grün′-bĕrkh-ĕr), **Ludwig,** Prague, 1839—1896; pianist and composer.

Grund (groont), **Fr. Wm.,** Hamburg, 1791—1874; conductor and dram. composer.

Grünfeld (grün′-fĕlt), (1) **Alfred,** b. Prague, July 4, 1852; pianist and composer; pupil of Hoger and Krejci, later at Kullak's Academy, Berlin; 1873, chamber-virtuoso, Vienna; toured Europe and the U. S. (2) **Heinrich,** b. Prague, April 21, 1855; bro. of above; 'cellist; pupil of Prague Cons.; 1876, teacher in Kullak's Academy; 1886 'cellist to the Emperor.

Grüning (grü′-nĭngk), **Wilhelm,** b. Berlin, Nov. 2, 1858; tenor, studied Stern Cons.; sang in various theatres; toured America; then 1889–97 at Bayreuth as Parsifal, Siegfried, etc.; 1900 Berlin court-opera.

Grus (grüs), **Léon,** 1835—Paris, July, 1902. Publisher; also c. under name **"Elsen."**

Grützmacher (grüts′-mäkh-ĕr), (1) **Fr. Wm. L.,** b. Dessau, March 1, 1832; eminent 'cellist; son and pupil of a chamber-musician at Dessau; later studied with Drechsler ('cello) and Schneider (theory); at 16 joined a small Leipzig orch.; was "discovered" by David, and at 17 made 1st 'cello, Gewandhaus orch. and teacher at the Cons.; 1869 Dresden, later Cologne; 1902 Philadelphia; c. concerto for 'cello, orch.- and chamber-music, pf.-pcs., songs, etc. (2) **Ld.,** b. Dessau, Sept. 4, 1835; bro. and pupil of above; studied with Drechsler ('cello) and Schneider (theory); played in the Gewandhaus orch., Leipzig; then 1st 'cello Schwerin court-orch.; 1876 chamber virtuoso at Weimar. (3) **Friedrich,** son and pupil of (2); 1st 'cello Sondershausen court-orch., then Pesth (1890); 1892–94 prof. at the Cons., Pesth; 1894 in the Gürzenich Orch. and teacher at the Cons., Cologne.

Guadagni (goo-ä-dän′-yē), (1) **Gaetano,** Lodi, 1725 (?)—1785 (97 ?); male contralto (later a soprano) of 18th cent.; Gluck wrote "*Telemaco*" for him. (2)——; sister of above; sang in London; m. F. Alessandri.

Guadagnini (goo-ä-dän-yē′-nē), family of vln.-makers of the Cremona school. (1) **Lorenzo** and (2) **John Baptiste,** worked 1690–1740. (3) **J. B.,** the younger (son of Lorenzo), also made excellent violins.

Guarducci (goo-är-doot′-chē), Montefiascone, ca. 1720 (?); Italian singer in London, 1766–71.

Guarneri (goo-är-nā′-rē) (Latinised **Guarne′rius**), family of famous vln.-makers at Cremona. (1) **Pietro Andrea,** b. ca. 1630; worked 1650–95; pupil of N. Amati; his label *Andreas Guarnerius Cremonæ sub titolo Santæ Theresiæ* 16—. (2) **Giuseppe,** b. 1660; son of above; worked 1690–1730; his label *Joseph Guarnerius filius Andreas fecit Cremonæ sub titolo St. Theresiæ* 16—. (3) **P.,** b. ca. 1670; son of (1); worked 1690–1700.

(4) **P.,** son of (2); worked 1725–40. (5) **Giuseppe Antonio** (known as **Guarneri del Gesù,** i.e., "the Jesus," from the "I H S" on his labels), June 8, 1683—ca. 1745; the best of the family, nephew of (1); his label, *Joseph Guarnerius Andreæ Nepos Cremonæ* 17—, I H S.

Gudehus (goo'-dĕ-hoos), **H.,** b. Altenhagen, Hanover, March 30, 1845; tenor, son of a village schoolmaster; pupil of Frau Schnorr von Karolsfeld at Brunswick; 1870–73 engaged for the court opera, Berlin; 1872, studied with Louise Ress, Dresden; reappeared 1875; 1880–90 at Dresden ct.-opera, creating "Parsifal" at Bayreuth, 1882; in New York 1890–91, later at Berlin ct.-opera.

Guénin (gā-năṅ), **Marie Alex.,** Maubeuge (Nord), France, 1744—Paris, 1819; violinist and composer.

Guercia (goo-ār-chē'-ä), **Alphonso,** b. Naples, Nov. 13, 1831; pupil of Mercadante; dram. barytone for a time; since 1859 vocal teacher, Naples; c. succ. opera "*Rita*" (Naples, 1875), etc.

Guérin (gā-răṅ), **Emmanuel,** b. Versailles, 1779; 'cellist.

Guerrero (gĕr-rā'-rō), **Francisco,** Sevilla, Spain, 1528—1599; conductor, singer and composer.

Guest, (1) **Ralph,** Basely, Shropshire, 1742—1830; organist and composer. (2) **George,** Bury St. Edmunds, 1771—Wisbeach, 1831; organist and composer.

Gueymard (gĕ'-măr), (1) **Louis,** Chapponay (Isère), France, 1822—Corbeil, near Paris, 1880; tenor, 1848–68 at the Gr. Opéra. (2) **Pauline** (née **Lauters**), b. Brussels, Dec. 1, 1834; wife of above; mezzo-soprano; pupil of the Cons.; début 1855, Th. Lyrique, Paris; later at Gr. Opéra.

Guglielmi (gool-yĕl'-mē), (1) **Pietro,** cond. to Duke of Modena. His son (2) **P.,** Massa di Carrara, Italy, 1727 (1720 ?)—Rome, Nov. 19, 1804; conductor, teacher and composer of over 200 operas. (Perhaps the (3) **Signora G.** who sang in London 1770–72 was the wife he treated so shamefully.) Rival of Passiello and Cimarosa; 1793 cond. at the Vatican, composed only church-music. (4) **Pietro Carlo** (called **Guglielmini**), Naples, ca. 1763—Massa di Carrara, 1827; son of above; dram. composer, teacher and conductor.

Guicciardi (goo-ēt-chär'-dē), **Giulietta** (or **Julie**), Countess (or Gräfin), Nov. 24, 1784—March 22, 1855; pianist; pupil of Beethoven and his enamoured *inamorata;* a Viennese woman, m. Count Gallenberg, 1803.

Gui de Châlis (gē dŭ shäl-ēs) (**Guido**), end of the 12th cent.; writer.

Guidetti (goo-ē-dĕt'-tē), **Giov.,** Bologna, 1532—Rome, 1592; pupil and assistant of Palestrina; conductor and composer.

Guido d'Arezzo (goo-ē'-dō där-rĕd'-zō) (Latinised **Aretinus**), Arezzo, Italy, ca. 995—Avellano (?), May 17 (?), 1050 (?); eminent revolutionist in music; a Benedictine monk at Pomposo, near Ferrara, later perhaps at Arezzo; his abilities as a singing-teacher and musician led Pope John XIX. to summon him to Rome; he was later probably a Prior at Avellano; though he is being stripped of many of his early honours, it seems true that he introd. the 4-line staff, and ledger-lines and Solmisation (v. ARETINIAN; GAMUT and SOLMISATION, D. D.).

Guido de Châlis. Vide GUI DE CHALIS.

Guignon (gēn-yôṅ), **J. P.,** Turin, 1702—Versailles, 1775; violinist and composer.

Guilmant (gēl-mäṅ), (1) **Alex. Félix,** b. Boulogne, March 12, 1837; son and pupil of the org. (2) **Jean Baptiste G.** (Boulogne, 1793—1800); later pupil of Lemmens and G. Carulli (harm.); at 12 substituted for his father at the church of St. Nicolas; at 16 organist at St. Joseph; at 18 prod. a solemn mass; at 20 choirm. at St. Nicholas, teacher in Boulogne

Cons. and cond. of a mus. soc.; 1871 organist of Ste. Trinité; 1893 chev. of Legion of Honour; 1896 org.-prof., Paris Cons.; 1893, 1897–98 toured Europe and U. S. with much succ.; 1901 resigned from Ste. Trinité; c. symphony for organ and orch.; "lyric scene" "*Belsazar*" for soli, chorus and orch.; "*Christus Vincit*," hymn for chorus, orch., harps and org.; 4 org. sonatas, etc.

Guindani (goo-ēn-dä′-nē), **Ed.**, Cremona, 1854—1897; dram. composer.

Guiraud (gē-rō), (1) **Ernest,** New Orleans, June 23, 1837—Paris, May 6, 1892; son of (2) **Jean Baptiste G.** (Prix de Rome, Paris Cons., 1827), at 12 in Paris; at 15 prod. opera "*Le roi David*" at New Orleans; studied Paris Cons., and took Grand prix de Rome; later prof. of accompaniment Paris Cons. and dram. composer.

Gulbranson (gool′-brän-zōn), **Ellen,** b. Stockholm; notable soprano; studied with Marchesi, sang in concert; 1889 entered opera, singing Brünhilde, 1899 Kundry at Bayreuth and other rôles in other cities; lives on her estate near Christiania.

Gumbert (goom′-bĕrt), **Fd.,** Berlin, 1818—1896; tenor and barytone; also critic and dram. composer.

Gumpeltzhaimer (goom′-pĕlts-hī-mĕr), **Adam,** Trostberg, Bavaria, 1559—Augsburg, 1625; composer and theorist.

Gumpert (goom′-pĕrt), **Fr. Ad.,** b. Lichtenau, Thuringia, April 27, 1841; pupil of Hammann; from 1864 1st horn Gewandhaus Orch., Leipzig; writer and composer.

Gumprecht (goom′-prĕkht), **Otto,** b. Erfurt, April 4, 1823; studied law, Dr. jur.; 1849 critic and writer.

Gungl (or **Gung'l**) (goong′-l), (1) **Joseph,** Zsámbék, Hungary, Dec. 1, 1810—Weimar, Jan. 31, 1889; oboist, bandmaster and composer of pop. dance-music. (2) **Virginia,** daughter of above; opera-singer; début ct.-opera, Berlin, 1871; later at Frankfort. (3) **Jn.,** Zsámbék, 1828—Pecs, Hungary, 1883; nephew of (1); composer.

Gunn, (1) **Barnabas,** d. 1743; Engl. organist. (2) **Barnaby,** 1730–53, organist. (3) **John,** Edinburgh (?), 1765 (?)— ca. 1824; Chelsea Hospital, 1730–53; 'cello-teacher and writer.

Günther (gün′-tĕr), (1) **Hermann,** Leipzig, 1834–71; a physician; c. opera under name "F. Hesther." (2) **Otto,** Leipzig, 1822—1897; bro. of above; dir. (3) **Günther-Bachmann, Karoline,** Düsseldorf, 1816—Leipzig, 1874; singer.

Gunz (goonts), **G.,** Gaunersdorf, Lower Austria, 1831—Frankfort, 1894; tenor.

Gura (goo′-rä), (1) **Eugen,** b. Pressern, n. Saatz, Bohemia, Nov. 8, 1842; barytone; pupil of Polytechnic and the Akademie, Vienna; then Munich Cons., début 1865, Munich, 1867–70 Breslau; 1870–76 Leipzig with great succ.; 1876–83 Hamburg, Munich, 1883–95. His son (2) **Hermann** is a barytone.

Gurlitt (goor′-lĭt), **Cornelius,** Altona, near Hamburg, Feb. 10, 1820—Berlin, 1901; pupil of the elder Reinecke and Weyse; army mus. dir. in the Schleswig-Holstein campaign; prof. Hamburg Cons.; 1874 Royal Mus. Dir.; c. 3 operas, incl. "*Die römische Mauer*" (Altona, 1860), etc.

Gürrlich (gür′-lĭkh), **Jos. Augustin,** Munsterberg, Silesia, 1761—Berlin, 1817; organist, bass, court-conductor and dram. composer.

Gusikow (goo′-zĭ-kôf), **Michael Jos.,** Sklow, in Poland, Sept. 1806—Aix-la-Chapelle, Oct., 1837; remarkable virtuoso on the xylophone.

Gutmann (goot′-män), **Ad.,** Heidelberg, 1819—Spezia, 1882; composer.

Gyrowetz (gē′-rō-vĕts), **Adalbert,** Budweis, Bohemia, Feb. 19, 1763—Vienna, March 19, 1850; son and pupil of a choirm.; c. symphonies, operettas, etc.; court-conductor.

H

Habeneck (äb'-ĕ-nĕk), **François Ant.**, Mézières (Ardennes), France, June 1 (Jan. 25 ?), 1781—Paris, Feb. 8, 1849; son and pupil of a German musician; studied Paris Cons.; later cond. of its concerts and vln.-prof.; introd. Beethoven's symphonies to the French public; composer.

Haberbier (hä'-bĕr-bēr), **Ernst**, Königsberg, Oct. 5, 1813—Bergen, Norway, March 12, 1869; son and pupil of an organist; court-pianist at St. Petersburg; later toured with great success; composer.

Haberl (hä'-bĕrl), **Fz. X.**, b. Oberellenbach, Lower Bavaria, April 12, 1840; took orders 1862; 1862–67 cath. cond. and mus. dir. Passau Seminary; 1867–70 organist, Rome; 1871–82 cath.-cond. at Ratisbon; 1875 founded famous sch. for church-music; edited Palestrina's works, etc.; 1889, Dr. Theol. *h. c.*, Univ. of Würzburg; 1883, Pope Leo XIII. intrusted him with the cataloguing of the invaluable archives of the Sistine Chapel, of which he published a notable bibliography and thematic catalogue; his pub. works are of the greatest importance in the history of church-music.

Habermann (hä'-bĕr-män), **Fz. Jn.**, Königswarth, Bohemia, 1706—Eger, 1783; conductor, teacher and composer.

Habert (hä'-bĕrt), **Jns. Evangelista**, Oberplan, Bohemia, 1833—Gmunden, 1896; editor and collector.

Hackel (hä'-kĕl), **Anton**, Vienna, 1779—1846; composer.

Hackh (häk), **Otto (Chp.)**, b. Stuttgart, Sept. 30, 1852; pupil of Stuttgart Cons. and of A. de Kontski (pf.), at New York; 1872–75 teacher at the Cons.; 1877–78 toured; 1878 teacher in London; in 1880–89 Gr. Cons., New York; later private teacher and composer.

Had'ley, Henry K., b. Somerville, Mass., U. S. A., 1871; notable composer, son and pupil of a music-teacher; also studied with Chadwick, Heindl and Allen, Boston; 1894–96 at Vienna with Mandyczewski; 1896 in charge of music St. Paul's school, Garden City, N. Y.; c. 2 symphonies "*Youth and Life*" (prod. by Seidl, 1897), and "*The Seasons*," a ballet, suite, cantata; 2 comic operas, etc.

Had'ow, Wm. H., b. Ebrington, Gloucestershire, Dec. 27, 1859; composer, lecturer and writer of "*Studies in Modern Music*," etc.

Hadria'nus. Vide ADRIANSEN.

Häffner (hĕf'-nĕr), **Jn. Chr. Fr.**, Oberschönau, near Suhl, 1759—Upsala, Sweden, 1833; organist, court-conductor, dram. composer and collector.

Hagemann (hä'-gĕ-män), (1) **François Wil'em**, b. Zutphen, Holland, Sept. 10, 1827; 1846 royal organist Appeldoorn; 1848 cond. at Nijkerk, studied 1852 Brussels Cons.; organist and composer at Batavia. (2) **Maurits Leonard**, b. Zutphen, Sept. 23, 1829; bro. of above; violinist and pianist; pupil of Brussels Cons.; 1865–75 dir. Cons., Batavia; 1875 founder and dir. of a Cons., Leuwarden; c. oratorio "*Daniel*," etc.

Hagen (hä'-gĕn), (1) **Fr. H. von der**, Schmiedeberg, Ukraine, 1780—Berlin, 1856; prof. and writer. (2) **Jn. Bapt.**, Mayence, 1818—Wiesbaden, 1870; conductor and composer. (3) **Ad.**, b. Bremen, Sept. 4, 1851; son of above; violinist; 1879–82 cond. Hamburg Th.; 1883, court cond. Dresden, and 1884 manager of the Cons.; c. comic opera "*Zwei Komponisten*," Hamburg, 1882, etc. (4) **Theodor**, Hamburg, 1823—New York, 1871; teacher, critic and composer.

Hager, Jns. Vide HASSLINGER-HASSINGEN.

Hague (hāg), (1) **Chas.**, Tadcaster, 1769—Cambridge, 1821; prof. and composer. (2) **Harriet**, 1793—1816; daughter of above; pianist and composer.

Hahn (hän), (1) **Bd.,** Leubus, Silesia, 1780—Breslau, 1852; cath.-conductor and writer. (2) **Albert,** Thorn, West Prussia, 1828—Lindenau, near Leipzig, 1830; teacher. (3) **Reynaldo,** b. Caracas, Venezuela, Aug. 9, 1874; pupil of Massenet, Paris Cons.; lives in Paris; c. 3-act "idylle polynésienne" "*L'Ile du Rêve*" (Paris, Op.-com., 1898); opera, "*La Carmelite*" (MS.); songs of remarkable beauty and originality, etc.

Hähnel (hā'-nĕl). Vide GALLUS, J.

Haigh, Thos., b. 1769; Engl. violinist, pianist and composer.

Haines, Napoleon J., London, 1824—New York, 1900; founder of Haines Bros. Piano Mfrs., N. Y.

Hainl (ăñl), **Georges François,** Issoire, Puy-de-Dôme, 1807—Paris, 1873; 'cellist; conductor, writer and composer.

Haizinger (hī'-tsĭng-ĕr), **Anton,** Wilfersdorf, Lichtenstein, 1796—Vienna, 1869; tenor.

Hale (1), **Philip,** b. Norwich, Vt., March 5, 1854; notable American critic and essayist; as a boy, organist Unit. Ch., Northampton, Mass.; 1876 grad. Yale Univ.; 1880 admitted to the Albany bar; pupil of D. Buck, 1876; 1882–87 studied organ and comp. with Haupt, Faiszt, Rheinberger and Guilmant, Urban, Bargiel, Raif and Scholz; 1879–82 organist St. Peter's, Albany; 1887–89 St. John's, Troy; since 1889 of First Religious Soc., Roxbury, Mass.; 1887–89 also cond. of Schubert Club at Albany; 1889–91 critic successively of the Boston *Home Journal*, *Post*; 1891, *Journal*; 1897–1901 edited *Mus. Record*; 1901, Ed. *Musical World*; lecturer on mus. subjects; 1884 m. at Berlin (2) **Irene Baumgras,** b. Syracuse, N. Y., U. S. A.; pupil Cincinnati Coll. of Mus.; taking gold medal 1881; then studied with Moszkowski and Raif, Berlin; ruined her health by overwork; lives in Boston; c. songs and pf.-pcs. under pen-name "**Victor René.**"

Hâle (or **Halle**). Vide ADAM DE LA HALE.

Halévy (ă-lā-vē), **Jac. Franç. Fromental Élie,** Paris, May 27, 1799—of consumption, Nice, March 17, 1862; of Jewish parentage; pupil of Cazot, Lambert (pf.), and Berton (harm.), Cherubini (cpt.); Paris Cons. winning 2nd harmony prize; 1816 and 1817, 2nd Prix de Rome; 1819 won Prix de Rome; 1827 prof. of harmony and accomp. at the Cons.; 1833 prof. of cpt. and fugue; 1829 prod. 2 succ. operas; 1830 succ. ballet "*Manon Lescaut*"; 1830–46 *chef de chant* at the Opera; 1832 he completed Herold's "*Ludovic*" with succ.; 1835 he wrote and prod. 2 great successes, his master-piece "*La Juive*" (Gr. Opéra) and a comic opera "*L'Éclair*"; Chevalier of the Legion of Honour; 1836 member of the Académie; 1854, secretary for life. In 1836 Meyerbeer appeared, and in efforts to rival his prestige **H.** wrote too much with inferior librettos, among his works being (1841) "*La Reine de Chypre.*" He collaborated with Adam, Auber and Carafe in 4 operas; he left 2 unfinished operas, "*Vanina d'Ornano*" (completed by Bizet) and "*Le Déluge.*" Biogr. by his brother Léon (1862), etc.

Halir (hä'-lĕr), (1) **Karl,** b. Hohenelbe, Bohemia, Feb. 1, 1859; violinist; pupil of Bennewitz, Prague Cons. and Joachim in Berlin; 1884 leader of the ct.-orch., Weimar; 1896 toured the U. S. His wife (2) **Theresa** (*née* **Zerbst**), b. Berlin, Nov. 6, 1859, and m. in 1888; soprano; pupil of Otto Eichberg.

Hall, (1) **Henry,** Windsor, ca. 1655—1707; organist and composer. (2) **Henry, Jr.,** d. 1763; son of above; organist and composer. (3) **Wm.,** 17th cent. violinist and composer. (4) **Chas. King,** London, 1845 (?)—Sept. 1, 1895; organist, dram. composer. (5) **Glen,** b. Chicago (?), 1876; tenor; pupil of Henschel, etc.

Halle (ăl). Vide ADAM DE LA H.

Halle (häl'-lĕ), **Jn. Samuel,** Bartenstein, Prussia, 1730 — 1810; prof. and writer.

Hallé (ăl-lā), Sir **Charles** (rightly **Karl Halle**), Hagen, Westphalia, April 11, 1819—Manchester, Oct. 25, 1895; pianist and conductor, Paris, 1836-48; later pop. cond. at Manchester and dir. of "Gentlemen's Concerts" there; also closely connected with London Popular Concerts; 1888 m. Mme. Neruda (q. v.).

Hallen (häl'-lĕn), **Anders,** b. Gotenburg, Dec. 22, 1846; pupil of Reinecke, Rheinberger, and Rietz; cond. of the Mus. Union, Gotenburg; 1892 cond. Royal Opera, Stockholm; c. 3 operas, "*Harald der Viking*" (Leipzig, 1881; Stockholm, 1883); v. succ. "*Hexfallen*" ("*Der Hexenfang*") (Stockholm, 1896); "*Waldemar*" (Stockholm, 1899); 2 Swedish Rhapsodies; ballad cycles with orch.; symphonic poem "*Ein Sommermärchen*"; romance for vln. with orch.; German and Swedish songs, etc.

Haller (häl'-lĕr), **Michael,** b. Neusaat (Upper Palatinate), Jan. 13, 1840; 1864 took orders; studied with Schrems; 1866 cond. "Realinstitut"; teacher of vocal comp. and cpt. at the Sch. of Church-music; writer and composer; completed the lost 3rd-choir parts of six 12-part comps. of Palestrina's.

Hallström (häl'-străm), **Ivar,** Stockholm, June 5, 1826—1901; dram. composer; librarian to the Crown Prince, now King of Sweden; 1861 dir. of Sch. of Music. His first opera failed—having 20 numbers in minor keys; his 2d also; but others were succ., incl. "*Nyaga*" (1885; book by "Carmen Sylva").

Halm (hälm), **Anton,** Altenmarkt, Styria, 1789—Vienna, 1872; pianist and composer.

Hambourg (häm'-boorg), **Mark,** b. Gogutschar-Noronez, Russia, June 1, 1879; notable piano-virtuoso; studied with his father (now a teacher in London), and with Leschetizky; has toured widely with brilliant success; 1900, America; lives in London.

Ham'boys. Vide HANBOYS.

Hamel (ä-mĕl), (1) **M. P.,** Auneuil (Oise), France, 1786—Beauvais, after 1870; amateur expert in organ-building; writer. (2) **Eduard,** b. Hamburg, 1811; violinist and pianist; Grand Opéra orch., Paris; from 1846 at Hamburg as teacher and composer. (3) **Margarethe.** Vide SCHICK.

Ham'erik, Asger, b. Copenhagen, April 8, 1843; pupil of Gade, Matthison-Hansen and Haberbier; 1862 of von Bülow; c. two operas; 1870 at Milan prod. an Ital. opera "*La Vendetta*"; 1871 dir. of the Cons. of the Peabody Institute and of the Peabody symphony concerts, Baltimore, Md.; 1890 knighted by the King of Denmark; c. 1866 a festival cantata to commemorate the new Swedish constitution, "*Der Wanderer*" (1872); 1883 "*Oper ohne Worte*"; a choral work "*Christliche Trilogie*" (a pendant to a "*Trilogie judaique*" brought out in Paris); 5 symphonies, etc.

Ham'erton, Wm. H., b. Nottingham, 1795; singing-teacher and composer.

Ham'ilton, Jas. Alex., London, 1785—1845; writer.

Hamma (häm'-mä), (1) **Benj.,** b. Friedingen, Würtemberg, Oct. 10, 1831; studied with Lindpaintner (comp.) at Stuttgart; then at Paris and Rome; till 1870 cond. and teacher at Königsberg; now dir. sch. of mus. at Stuttgart; dram. composer. (2) **Fz. X.,** b. Wehingen, Würtemberg, Dec. 3, 1835; bro. of above; organist at Basel; then at Oberstadion; now teacher at Metz; composer.

Hammerschmidt (häm'-mĕr-shmĭt), **Ands.,** Brüx, Bohemia, 1611—Zittau, Oct. 29, 1675; organist, 1639, at Zittau; c. important and original concertos, motets, madrigals, etc.

Hampel (häm'-pĕl), **Hans,** Prague, 1822—1884; organist and composer.

Han'boys (or **Hamboys**), **John,** English theorist ca. 1470.

Hand (hänt), **F. G.,** b. Plauen, Saxony, 1786—Jena, 1851; writer.

Handel (or **Händel, Handl**). (1) Vide GALLUS. (2) Vide HÄNDEL.

Händel (hĕnt'-l) (**Hendel, Hendeler, Handeler** or **Hendtler**), **Georg Friedrich** (at first spelt **Hendel** in England; later he anglicised it to **George Frederic Handel** (hăn'-dĕl, the form now used in England), Halle, Feb. 23, 1685—London, April 14, 1759; son of a barber (afterwards surgeon and valet to the Prince of Saxe-Magdeburg) and his second wife Dorothea Taust. Intended for a lawyer; in spite of bitter opposition he secretly learned to play a dumb spinet. At 7 on a visit to his elder step-brother, valet at the court of Saxe-Weissenfels, Händel while playing the chapel-organ, was heard by the Duke, who persuaded the father to give the boy lessons. Zachau, organist of Halle, taught him cpt., canon and fugue, and he practised the oboe, spinet, harpsichord and organ; he soon c. sonatas for 2 oboes and bass, became assist. organist, and for 3 years wrote a motet for every Sunday. In 1696 his skill on organ and harpsichord won him at Berlin the friendship of Ariosti, and the jealousy of Bononcini. The Elector offered to send him to Italy; but his father took him back to Halle; the next year his father died, and he went to Halle Univ. (1702–03) to study law, at the same time serving as organist at the cathedral at a salary of $50 a year. 1703 he went to Hamburg as *violino di ripieno.* He fought a duel with Mattheson, later his friend and biographer, and was saved by a button. When Keiser the dir. fled from debt, **H.** was engaged as clavecinist. He c. a "Passion" and prod. 2 operas, "*Almira*" (succ.) and "*Nero*" (1705); he was also commissioned to write "*Florindo und Daphne*" (1708), an opera filling two evenings. In 1706, with 200 ducats earned by teaching, he went to Italy and made success and powerful acquaintances, incl. the Scarlattis. In Florence (1707) he prod. with succ. "*Rodrigo*" (Venice, 1708), and "*Agrippina*" with great succ. In Rome he prod. 2 oratorios, and in Naples a serenata, "*Aci, Galatea e Polifemo,*" in which is a bass solo with a compass of 2 octaves and a fifth. 1709, in Germany as cond. to the Elector of Hanover; 1710 visited England on leave of absence. In 2 weeks he c. the opera "*Rinaldo,*" a pasticcio of his older songs. It was prod. at the Haymarket Th. with great succ.; 1712 he returned to London on leave; but stayed. His first two operas were not succ.; but an ode for the Queen's birthday, and a Te Deum and Jubilate in celebration of the Peace of Utrecht won him royal favour and an annuity of £200; 1714 his Hanover patron became George I. of England, and only the good offices of Baron Kilmanseck and the production of the 25 pieces called the "*Water-Music,*" at a royal aquatic fête, restored him to favour. 1716–18 he went to Hanover with the King. He there c. his only German oratorio, the "*Passion*"; 1718 cond. to the Duke of Chandos and c. the English oratorio "*Esther,*" the secular oratorio "*Acis and Galatea,*" and the Chandos Te Deums and Anthems. He taught the Prince of Wales' daughters, and c. for Princess Anne "*Suites de Pièces*" for harpsichord (*The Lessons*) including "*The Harmonious Blacksmith.*"

He was dir. of new R. A. of M. 1720 prod. the succ. opera "*Radamisto*" (prod. 1721 in Hamburg as "*Zenobia*"). Now Bononcini and Ariosti appeared as rivals and a famous and lasting feud arose round the three after they had prod. one opera, "*Muzio Scaevola,*" in which each wrote an act. B. had rather the bet ter of it, when he was caught in a plagiarism (a crime not unknown in Händel's works (v. LOTTI). B. left England without reply (1731). Up to this time **H.** had prod. 12 operas.

1726 he was naturalised. 1729–31 he was in partnership with Heidegger, proprietor of the King's Th., where he prod. "*Lotario*," followed by 4 more operas. 1732 he prod. his two oratorios revised; 1733 the oratorios "*Deborah*" and "*Athaliah*" at Oxford, when he was made Mus. Doc. *h.c.* 1733 he began a stormy management of opera, quarrelled with the popular singer Senesino, and drove many of his subscribers to forming a rival troupe "The Opera of the Nobility," with Porpora and afterwards Hasse as composer and conductor; 1737 the companies failed, **H.** having prod. 5 operas; the ode "*Alexander's Feast*" (Dryden), and the revised "*Trionfo del Tempo e della Verita.*" Over-exertion brought on a stroke of paralysis in one of his hands and he went to Aix-la-Chapelle, returning to London with improved health. He now prod., under Heidegger, 5 operas, incl. "*Faramondo*," "*Serse*" (1738), and "*Deidamia*" (1741).

Now he abandoned the stage and turned to oratorio, producing "*Saul*," and "*Israel in Egypt*" (1739); the "*Ode for St. Cecilia's Day*," and in 1740 "*L'Allegro and Il Penseroso*" (Milton), and a supplement "*Il Moderato*," written by Chas. Jennens, who also wrote the text of the Messiah. 1741 he visited Dublin and prod. there his masterpiece the "*Messiah*," April 13, 1742. This re-established him in English favour and raised him from bankruptcy. It was followed by "*Samson*," the "*Dettingen Te Deum*," "*Semele*," "*Joseph*" (1743), "*Belshazzar*," and "*Heracles*" (1744). His rivals worked against him still, and in 1745 he was again bankrupt, writing little for a year and a half, when he prod. with renewed success and fortune his "*Occasional Oratorio*," and "*Judas Maccabaeus*" (1746); "*Joshua*" (1747), "*Solomon*" (1748); "*Susannah*" (1748); "*Theodora*" (1749); "*The Choice of Hercules*" (1750); and "*Jephthah*" (1752), his last. During the comp. of "*Jephthah*" he underwent three unsuccessful operations for cataract. He was practically blind the rest of his life, but continued to play org.-concertos and accompany his oratorios on the organ up to 1759. He was buried in Westminster Abbey. His other comp. incl. the "*Forest Musick*" (Dublin, 1742), etc., for harps.; the "*Fireworks Musick*" (1749) for strings; 6 organ-concertos; concertos for trumpets and horns; and for horns and side drums (MS.); sonatas for vln., viola and oboe, etc. A complete edition of his works in 100 vols. was undertaken in 1856 for the German Händel Soc. by Dr. Chrysander as editor. Biog. by Mattheson (1740); Mainwaring (1760); Forstemann (1844); Schölcher (1857); Rockstro (1883).

Handel.

By John F. Runciman.

IF Handel cannot be called the greatest of the musicians, he is without doubt the greatest man who ever wrote music. The resource and energy of the man and the splendour of his personality altogether threw into the shade the magnificence of his music. The man eclipses the music as the sun eclipses the moon; the music indeed seems merely to reflect a small part of the light issuing from that miraculous sun, the man. Had he devoted the whole of his life to music, his music would have been a wonderful achievement; had he devoted his whole life to his business enterprises and to fighting the aristocracy, it would still seem a life wonderfully and greatly lived; and when one remembers that he wrote most of the glorious music the same time that he was fighting aristocracy and trying to run opera in England, he does indeed appear as one of the most astounding phenomena the world has produced and stared at. ¶ Born in Germany towards the end of the seventeenth century (1685), he promptly entered upon an infantile struggle on the question of whether or not he should become a musician. His father, a doctor, thought it a more honourable—it was everywhere thought a more respectable—proceeding to earn a livelihood by sending people slowly or swiftly to the next world than by making them miserable in this, through playing on instruments tuned according to the old "natural" temperament. The fact that the child Handel found a means of carrying his point, is characteristic of the man. He was apprenticed after the old-world German fashion to an old-world German organist, Zachau, and learned to play the organ and a few other instruments, studied all the music in use at his master's church or known to his master, and was taught to write anthems at a moment's notice. When he considered the time ripe he set out on his travels to learn all that could be learned elsewhere. He was for a time attached to an opera-house; he visited Italy, and finally came to England. He returned to Germany for a short time after his first English trip, but returned and made England his permanent home. ¶ He acquired the control of opera, at first having the aristocracy at his back. The aristocracy quarrelled with him and tried to crush him. They started a rival opera-house; and the result was that the two enterprises failed for want of sufficient support. Handel became bankrupt and lost his health. He took a trip abroad and returned to try his luck with opera once more. His aristocratic rivals never tried again. They were wise. Even Handel, without competitors, was not able to succeed. "*The Beggar's Opera*" was all the rage. All the world rushed night after night to hear it. Italian opera (old-fashioned Italian opera, of course) was in pretty much the same condition in London, as Middle-Victorian Italian opera is in to-day in London and America. People were sick of its inanities and went to something not, perhaps, much more reasonable, but at any rate more interesting and intelligible. "*The Beggar's Opera*" was not a very stimulating concoction; but compare the libretto with the perfectly idiotic drivel that Handel had to set—drivel of which the bulk of his audiences understood nothing save that it *was* drivel—and one can easily see why all the world gave it the preference. So Handel, beaten, not by the aristocracy, but by the changing taste of the time, reluctantly relinquished opera, and, going in for oratorio, immediately became once again a popular favourite and made a fortune. ¶ It is necessary to consider these roughly selected details of his life. As has been indicated, no estimate of Handel can afford to leave out the man. Moreover his purely artistic development is very hard to understand if we forget the life led by the man as apart from the life led by the composer. In his youth he acquired the German technique of his day. The same technique as John Sebastian Bach acquired. That is the foundation of all his art. But whereas Bach remained in Germany, an obscure and all but unknown schoolmaster and organist, and evolved his perfected mode of expression out of the German technique, Handel immediately went to Italy and learned something that could be added to it. He learned, that is, the value of Italian song; and the lesson immediately bore splendid fruit. ¶ No one ever wrote more magnificently for the voice than Bach; but Handel learned to write beautifully, simply, plausibly. His first Italian operas are full of wonderful tunes. Italian melodic outlines grafted on German harmony, and shaped so as to become infinitely more dignified and expressive than any Italian music save Palestrina's had ever been. Then he came to London, where Purcell's music was all the vogue, and it was from Purcell that he learned the art of handling the chorus and of writing picturesque music for chorus or solo voice or orchestra. ¶ Had he never come to England, had he never known Purcell's music, his name might indeed have lived as the author of a few divinely inspired songs, but it is safe to say that Handel, the gigantic chorus writer, would never have been heard of. ¶ There is scarcely a thing in the later Handel, in the Handel all England knows and adores, that does not derive from Purcell. His method of painting musical pictures, as used throughout such portions of "*Israel in Egypt*" as are his own, as used in such "*Messiah*" choruses as "*All we like sheep have gone astray*," is simply a more elaborate development of Purcell's plan of writing a chorus. His trick, always certain of its effect, of hurling enormous tone-masses at his hearers had also been extensively used by Purcell. ¶ His music may be said to be made up of the old German technique or trickery in writing flowing parts, of Italian singable melody, of Purcell, and of Handel. Not that—apart from his undeniable thefts—he can be called a thief. These thefts—after all, only so-called—need not detain us more than a moment. ¶ All his life, as has been pointed out, Handel was greatly occupied by other matters than the writing of music; he had again and again to throw together an oratorio at a few days' notice; he did it and probably never thought of "immortality" or any of his *pièces d'occasion* being regarded a century later as masterpieces. If in his hurry he put in a few choruses by this, that, or the other German or Italian forgotten no- or little- body, he did it quite openly. Of course, as Handel has turned out to be so much vaster a genius than he himself suspected, it is well that we should know precisely how much of his music really is his ; and now that Dr. Chrysander has finally settled the whole question it might be dropped. ¶ Handel never stole. What he learned from Italy he assimilated and made his own ; he assimilated and made his own Purcell's methods ; and what he brought into music was a very notable thing. It was a splendid radiant spiritual robustness, a magnificent sense of the sublime, and a tenderness that is not surpassed even by the tenderness of Mozart, Beethoven, or Wagner. There is also a quality of electric speed in many of his choruses, and a power of heaping climax on climax until one's very nerves yield to the strain put on them. Two very familiar choruses, "*For unto us a child is born*" and "*Worthy is the Lamb*," exemplify this power in an astounding way. His tenderness, his sheer strength, his sublimity, may all be found in the well-known oratorio. ¶ But one cannot but believe that in the long run Handel will be better known by his songs than by anything else. It was in the writing of these songs—of strings of them called Italian operas—that he found his most congenial occupation, and he only gave it up when he was fairly driven out of it. Great as his choruses are, they are not greater than his songs. There are hundreds of them only waiting to be sung once again to be appreciated. Beyond what may be called the strictly personal qualities that Handel brought to music, Handel added nothing. Consequently he left no field unworked for any successors. Consequently, also, English musicians ever since have gone on imitating his successes without any success whatever. He killed for many generations any chance there ever was of an Englishman becoming an original composer. Nevertheless, he was a great man and even an Englishman may forgive him.

Hand'lo, Robert de, Engl. theorist of 14th century.

Hand'rock, Julius, Naumburg, 1830—Halle, 1894 ; teacher and composer.

Hanel von Cronenthal (hä'-nĕl fōn krō'-nĕn-täl), **Julia,** b. Graz, 1839 ; wife of the Marquis d'Héricourt de Valincourt ; studied in Paris ; c. 4 symphonies, 22 pf.-sonatas, etc.

Hanfstängel (hänf'-shtĕng-ĕl), **Marie** (née **Schröder**), b. Breslau, April 30, 1848 ; soprano ; pupil of Viardot-Garcia ; début, 1867, Paris ; studied 1878 with Vannucini ; 1882–97 Stadt-theatre, Frankfort.

Hanisch (hä'-nĭsh), **Jos.,** Ratisbon, 1812—1892 ; organist, teacher and composer.

Hanke (hänk'-ĕ), **K.,** Rosswalde, Schleswig, 1754—Hamburg, 1835 ; conductor and composer.

Hans'com, E. W., b. Durham, Maine, U. S. A., Dec. 28, 1848 ; studied there and in London, Berlin, and Vienna; organist and composer at Auburn, Maine.

Hanslick (häns'-lĭk), **Eduard,** b. Prague, Sept. 11, 1825 ; eminent critic and writer ; Dr. Jur., 1849 studied piano under Tomaschek at Prague 1848–49 ; critic for the *Wiener Zeitung ;* among his many books his first is most famous. "*Vom M* *sikalisch-Schönen*" (Leipzig, 1854); a somewhat biassed. yet impressive plea for absolute music as opposed to programme (v. D. D.) or fallaciously sentimental music; he has been a bitter opponent of all Wagnerianism and an ardent Brahmsite; 1855–64 mus. editor *Presse*; since, of the *Neue freie Presse*; lecturer on mus. hist. and æsthetics Vienna Univ.; 1861 prof. extraordinary, 1870 full prof.; 1895 retired.

Hanssens (häns'-sĕns), (1) **Chas. L. Jos.** (ainé), Ghent, 1777—Brussels, 1852; conductor and composer. (2) **Chas. L.** (cadet), Ghent, 1802—Brussels, 1871; conductor, professor, 'cellist and composer.

d'Hardelot (gē-därd'-lō), **Guy (Mrs. Rhodes)**, b. Château d'Hardelot, near Boulogne, France; lives in London; c. operetta "*Elle et Lui*" and many pop. songs.

Har'ington, Henry, Kelston, England, 1727—1816; composer.

Hark'nes. Vide SENKRAH.

Harms'ton, J. Wm., London, 1823—Lübeck, 1881; teacher and composer.

Harp'er, (1) **Thos.,** Worcester, 1787—London, 1853; trumpet virtuoso. His 3 sons were (2) **Thomas,** his successor. (3) **Charles,** horn-player. (4) **Edward,** pianist.

Har'raden, Samuel, Cambridge, Engl., 1821 (?)—Hampstead, London, 1897; org.-professor.

Harriers-Wippern (här'-rĭ-ĕrs vĭp'-pĕrn), **Louise** (née **Wippern**), Hildesheim, 1837—Grobersdorf, Silesia, 1878; soprano.

Har'ris, (1) **Jos. M.,** London, 1799—Manchester, 1869; organist and composer. (2) **Augustus** (Sir), Paris, 1852—Folkestone, Engl., June 22, 1896; an actor, début as Macbeth in Manchester, 1873; then stage manager; 1879 leased Drury Lane Th. for spectacle; 1887 he took up opera and controlled successively H. M.'s Th., the Olympia, etc., finally Covent Garden. (3) **(Wm.) Victor** b. New York, April 27, 1869; pupil of Charles Blum (pf.), Wm. Courtney (voice), Fredk. Schilling (harm. and comp.), Anton Seidl (cond.); 1889–95 org. various churches; 1892–95 *répétiteur* and coach at Met. Op.; 1893–94 cond. Utica Choral Union; 1895–96 asst.-cond. to Seidl, Brighton Beach Concerts; now lives as vocal teacher and accompanist, N. Y.; c. a pf.-suite, a cantata, an operetta "*Mlle. Mai et M. de Sembre*," songs, etc. (4) **Chas. Albert Edw.,** b. London, Dec. 15, 1862; (son and pupil of (5) **Edwin H.,** organist); Ouseley scholar St. Michael's Coll., Tenbury, 1875; 1881 private organist to the Earl of Powis; since 1883 he lives with his father at Montreal, Canada, as organist; c. an opera, a cantata, etc.

Har'rison, (1) **Wm.,** London, 1813—London, 1868; tenor. (2) **Annie Fortescue** (wife of Lord Arthur Wm. Hill), contemporary English composer; c. operetta (London, 1884), a cantata, songs, etc.

Hart, (1) **James,** d. 1718; Engl. bass and composer. (2) **Philip,** d. ca 1749; Gentleman of Chapel Royal, son of above (?); organist and composer; wrote music for "*The Morning Hymn*" from Book V. of Milton's "*Paradise Lost*." (3) **J. Thos.,** 1805—London, 1874; vln. maker. (4) **George,** London, 1839—1891; son of above; writer.

Härtel (hĕr'-tĕl), (1) Vide BREITKOPF UND HÄRTEL. (2) **G. Ad.,** Leipzig, 1836—Homburg, 1876; violinist, conductor and dram. composer. (3) **Benno,** b. Jauer, Silesia, May 1, 1846; pupil of Hoppe (pf.), Jappsen (vln.), Kiel (comp.); 1870 teacher of theory, Berlin Royal High Sch. for Music; c. an opera, over 300 canons, etc. (4) **Luise** (née **Hauffe**), Düben, 1837—Leipzig, 1882; pianist; wife of (5) **Hermann H.** Vide BREITKOPF.

Hart'mann, (1) **Johan Peder Emilius,** Copenhagen, May 14 1805—

Copenhagen, March 10, 1900; organist and dram. composer; grandson of a German court-cond. (d. 1763); son of an organist at Copenhagen. (2) **Emil** (jr.) Copenhagen, 1836—1898; son and pupil of above, and court-organist; composer. (3) **Ludwig,** b. Neuss-on-Rhine, 1836; pianist, composer and critic (son and pupil of (4) **Friedrich,** song-composer, b. 1805); also studied at Leipzig Cons. and with Liszt; lives in Dresden; prominent Wagnerian champion; c. an opera, etc. (5) **Arthur,** b. Philadelphia, July 23, 1882; violinist. (6) **Ferdinand,** clarinettist; lives in Munich as court-musician. (7) **Peter,** Franciscan monk of Hochbrunn-on-the-Lahn, prod. succ. oratorio "*Sankt Franziskus*" (Munich, 1902).

Har'tog, (1) **Edouard de,** b. Amsterdam, Aug. 15, 1826; pupil of Hoch, Bartelmann, Litolff, etc.; 1852 in Paris as teacher of pf., comp., and harm.; decorated with the orders of Leopold and the Oaken Crown; c. operas, the 43rd psalm with orch., etc. (2) **Jacques,** b. Zalt-Bommel, Holland, Oct. 24, 1837; pupil of Wilhelm and Fd. Hiller; prof. Amsterdam Sch. of Music.

Hartvigson (härt'-vĭkh-zōn), (1) **Frits,** b. Grenaa, Jutland, May 31, 1841; pianist; pupil of Gade, Gebauer, Ree, and von Bülow; since 1864, London; 1873 pianist to the Princess of Wales; 1875 prof. at the Norwood Coll. for the Blind; 1887 pf.-prof. Crystal Palace. (2) **Anton,** b. Aarhus, Oct. 16, 1845; bro. of above; pianist; pupil of Tausig and Neupert; lives in London.

Har'wood, Edw., Hoddleson, 1707—Liverpool, 1787; composer.

Hase (Dr.), **Oskar von.** Vide BREITKOPF UND HÄRTEL.

Häser (hä'-zĕr), (1) **Aug. Fd.,** Leipzig, 1779—Weimar, 1844; theorist, conductor, writer and composer. (2) **Charlotte Henriette,** b. Leipzig, 1784; sister of above; singer; m. a lawyer Vera. (3) **Heinrich,** b. Rome, Oct. 15, 1811; bro. of above; prof. of med. at Jena; writer.

Hasert (hä'-zĕrt), **Rudolf,** b. Greifswäld, Feb. 4, 1826; studied with Kullack (pf.), and Dehn (comp.); 1860 Berlin as teacher; 1873 pastor at Gristow.

Has(s)ler (häs'-lĕr), (1) **Hans Leo von,** Nürnberg, 1564 — Frankfort, June 5, 1612; the eldest of 3 sons of ((2) **Isaac H.,** town-mus., Nürnberg); pupil of his father; organist and composer. (3) **Jakob,** Nürnberg, 1566—Hechingen (?), 1601; bro. of (1), conductor, organ virtuoso and composer. (4) **Kaspar,** Nürnberg, 1570—1618; bro. of above; organist.

Haslinger (häs'-lĭng-ĕr), (1) **Tobias,** Zell, Upper Austria, 1787—Vienna, 1842; conductor and publisher. (2) **Karl,** Vienna, 1816—1868; son and successor of above; pianist; c. opera "*Wanda*," etc.

Hasse (häs'-sĕ), (1) **Nikolaus,** ca. 1650; organist and writer at Rostock. (2) **Jn. Ad.,** Bergedorf, near Hamburg, March 25, 1699—Venice, Dec. 16, 1783; famous tenor and v. succ. operatic cond.; rival of Porpora; c. over 100 operas, etc. (3) **Faustina** (née **Bordoni**), Venice, 1693 (1700)—1783; of noble birth; one of the most cultivated mezzo-sopr.; m. the above 1730, a happy union, she collaborating in his success. (4) **Gustav,** b. Peitz, Brandenburg, Sept. 4, 1834; studied Leipzig Cons., afterward with Kiel and F. Kroll; settled in Berlin as teacher and composer.

Has'selbeck, Rosa. Vide SUCHER.

Hasselt-Barth (häs'-sĕlt-bärt), **Anna Maria Wilhelmine** (née **van Hasselt**), b. Amsterdam, July 15, 1813 soprano; début Trieste (1831).

Hässler (hĕs'-lĕr), (1) **Jn. Wm.,** Erfurt, March 29, 1747 — Moscow, March 25 (29?), 1822; organist and composer; important link between Bach and Beethoven. (2) **Sophie,** wife of above, singer.

Hasslinger-Hassingen (häs′-lĭng-ĕr häs′-sĭng-ĕn), **Jos.,** "Hofrath" Freiherr von Vienna, 1822—1898; dram. composer. Used pen-name "**Jos. Hager.**"

Hast′ings, Thos., Washington, Conn., 1787 — New York, 1872; editor and composer.

Hastreiter (häst′-rī-tĕr), **Helene,** b. Louisville, Ky., Nov. 14, 1858; operatic contralto, popular in Italy; pupil of Lamperti, Milan; m Dr. Burgunzio; lives in Genoa.

Hatto. Vide FRÈRE.

Hat′ton, J. Liphot, Liverpool, Oct. 20, 1809—Margate, Sept. 20, 1886; cond. and dram. composer.

Hattstadt (hät′-shtĕt), **J. J.,** b. Monroe, Mich., Dec. 29, 1851; studied in Germany; pf.-teacher and writer in Detroit, St. Louis, and for 11 years, Chicago Coll. of Mus.; 1886, dir. Amer. Cons., Chicago.

Hau(c)k (howk), **Minnie,** b. New York, Nov. 16, 1852 (53?); notable soprano; pupil of Errani and Moritz Strakosch; début 1869, N. Y., as "Norma"; 1868–72 Vienna ct-opera; 1875, Berlin; has sung with great succ. in Europe and America. She is court-singer in Prussia, Officier d'Académie, Paris, and member of the Roman Mus. Academy.

Hauer (how′-ĕr), **K. H. Ernst,** Halberstadt, 1828—Berlin, 1892; organist and composer.

Hauff (howf), **Jn. Chr.,** Frankfort, 1811—1891; founder and prof., Frankfort School of Music; writer and composer.

Hauffe (howf′-fé), **Luise.** Vide HÄRTEL, LUISE.

Haupt (howpt), **K. Aug.,** b. Kunern, Silesia, Aug. 25, 1810—Berlin, July 4, 1891; pupil of A. W. Bach, Klein, and Dehn; famous as organist and teacher at Berlin; composer.

Hauptmann (howpt′-män), **Moritz,** Dresden, Oct. 13, 1792—Leipzig, Jan. 3, 1868; violinist; pupil of Spohr; famous as theorist and teacher; from 1842 prof. of cpt. and comp. Leipzig Cons., and dir. Thomasschule. His canon was "unity of idea and perfection of form," exemplified in his comps., enforced upon his many eminent pupils and exploited in many essays and standard works, incl. "*Die Natur der Harmonik und Metrik*" (1833); the posthumous, "*Die Lehre von der Harmonik*," 1868, etc., c. opera, "*Mathilde*" (Cassel, 1826); quartets, masses, etc.

Hauptner (howpt′-nĕr), **Thuiskon,** Berlin, 1825—1889; conductor and composer.

Hauschka (howsh′-kä), **Vincenz,** Mies, Bohemia, 1766—Vienna, 1840; 'cellist and barytone player; composer.

Hause (how′-zĕ), **Wenzel,** b. Bohemia, ca. 1796; prof. of double-bass, Prague Cons.; writer.

Hausegger (hows′-ĕg-gĕr), (1) **Fr. von,** b. Vienna, April 26, 1837; pupil of Salzmann and Dessoff; barrister at Graz; 1872 teacher of history and theory, Univ. of Graz; writer. (2) **Siegmund von,** German composer of notable symphony "*Barbarossa*" (Munich, 1900); 2d cond. Munich Kaim orch.; 1902, cond. Frankfort Museum (vice Kogel); 1903, 1st cond. Munich Kaim orch.

Hauser (how′-zĕr), (1) **Fz.,** b. Crasowitz, near Prague, 1794—Freiburg, Baden, 1870; bass-barytone; teacher. (2) **Miska (Michael),** Pressburg, Hungary, 1822—Vienna, 1887; vln.-virtuoso; composer.

Häuser (hī′-zĕr), **Jn. Ernst,** b. Dittchenroda, near Quedlinburg, 1803; teacher, Q. Gymnasium; writer.

Hausmann (hows′-män), **Valentin,** the name of five generations, (1) **V. I.,** b. Nürnberg, 1484; a friend of Luther; composer and conductor. His son (2) **V. II.,** organist and composer His son (3) **V. III.,** organist at Löbejün, expert in org.-building. His son (4) **V. IV.,** organist and court-conductor at Köthen; writer. His son (5) **V. V,** Vide BARTHOLOMAUS; Löbejün, 1678–

Lauchstadt, after 1740; cath. organist and theorist. (6) **Robt.,** b. Rottleberode, Harz Mts., Aug. 13, 1852; 'cellist; pupil of Th. Müller, and Piatti in London; teacher, Berlin Royal "Hochschule"; since 1879, member Joachim quartet.

Hau(l)tin (ō-tăṅ), **P.,** La Rochelle, ca. 1500—Paris, 1580; first French founder of musical types.

Hav'ergal, Rev. **Wm. H.,** Buckinghamshire, 1793—1870; composer.

Haweis (hôz), Rev. **H. R.,** Egham, Surrey, 1838—London, Jan. 30, 1901; amateur violinist and popular writer on music.

Hawes (hôz), **Wm.,** Engl., London, 1785—1846; conductor and composer.

Haw'kins (Sir), **J.,** London, March 30, 1719—Spa, May 14, 1789, an attorney; eminent historian of music; knighted, 1772.

Haw'ley, Chas. B., b. Brookfield, Connecticut, U. S. A., Feb. 14, 1858; organist at 13 there; studied with G. J. Webb, Revarde, Dudley Buck, Mosenthal, etc., N. Y.; bass singer, organist and composer of excellent songs, New York.

Hay'den, Geo., Engl., organist and composer, 1723.

Haydn (hīd'-'n), (2) **(Fz.) Josef,** Rohrau-on-Leitha, Lower Austria, March 31, 1732—Vienna, May 31, 1809; second son of a wheelwright who was the sexton and organist of the village church, and a fine tenor, and whose wife, Maria Koler, had served as cook for Count Harrach. She sang in the choir. At 5, **H.** was taken to the home of a paternal cousin, Frankh, who taught him Latin, singing, the vln. and other instrs. He was engaged as a chorister for St. Stephen's, and taught by Reutter the cond., who gave him no encouragement and dismissed him in 1748. At 8, he went to Vienna, and studied singing, vln. and clavier, with Finsterbusch and Gegenbauer. He studied harmony chiefly from Fux' "*Gradus ad Parnassum*" and Mattheson's "*Volkommener Kappellmeister.*" At 13 he c. a mass. He obtained a few pupils, and a Viennese tradesman lent him 150 florins, with which he rented an attic-room and an old harpsichord. He practised C. P. Bach's first 6 sonatas and the vln.; Metastasio taught him Italian, and recommended him to a Spanish family as teacher for their daughter, who was studying with Porpora. From Porpora, in return for menial attentions, **H.** received some instruction in comp. and a recommendation to the Venetian ambassador for a stipend of 50 francs a month. At 20, he had c. 6 trios, sonatas, his first mass, and a comic opera "*Der neue krumme Teufel*" (Stadttheater, 1752), a satire on the lame baron Affligi the ct.-opera dir.; this work was suppressed but revived afterwards, and he received 24 ducats for it. He began to make powerful friends, and became Musikdirektor and Kammercompositeur to Count Fd. Maximilian Morzin. 1759 Prince Paul Anton Esterházy heard his 1st symph. and 1760 took him into his service as 2d (later 1st) conductor; the same year **H.** m. Maria Anna, the elder sister of the girl whom he loved and who had entered a convent. This marriage was as unhappy as one would expect. Prince Nikolaus Esterházy, who succeeded his bro. in 1762, retained **H.** as conductor and in his service **H.** c. 30 symphonies, 40 quartets, a concerto for French horn, 12 minuets, most of his operas, etc. He was soon very pop. through Europe, and royalty sent him gifts. 1785 commissioned to write a mass, "*The Seven Words on the Cross,*" for the Cath. of Cadiz; in 1790 Prince Nikolaus was succeeded by his son Anton, who kept **H.** as cond. and increased his stipend of 1,000 florins to 1,400. In 1791 on a pressing invitation brought by Salomon, he went to England and was for 18 months the lion of the season. Oxford made him Mus. Doc.; and he c. the so-called "*Salomon Symphonies*," for his concerts. On his way home, he visited his native place to witness the unveiling of a monument erected in his honour by Count Harrach. In this year Beethoven became his pupil. 1794, he revisited London, with renewed triumph, the King urging him to stay, but, at the invitation of a new Prince Esterházy, he returned. 1797, he c. the Austrian national Anthem. At 65, he prod. his great oratorio "*The Creation*" ("*Die Schöpfung*"); in 1801 "*The Seasons*" ("*Die Jahreszeiten*"). His health failing he went into retirement, appearing in public only once in 1808, when he was carried in a chair to hear a special performance of the "*Creation.*" His agitation was so great that he had to be taken away after the first half; the throng giving him a sad farewell, and Beethoven bending to kiss his hands and forehead. In 1809, his death was hastened by the shock of the bombardment of Vienna by the French. His astounding list of works includes besides those mentioned, 125 symphonies and overtures, incl. the "*Farewell*" ("*Abschiedssymphonie,*" 1772), the "*Fire S.*" ("*Fuer symph.*, 1774), the "*Toy S.*" ("*Kindersymph.*), "*La Chasse*" (1870), the "*Oxford* (1788), the "*Surprise,*" ("*S. mit dem Paukenschlag,*" 1791); "*S. with the drum-roll*" ("*S. mit dem Paukenwirbel,*" 1795); 51 concertos for harpsichord, vln., 'cello, lyre, barytone, double-bass, flute and horn; 77 string-quartets; 175 numbers for barytone; 4 vln.-sonatas; 38 pf.-trios; 53 sonatas and divertimenti; an oratorio "*Il Ritorno di Tobia*"; 14 masses; 4 operas; 4 Italian comedies; 14 Ital. opere buffe, and 5 marionette-operas; music to plays; 22 arias; cantatas, incl. "*Ariana a Naxos,*" "*Deutschlands Klage auf den Tod Friedrichs des Grossen,*" "*The* 10 *Commandments*" in canon-form; 36 German songs; collections of Scotch and Welsh folksongs, etc. Biog. by S. Mayr, 1809; K. F. Pohl (Leipzig, 1875, 1882; completed by E. von Mandyczewski). Haydn's diary is quoted from extensively in Krehbiel's "*Music and Manners*" (New York, 1898).

Joseph Haydn.

By August Spanuth.

WHILE the relative station in musical history of Bach, Händel, Gluck, Mozart, and Beethoven is universally and definitely agreed upon, various opinions may still be entertained of the merits and subsequent influence of Joseph Haydn's work as a composer. ¶ This is all the more remarkable as he never met with much opposition. Only at one time during his life, a few rather inferior critics earnestly tried to belittle him; however, these were insignificant attempts, wholly unworthy of the closer attention of the historian. Nowhere has the musical public been slow in acknowledging Haydn's genius. Even at the time when he was Kapellmeister in the remote little town of Eisenstadt, his fame spread all over Europe, and his compositions were loved, played, and sung in all the big and small cities. Nor has there even been a violent partisanship pro and contra Haydn. All of which is easy enough to comprehend, inasmuch as he did not offend anybody's taste, even where he was most progressive in his compositions, and remained with his feet on the ground when his ideals were ever so lofty. ¶ The source of his musical inventions was the song and the dance of the people, yes, one might say, the children's song, and his artistic development was as slow as it was steady, thus allowing his admirers time to grow with him. Even where he reaches the very summit of his art, his melodic invention bears the ear-mark of childlike naïveté. ¶ And yet it seems impossible to have any two musicians determine the value of Joseph Haydn for the development of music, both entirely alike. Was he a reformer? The one will answer, "Yes," and point out that there was no real symphony before Haydn; that the old Italian symphony was nothing else but an introduction to, or an interlude during, the opera; that what there was of instrumental music before Haydn, was either in the way of fugues, and in the style of the concerto, or purely descriptive music. He will, furthermore, assert that Haydn created a thoroughly novel oratorio, doing away almost entirely with the old Italian style, and holding up his individuality in spite of the tremendous influence of the Händel oratorio. ¶ The other one will deny him the exalted title of a reformer, and, while he may readily admit that Haydn has added the Menuetto to the symphony, and fortunately got rid of the clavicembalo, that he, moreover, succeeded in giving the solo-sonata and the string-quartette a concise and plastic shape, he will probably insist that Haydn has done only very little that was essentially new, and that, in musical history, he can only rank as the man who paved the way for the giant Beethoven. ¶ But no matter how opinions may differ on this point, one must own of Haydn, that he was the first great musician to introduce an element of subjectiveness into instrumental music. And in so far one cannot deny him the instinct of a reformer, though he hardly was conscious of it. He never abandoned traditions just because he had decided to create a new musical language; he simply followed the inner voice of his genius. ¶ And he could do so all the more freely, since he had never enjoyed a thorough and severe musical education. He learned from here and there, he had models like Philipp Emanuel Bach, or Porpora, and Händel, etc., but he followed none of them so closely as to restrict his own individuality in the least. On the other hand, there was no trace of the spirit of revolt in his system. His very life is a strong proof for his peaceful and benevolent nature. When his sweetheart took the veil, he allowed himself to be persuaded to marry her older sister, who was three years his senior, and a Xantippe. This, and the fact that he lived with her for more than forty years, stamps the man as of an almost angelic character.

Haydn (hīd -'n), (2) **Jn. Michael,** Rohrau, Sept. 14, 1737—Salzburg, Aug. 10, 1806; bro. of above; soprano chorister, with compass of 3 octaves, at St. Stephen's, Vienna, replacing his brother Josef. Studied vln. and or gan, and became asst.-organist; 1757, cond. at Grosswardein; 1762, dir. to Archbishop Sigismund, Salzburg; 1777, organist of the Cath. and St. Paul's Ch. He m. Maria Magdalena Lipp, an excellent soprano; 1880 he lost his property, by the French occupation, but was aided by his bro. and 2 others, and the Empress Maria Theresa rewarded him for a mass c. at her command, in which she sang the soprano solos. He founded a school of composition, and had many pupils, incl. Reicha and Weber. Prince Esterházy twice offered to make him vice-cond.; but **H.** refused, hoping to reorganise the Salzburg Chapel. His best works were sacred music, which his brother esteemed above his own. He declined publication, however; c. 360 church-comps., incl. oratorios, masses, etc., 30 symphonies; operas, etc. Biog. by Schinn and Otter (Salzburg, 1808).

Hayes (hāz), (1) **Wm.**, Hanbury, Worcestershire, Dec., 1706—Oxford, July 27, 1777; organist, conductor and writer. (2) **Philip**, Oxford, April, 1738—London, March 19, 1797; son and pupil of above, and his successor as Univ. Prof. of Mus. at Oxford; also organist there; c. oratorio; a masque; 6 concertos, etc. (3) **Catherine**, Ireland, 1825 (or 6)—Sydenham, 1861; singer.

Haym (hīm), (1) (or **Hennius**), **Gilles**, Belgian composer 16th cent. (2) Italian composer, **Aimo** (ä'-ē-mō), (3) **Niccolò Franc.**, Rome, ca. 1679—London, 1729; 'cellist and librettist.

Haynes, Walter B., b. Kempsey, Engl., 1859; studied Leipzig Cons.; organist various churches; prof. of harm. and comp., R. A. M.

Hays, Wm. Shakespeare, b. Louisville, Ky., July 19, 1837; pub. nearly 300 pop. songs.

Heap, Chas. Swinnerton, Birmingham, Engl., April 10, 1847—June 11, 1900; won the Mendelssohn scholarship and studied at Leipzig Cons.; also organ with Best; Mus. Doc. Cambridge, 1872; cond. Birmingham Phil. (1870–86), and other societies; c. an oratorio "*The Captivity*"; cantatas, etc.

Hebenstreit (hāb'-'n-shtrīt), **Pantaleon**, Eisleben, 1660 (9?)—Dresden, 1750, conductor; improved the dulcimer as the "Pantalon" (v. D. D.).

Hecht (hĕkht), **Ed.**, Durkheim, Rhine Palatinate, 1832—Didsbury, near Manchester, 1887; pianist; prof. and composer.

Heckel (hĕk'-ĕl), **Wolf**, lutenist at Strassburg, 16th cent.

Heckmann (hĕk'-män), (1) **G. Julius Robt.**, Mannheim, 1848—Glasgow, 1891; violinist. His wife (2) **Marie** (née **Hartwig**), Greiz, 1843—Cologne, 1890; pianist.

Hedgeland, Wm., organ-builder, London, 1851.

Hédouin (ād-wăñ), **P.**, Boulogne, 1789—Paris, 1868; lawyer, writer, librettist and composer.

Heermann (hār'-män), **Hugo**, b. Heilbronn, March 3, 1844; violinist; studied with J. Meerts Brussels Cons. since 1865; lives in Frankfort as soloist and teacher at the Hoch Cons.

Heeringen (hā'-rĭng-ĕn), **Ernst von**, Grossmehlza, near Sondershausen, 1810—Washington, U. S. A., 1855; unsuccessful innovator in notation and scoring.

Hegar (hā'-gär), (1) **Fr.**, b. Basel, Oct. 11, 1841; studied Leipzig Cons., 1861; from 1863 cond. Subscription Concerts, and of the Choral Soc., Zürich; 1875 founded Cons. at Zürich; c. vln.-concerto in D; succ., dram. poem, "*Manasse*," for soli, chorus and orch.; "*Festouvertüre*," etc. (2) **Emil**, b. Basel, Jan. 3, 1843; bro. of above; pupil, later 'cello-teacher at Leipzig Cons., and 1st 'cello Gewandhaus Orch.; then studied singing, now vocal-teacher Basel Sch. of Mus. (3) **Julius**, bro. of above; 'cellist at Zürich.

Hegedüs (hĕg-ĕ-düsh), **Ferencz**, b. Hungary, 1872 (?); violinist; succ. début, London, 1901.

Hegner (hākh′-nĕr), (1) **Anton,** b. Copenhagen, March 2, 1861; 'cellist; studied Copenh. Cons.; at 14 played with great succ.; now teacher N. Y.; c. 4 quartets; 2 concertos for 'cello, etc. (2) **Otto,** b. Basel, Nov. 18, 1876; pianist; pupil of Fricker, Huber, and Glaus; made début very early at Basel (1888), England and America, at the Gewandhaus, Leipzig, 1890; c. pf.-pcs.

Heide, von der. Vide VON DER H.

Heidingsfeld (hī′-dĭngs-fĕlt), **L.,** b. Jauer, Prussia, March 24, 1854; pupil, later teacher Stern Cons., Berlin; composer.

Height′ington, Musgrave, 1680—Dundee, 1774; organist and composer.

Heinefetter (hī′-nĕ-fĕt-tĕr), (1) **Sabine,** Mayence, 1805 (1809?)—(insane) Illenau, 1872; noted soprano, m. Marquet; her five sisters also sang with succ.: (2) **Clara** (Mme. **Stöckel**), Mayence, 1816—(insane), Vienna, 1857. (3) **Kathinka,** 1820—1858. (4) **Fatima,** m. a nobleman, Miklowitz. (5) **Eva,** and (6) **Nanette.**

Heinemeyer (hī′-nĕ-mī-ĕr), (1) **Chr. H.,** 1796—1872; flutist at Hanover; composer. (2) **Ernst Wm.,** Hanover, 1827—Vienna, 1869; son of above; flutist and composer.

Heinichen (hī′-nĭkh-ĕn), **Jn. D.,** Krössuln, near Weissenfels, 1683—Dresden, 1729; dram. composer and writer.

Heinrich (hīn′-rĭkh), (1) **Jn. G.,** Steinsdorf (Silesia), 1807—Sorau, 1882; organist, writer and composer. (2) **Heinrich XXIV.,** Prince Reuss j. L., b. Dec. 8, 1855; pianist; c. a symphony, a pf.-sonata, etc.

Heinrichs (hīn′-rĭkhs), (1) **Jn. Chr.,** b. Hamburg, 1760; lives in St. Petersburg; writer on Russian music. (2) **Anton Ph.,** Schönbüchel, Bohemia, 1781—New York, 1861; known as "**Father H.**"; composer.

Heinroth (hīn′-rōt), (1) **Chp. Gl.,** for 62 years organist at Nordhausen. (2) **Jn. Aug. Günther,** Nordhausen, 1780—Göttingen, 1846; son of above; director and composer.

Heintz (hīnts), **Albert,** b. Eberswalde, Prussia, March 21, 1882; organist "Petrikirche," Berlin; writer on Wagner; composer.

Heinze (hīnts′-ĕ), (1) **Wm. H. H.,** b. 1790; clarinettist in the Gewandhaus Orch. (2) **Gv. Ad.,** b. Leipzig, Oct. 1, 1820; son and pupil of above; at 15 clarinettist in the Gewandhaus; 1844, 2d cond. Breslau Th., and prod. 2 operas (of which his wife wrote the libretti); 1850, Amsterdam as cond.; c. 5 oratorios, 3 masses, 3 overtures, etc. (3) **Sarah** (née **Magnus**), b. Stockholm, 1839; pianist; pupil of Kullak, Al. Dreyschock, and Liszt; lives in Dresden.

Heise (hī′-zĕ), **Peder Arnold,** Copenhagen, 1830—1879; teacher and dram. composer.

Heiser (hī′-zĕr), **Wm.,** Berlin, 1816—Friedenau, 1897; singer, bandmaster, and composer.

Hek′king, Anton, 'cello virtuoso and teacher at the Stern Cons.

Hel′ler, Stephen, Pesth, May 15, 1815—Paris, Jan. 14, 1888; notable composer who, like Chopin, confined his abilities to the pf. Lacking the breadth, passion and colour of Chopin's, his music has a candour and vivacity and a fascinating quaintness that give it peculiar charm; his études, simpler than Chopin's, are as well imbued with art and personality. Studied piano with F. Bräuer; at 9 played in pub. with succ.; then studied with Czerny and Halm; at 12, gave concerts in Vienna, and toured: at Pesth studied a little harmony with Czibulka; at Augsburg, fell ill, and was adopted by a wealthy family, who aided his studies; 1838, Paris. Schumann praised his first comp. highly. 1849, London, he played with succ. though infrequently because of nervousness; thereafter lived in Paris. C. several hundred pf.-pcs., incl. 4 sonatas and the famous Etudes. Biogr. by H. Barbadette (1876)

Hellmesberger (hĕl′-mĕs-bĕrkh-ĕr), (1) **G.** (Sr.), Vienna, 1800—Neuwaldegg, 1873; violinist, conductor and composer. (2) **G.** (Jr.), Vienna, 1830—Hanover, 1852; son and pupil of above; violinist and dram. composer. (3) **Rosa,** daughter of (2), was a singer, début 1883, ct.-opera, Vienna. (4) **Jos.** (Sr.), Vienna, 1829—1893; son of (1); conductor, violinist and professor. (5) **Jos.** (Jr.), b. Vienna, April 9, 1855; son of (4); violinist and composer of operettas, ballets, etc. 1902, cond. Vienna Philh. Orch. (6) **Fd.,** b. Vienna, Jan. 24, 1863; bro. of above; 'cellist in ct.-orch. from 1879; from 1883 with his father's quartet; 1885 teacher at the Cons.; 1886, solo 'cellist, ct.-opera.

Hellwig (hĕl′-vĭkh), **K. Fr. L.,** Künersdorf, 1733—Berlin, 1838; conductor and dram. composer.

Helm, Theodor, b. Vienna, April 9, 1843; studied law, entered govt. service; since 1867 critic for various journals, and writer; 1874, teacher of mus. hist. and æsthetics, Horak's School of Music.

Helmholtz (hĕlm′-hôlts), **Hermann L. Fd.,** Potsdam, Aug. 31, 1821—Charlottenburg, Sept. 8, 1894; eminent scientist; pub. famous treatises such as "*Sensations of Tone as a Physiological Basis for the Theory of Music*" (*Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik*) (Brunswick, 1863; English trans. by Ellis, 1875); this work, the result of much experiment, is the very foundation of modern acoustics, though Riemann, who was in some opposition to H., says his conclusions are not infallible, and attacks are increasing upon him. H. inv. also a double harmonium with 24 vibrators to the octave; this lacks the dissonant 3rds and 6ths of equal temperament (v. D. D.) and permits the same modulation into all keys.

Hel′more, Rev. Thos., b. Kidderminster, May 7, 1811; composer.

Hen′derson, Wm. Jas., b. Newark, N. J., Dec. 4, 1855; prominent American critic and writer; graduated Princeton Univ., 1876; mainly self taught in music; 1883 reporter, from 1887 critic, *N. Y. Times;* lecturer on mus. hist. N. Y. Coll. of Mus.; c. various light operas, songs, etc.; pub. a "*Story of Music,*" "*Preludes and Studies,*" "*What is Good Music?*" (1898), "*How Music Developed*" (New York, 1899), "*The Orchestra and Orchestral Music*" (1899), "*Wagner*" (1902).

Henkel (hĕnk′-ĕl), (1) **Michael,** Fulda, 1780—1851; composer. (2) **G. Andreas,** Fulda, 1805—1871; organist and composer. (3) **H.,** b. Fulda, Feb. 14, 1822; son and pupil of (1), also studied with Aloys Schmitt, and theory with Kessler and Anton Andre; 1849, teacher, etc., Frankfort. (4) **K.,** son of (3); studied in Berlin Hochschule, lives in London, as violinist.

Hen′ley, Rev. **Phocion,** Wooten Abbots, 1728—1764; English composer.

Henneberg (hĕn′-nĕ-bĕrkh), **Jn. Bapt.,** Vienna, 1768—1822, organist, conductor and composer.

Hen′nen, (1) **Arnold,** b. Heerlen, Holland, 1820; pianist; 1845 took first pf.-prize, Liège Cons.; lives at Heerlen; composer. (2) **Fr.,** b. Heerlen, Jan. 25, 1830; bro. of above; 1846 took first vln.-prize Liège Cons.; 1847, medal 1850–71, soloist in various London orchestras; then retired to Strythagen, near Heerlen; composer. (3) **Chas.,** b. Dec. 3, 1861; son of (2); violinist at Antwerp. (4) **Mathias,** b. Heerlen, 1828; bro. of (1); 1852, first pf.-prize Liège Cons.; since 1860 teacher at Antwerp, and prof. at the Cons.; composer, etc.

Hennes (hĕn′-nĕs), (1) **Aloys,** b Aix-la-Chapelle, 1827—Berlin, 1889; pf.-teacher at various places, composer. (2) **Therese,** his daughter, b.

Dec 21, 1861; pianist; studied with Kullak.

Hennig (hĕn'-nĭkh), (1) **K.**, Berlin, 1819—1873; organist, dir. and composer. (2) **K. Rafael**, b. Jan. 4, 1845; son of above; pupil of Richter and Kiel; 1869–75, organist Posen; 1873, founder of "Hennig" Vocal Soc.; 1883, Royal Mus. Dir.; 1892, R. Prof.; composer and writer.

Hen'nius. Vide HAYM, GILLES.

Henschel (hĕn'-shĕl), (1) **(Isidor) Georg**, b. Breslau, Feb. 18, 1850; prominent barytone, pianist, and teacher; pupil of Wandelt and Schaeffer, Breslau; of Leipzig Cons. also Kiel and Ad. Schulze (singing); Berlin; 1877–80, lived in London; 1881–84, cond. Boston (U. S. A.) Symph. Orch.; since 1885, London; founded the "*London Symphony Concerts*"; 1886–88, prof. of singing R. C. Mus.; c. operas, "*Friedrich der Schöne*" and "*Nubia*"; operetta, "*A Sea Change, or Love's Castaway*"; an oratorio, etc. (2) **Lillian** (née **Bailey**), Columbus, Ohio, Jan., 1860—London, Nov. 4, 1901; pupil and 1881 wife of above; also studied with C. Hayden and Viardot-Garcia, concert-soprano; she and her husband gave recitals with great art and success. (3) **Helen**; daughter of above, soprano; sang N. Y. 1902.

Hensel (hĕn'-zĕl), (1) **Fanny Cäcilia** (née **Mendelssohn**), Hamburg, Nov. 14, 1805—Berlin, May 14, 1847; eldest sister of FELIX M., whose devoted companion she was, and who died six months after her sudden death. He said she was a better pianist than he, and six of her songs are pub. under his name: viz., his op. 8 (Nos. 2, 3, 12), and op. 9 (7, 10, 12); she pub. under her own name "*Gartenlieder*," part-songs and songs; c. also pf.-trios and pcs. (2) **Octavia.** Vide FONDA.

Henselt (hĕn'-zĕlt), **Ad. von**, Schwabach, Bavaria, May 12, 1814—Warmbrunn, Silesia, Oct. 10, 1889; eminent pianist who played with remarkable sonority and emotion; to obtain his remarkable reach he c. and practised incessantly very difficult studies; he c. a famous pf.-concerto, études, etc.

Hentschel (hĕnt'-shĕl), (1) **Ernst Julius**, Langenwaldau, 1804—Weissenfels, 1875. (2) **Fz.**, Berlin, 1814—1889; teacher and dram. composer. (3) **Theodor**, Schirgiswalde, Upper Lusatia, 1830—Hamburg, 1892; conductor, pianist and dram. composer.

Herbart (hĕr'-bärt), **Jn. Fr.**, Oldenburg, 1776—Göttingen, 1841; writer.

Herbeck (hĕr'-bĕk), **Jn. Fz. von**, Vienna, Dec. 25, 1831—Oct. 28, 1877; important cond., mainly self-taught; dir. 1866, ct.-cond. at Vienna and prof. at the Cons.

Her'bert, Victor, b. Dublin, Ireland, Feb. 1, 1859; a grandson of Samuel Lover, the novelist; at 7, sent to Germany to study music; 1st 'cello ct.-orch. Stuttgart, and elsewhere, 1886 solo 'cellist, Metropolitan Orch. New York; later Theodore Thomas' and Seidl's orchs. (also associate-cond.); 1894, bandm. 22d Regt., vice Gilmore; 1898, cond. of Pittsburg, (Pa.) Orch. (70 performers); c. spirited pcs. for orch. and 'cello; a 'cello-concerto; an oratorio, "*The Captive*" (Worcester Festival); and numerous comic operas, incl. "*Prince Ananias*," a failure, "*The Wizard of the Nile*," v. succ., "*The Serenade*," "*The Idol's Eye*," "*The Fortune Teller*" and "*The Singing Girl*," all v. succ., in which the unusual combination of Irish musical humour and German scholarliness justifies their great success.

Hering (hā'-rĭng), (1) **K. Gl.**, Schandau, Saxony, 1765—Zittau, 1853, teacher, editor and composer. (2) **K. E.**, b. Oschatz, Saxony, 1809—Bautzen, 1879; son and pupil of above and successor as editor; also dram. composer. (3) **K. Fr. Aug.**, Berlin, 1819—Burg, near Magdeburg, 1880; violinist and composer.

Herion (hā'-rĭ-ōn), **Abraham Adam,** Schonau, Odenwald, 1807—Dresden, 1893; pf.-teacher.

Heritte-Viardot (ŭr-ēt-v'yăr-dō), **Louise Pauline Marie,** b. Paris, Dec. 14, 1841; daughter of Viardot-Garcia; vocal-teacher St. Petersburg Cons.; later at Frankfort, and Berlin; m. Consul-General Heritte; c. opera "*Lindora*" (Weimar, 1879), and cantatas.

Hermann (hĕr'-män), (1) **Matthias,** called **Verrecoiensis,** or **Verrecorensis,** from his supposed birthplace, Warkenz or Warkoing, Holland; Netherland cptist. 16th cent. (2) **Jn. D.,** Germany, ca. 1760—Paris, 1846; pianist and composer. (3) **Jn. Gf. Jakob,** Leipzig, 1772—1848; writer. (4) **Fr.,** b. Frankfort, Feb. 1, 1828; pupil of Leipzig Cons., 1846–75, viola-player, Gewandhaus and theatre orchs.; 1848, vln.-teacher at the Cons.; 1883 Royal Saxon Prof.; c. symphony, etc.: editor and collector. (5) **Rheinhold L.,** b. Prenzlau, Brandenburg, Sept 21, 1849, pupil of Stern Cons., Berlin; 1878–81 dir. of it; 1871–78 singing-teacher and cond. New York; 1884, cond. N. Y. "Liederkranz"; 1887, prof. of sacred history at the Theol. Seminary; 1898, cond. Handel and Haydn Soc., Boston; 1900 returned to Berlin; c. 4 operas incl. "*Vineta*" (Breslau, 1895), and "*Wulfrin*" (Cologne, 1896); 5 cantatas, overtures, etc. (6) **Robt.,** b. Bern, Switzerland, April 29, 1869; studied Frankfort Cons; previously self-taught in zither, pf., comp. and had c. works of much originality in which Grieg encouraged him; 1893, studied with Humperdinck, then went to Leipzig and Berlin, where (1895) his symphony, and a concert-overture were prod. at the Philh., provoking much critical controversy; now lives in Leipzig; c. also "*Petites variations pour rire,*" for pf. and vln.; etc. (7) **Hans,** b. Leipzig, Aug. 17, 1870 contrabassist and composer, left an orphan, he had a struggle with poverty; studied with Rust, Kretz, Schoner and von Herzogenberg; lives in Berlin, and c. string-quartets, pf.-pcs., etc., and many notable songs. (8) **J. Z.** Vide ZENNER. (9) Vide HERRMANN.

Herman'nus (called **Contrac'tus** or **"der Lahme,"** for his lameness), Graf von Vehrihgen, Sulgau, Swabia, July 18, 1013—Alleshausen, near Biberach, Sept. 24, 1054; important writer and theorist.

Hermes (hĕr'-mĕs), **Ed.,** b. Memel, May 15 (?), 1818; merchant, and composer in Königsberg, Prussia.

Hermesdorff (hĕr'-mĕs-dôrf), **Michael,** Trier (Trèves), 1833—1885; organist, composer and editor.

Hermstedt (hĕrm'-shtĕt), **Jn. Simon,** Langensalza, near Dresden, 1778—Sondershausen, 1846; composer.

Hernandez (ĕr-nän'-dĕth), **Pablo,** b. Saragossa, Jan. 25, 1834; pupil of Madrid Cons.; organist and (1863) auxiliary prof. there; c. *zarzuelas;* a mass, symphony, etc.

Hernando (ĕr-nän'-dō), **Rafael José M.,** b. Madrid, May 31, 1822; pupil of R. Carnicer, Madrid Cons.; 1848–53, he prod. several succ. *zarzuelas,* some in collab.; later dir. and composer to Th. des Variétés; 1852, secretary, later prof. of harm., Madrid Cons.; founded a Mutual Aid Mus. Soc.

Hérold (ā-rôl), (1) **Louis Jos. Fd.,** Paris, Jan. 28, 1791—(of consumption) Thernes, near Paris, Jan. 19, 1833; son of (2) **Fran. Jos. H.** (d. 1802; pf.-teacher and composer, pupil of P. E. Bach), who opposed his studying music, though Fétis taught him solfège and L. Adam, pf. After his father's death (1802), he studied piano with Louis Adam, Paris Cons. (first prize, 1810); harmony with Catel and (from 1811) comp. with Méhul; 1812 won the Prix de Rome, with cantata "*Mlle. de la Vallière*"; studied at Rome and Naples, where he was pianist to Queen Caroline, and prod. opera "*La Gioventù di Enrico Quinto*" (1815); Paris, 1815, finished Boieldieu's "*Charles de France*" (prod. with succ. 1816, Op. Com.); "*Les Rosières*" and "*La Clochette*" followed 1817, both v. succ.; others followed; the last (1820) failing, he imitated Rossini in several operas, but recovered himself in the succ. "*Marie*" (1826); 1824, pianist, later chorusm. at the Ital. Opera, but soon relinquished. 1827 Chef du Chant, at the Gr. Opéra, for which he wrote several succ. ballets, incl. "*La Somnambule*," which gave a suggestion to Bellini; 1828, Legion of Honour. "*Zampa*" (1831) gave him European rank and is considered his best work by all except the French, who prefer his last work "*Le Pre aux Clercs*" (1832); he prod. also "*L'Auberge d'Airey*" (1830) (with Carafa), "*La Marquise de Brinvilliers*" (1831), with Auber, Boieldieu, Cherubini, and 5 others; and "*La Médicine sans Médecin*" (1832); he left "*Ludovic*" unfinished, to be completed by Halévy with succ.; c. also much pf.-mus. Biogr. by Jouvin (Paris, 1868).

Herrmann (hĕr'-män), (1) **Gf.**, Sondershausen, 1808—Lübeck, 1878; violinist, pianist, organist and dram. composer. (2) **K.**, d. Stuttgart, 1894; 'cellist. (3) **Klara**, daughter of (2); pupil of Leipzig Cons.; pianist; lives in Lübeck.

Herschel (hĕr-shĕl), **Fr. Wm.** (Anglicised, Sir **William Herschel**, K.C.H., D.C.L.), Hanover, 1738—Slough, near Windsor, 1822; oboist; organist at Bath; astronomy, in which he won such fame, was till 1781 only his diversion.

Hertel (hĕr'-t'l), (1) **Jn. Chr.**, Oettingen, Swabia, 1699—Strelitz, 1754; singer, viola da gambist, violinist and composer. (2) **Jn. Wm.**, Eisenach, 1727—Schwerin, 1789; son and pupil of above; violinist, conductor and composer. (3) **K.**, 1784–1868; violinist. (4) **Peter L.**, Berlin, 1817—1899; son of above: composer.

Herther (hĕr'-tĕr), **F.**, pen-name of **H. Gunther.**

Hertz (hĕrtz), **Alfred**, b. Frankfort-on-Main, July 15, 1872; studied Raff Cons.; from 1895 2d-cond. various cities; 1899 cond. city theatre Breslau; 1899 London; 1902 Met. Op., N. Y.

Hertzberg (hĕrts'-bĕrkh), **Rudolph von**, Berlin, 1818—1893; conductor and editor.

Hervé (rightly **Florimond Ronger** (ĕr-vā or rôn-zhā), Houdain, near Arras, June 30, 1825—Paris, Nov. 4, 1892; singer, then organist, conductor; in Paris acting as librettist, composer and actor, and producing flippant but ingenious little works in which French operetta finds a real origin; c. over 50 operettas, also heroic symphony "*The Ashantee War*," and ballets. (2) **Gardel**, son of above, prod. 1871 operetta "*Ni, ni, c'est fini.*"

Hervey (här'-vĭ). **Arthur, b.** of Irish parents, Paris, Jan. 26, 1855; pupil of B. Tours (harm.) and Ed. Marlois (instr.); intended for the diplomatic service, till 1880; critic of "*Vanity Fair*"; from 1892, London "*Post*"; c. a 1-act opera, a dram. overture "*Love and Fate*," etc.

Herz (hĕrts or ĕrs), (1) **Jacques Simon**, Frankfort, Dec. 31, 1794—Nice, Jan. 27, 1880; of Jewish parentage; studied at Paris Cons. with Pradher; pianist and teacher in Paris; then London; 1857, acting-prof. Paris Cons.; c. vln.-sonatas, etc. (2) **Henri**, Vienna, Jan. 6, 1806—Paris, Jan. 5, 1888; 1st prize pf.-pupil Paris Cons.; very popular as touring pianist; succ. as mfr. of pianos; obtained extravagant prices for his comps.; prof. at the Cons.; writer.

Herzberg (hĕrts'-bĕrkh), **Anton, b.** Tarnow, Galicia, June 4, 1825; pianist; pupil of Bocklet and Preyer, Vienna; toured Europe, and received many decorations; 1866, pf.-teacher Moscow; composer.

Herzog (hĕr′-tsōkh), (1) **Jn. G.,** b. Schmolz, Bavaria, Sept. 6, 1822; pupil of Bodenschatz, and at Altdorf Seminary; 1842, organist at Munich; 1848, cantor; 1850, organ-prof. at the Cons.; 1854, mus. dir. Erlangen Univ.; 1866, Dr. Phil., later prof.; retired 1888; lives in Munich; composer. (2) **Emilie,** b. Diessenhofen, Thurgau, ca. 1860; soubrette coloratura-singer; pupil Zürich Sch. of Mus., then of Gloggner, and Ad. Schimon, Munich; début, Münich (1879?); 1889, Berlin ct.-opera.

Herzogenberg (hĕr′-tsōkh-ĕn-bĕrkh), (1) **H. von,** Graz, Styria, June 10, 1843—Wiesbaden, 1900; prof. at Berlin, etc.; director, professor and composer. (2) **Elizabeth** (née **von Stockhausen**) (?) 1848—San Remo, 1892; pianist, wife of above.

Hes′eltine, Jas., d. 1763; English organist and composer.

Hess, (1) **Joachim,** organist, writer and carillonneur, Gouda, Holland, from 1766—1810. (2) **A. H.,** organ-builder at Gouda; bro. of above. (3) **Willy,** b. Mannheim, July 14, 1859; violinist, pupil of his father and Joachim; at 19 Konzertmeister at Frankfort, 1886 at Rotterdam, then England; 1895 1st vln.-prof. Cologne Cons., and 1st vln. Gürzenich Quartet.

Hesse (hĕs′-sĕ), (1) **Ernst Chr.,** Grossen-Gottern, Thuringia, 1676—Darmstadt, 1762; viola-da-gambist, conductor. (2) **Ad. (Fr.),** Breslau, 1809—1863; org.-virtuoso and composer. (3) **Julius,** Hamburg, 1823—Berlin, 1881; introduced the present measurement for pf.-keys; and pub. a method. (4) **Max,** b. Sondershausen, Feb. 18, 1858; 1880 founded mus. pub. house in Leipzig; in 1883, founded H. und Becker.

Hetsch (hĕtsh), **K. Fr. L.,** Stuttgart, 1806 — Mannheim, 1872; pianist, violinist and dram. composer.

Heuberger (hoi′-bĕrkh-ĕr), **Richard Fz. Jos.,** b. Graz, Styria, June 18, 1850; a civil engineer; in 1876 took up music, which he had previously studied; chorusm., Vienna academical Gesangverein; 1878 cond. Singakademie; c. operas "*Abenteuer einer Neujahrsnacht*" (Leipzig, 1886); "*Manuel Venegas*" (do., 1889) remodelled as "*Mirjam*" (Vienna, '94); 2 operettas; overture to Byron's "Cain," etc.

Heubner (hoip′-nĕr), **Konrad,** b. Dresden, 1860; pupil of the "Kreuzschule" there; 1878–79, at Leipzig Cons. and writer; with Riemann, later Notteböhm, Vienna; Wüllner, Nicodé and Blassmann, Dresden; 1882, cond. Leipzig Singakademie; 1884, asst. cond. Berlin Singakademie; 1890, dir. Coblenz Cons. and Mus. Soc.; c. a symphony, overtures, etc.

Heugel (ŭ-zhĕl), **Jacques Ld.,** La Rochelle, 1815—Paris, 1883; editor and publisher.

Heumann (hoi′-män), **Hans,** b. Leipzig, Aug. 17, 187[illegible], at 18, double-bass in orch. at Cassel; studied with W. Rust, at Leipzig Cons. and Kretschmer at Dresden; later with von Herzogenberg at Berlin; lives in Berlin; pub. a suite in sonata-form for vln. and pf.; over 100 songs of all kinds, etc.

Hew′itt, J. H., b. New York, 1801; from 1845 lived in Baltimore; c. oratorios, incl. "*Jephtha,*" operas, etc.

Hey (hī), **Julius,** b. Irmelshause, Lower Franconia, April 29, 1832; studied with Lachner (harm. and cpt.), and F. Schmitt (singing); later with von Bülow at the Munich Sch. of Mus. (estab. by King Ludwig II. on Wagner's plans); attempted a reform in the cultivation of singing, but resigned at Wagner's death (1883), and pub. important vocal method, "*Deutscher Gesangsunterricht*" (4 parts, 1886), exploiting Wagner's views. Wagner called him "the chief of all singing-teachers.' 1887, Berlin; later Munich; composer.

Heyberger (hī'-bĕrkh-ĕr), **Jos.**, Hettstadt, Alsatia, 1831—Paris, 1892; organist, composer and conductor.

Heyden (hī'-d'n), (1) **Sebald,** Nürnberg, 1498 (1494?)—1561; cantor, writer. (2) **Hans,** Nürnberg, 1540—1613; son of above; organist; inv. the "Geigenclavicimbal."

Heydrich (hī'-drĭkh), **Bruno,** b. Leuben, near Lommatzsch, Saxony, 1865; pupil of Dresden Cons.; 1879–82, took prizes as double-bass player, pianist and composer; for a year in von Bülow's Weimar orch.; 4 years Dresden ct.-orch.; also studied singing with Scharfe, Hey and v. Milde; succ. début as tenor at Sondershausen theatre; prod. v. succ. 1-act opera-drama, with pantomimic prologue, "*Amen*," Cologne, 1895; c. songs.

Heymann (hī'-män), (1) **Karl,** pianist, b. Filehna, Posen, Oct. 6, 1854. Son of (2) **Isaac H.** (cantor); pupil of Hiller, Gernsheim, Breunung and Cologne Cons. and of Kiel; ill-health ended his promising career as virtuoso; till 1822, mus. dir. at Bingen; court-pianist to the Landgrave of Hesse, 1877–80, Hoch Cons., Frankfort; c. concerto "*Elfenspiel*" "*Mummenschanz*," "*Phantasiestücke*," etc., for piano.

Heymann-Rheineck (hī'-män-rī'-nĕk) (**K. Aug. Heymann**), b. Burg-Rheineck on Rhine, Nov. 24, 1852; pianist; pupil Cologne Cons., and R. Hochschule, Berlin; since 1875, teacher there; composer.

Heyne Van Ghizeghem (also **Hayne,** or **Ayne,** "Henry"); Netherland contrapuntist and court-singer, ca. 1468.

Hiebsch (hēpsh), **Josef,** Tyssa, Bohemia, 1854—Carlsbad, 1897; teacher and writer in Vienna.

Hiedler (hēt'-lĕr), **Ida,** b. Vienna, Aug. 25, 1867; soprano; studied with Ress; début, Berlin ct.-opera, 1887.

Hientzsch (hēntsh), **Jn. Gf.,** Mokrehna, near Torgau, 1787—Berlin, 1856; teacher composer and writer.

Hieron'ymus de Morvia, ca. 1260, Dominican friar, Paris; writer.

Hignard (ēn-yăr) (**J. L.**), **Aristide,** Nantes, 1822—Vernon, 1898; the preface to his "*Hamlet*" written 1868, not prod. till Nantes, 1888, shows him to have attempted a new and serious manner, but he found production only for comic operas which were usually succ.

Hildach (hĭl'-däkh), (1) **Eugen,** b. Wittenberg-on-the-Elbe, Nov. 20, 1849; barytone; pupil of Frau Prof. El. Dreyschock. (2) **Anna** (née **Schubert,** b. Königsberg, Prussia, Oct. 5, 1852; wife of above; mezzo-soprano; teacher Dresden Cons., 1880–86.

Hildebrand (hēl'-dĕ-bränt), (1) **Zacharias,** Saxony, 1680—1743; org.-builder. His son, (2) **Jn. Gf.,** was equally eminent.

Hiles (hīlz), (1) **J.,** Shrewsbury, 1810—London, 1882; organist, writer and composer. (2) **H.,** b. Shrewsbury, Dec. 31, 1826; bro. and pupil of above; organist various churches; 1867, Mus. Doc. Oxon; 1876, lecturer; later, prof. R. Manchester Coll. of Music; 1885, editor and writer; c. 2 oratorios, 3 cantatas, an historic opera, etc.

Hilf (hēlf), (1) **Arno,** b. Bad Elster, Saxony, March 14, 1858; vln.-virtuoso; son and pupil of (2) **Wm. Chr. H.**; from 1872 he also studied with David, Röntgen, and Schradieck, Leipzig Cons.; second concertm., 1878, and teacher at Moscow Cons., (1888) Sondershausen; 1878, leader Gewandhaus orch., Leipzig; 1st vln. prof. at the Conservatorium.

Hill, (1) **Wm.,** London, 1800—1870; org.-builder. (2) **Wm. Ebsworth,** London, 1817—Hanley, 1895; vln.-maker. (3) **Thos. H. Weist,** London, 1828—1891; violinist, conductor and composer. (4) **Ureli C.,** New York, 1802 (?)—1875; violinist. (5) **Wm.,** b. Fulda, March 28, 1838; pianist; pupil of H. Henkel and Hauff; since 1854 lives in Frankfort; c. prize-opera "*Alona*"; vln.-sona tas, etc. (6) **Junius Welch,** b. Hingham, Mass., Nov. 18, 1840; pupil of J. C. D. Parker, Boston, and of Leipzig Cons.; organist various churches; till 1897, prof. of Mus. at Wellesley Coll.; now teacher and editor. (7) **K.,** Idstein, Nassau, 1840—insane asylum, Sachsenberg, Mecklenburg, 1893; barytone; created "Alberich" at Bayreuth.

Hille (hĭl'-lĕ), (1) **Ed.,** Wahlhausen, Hanover, 1822—Göttingen, 1891; cond. and teacher. (2) **Gv.,** b. Jerichow-on-Elbe, near Berlin, May 31, 1851; violinist; pupil of R. Wüerst (theory), Kullak's Acad., 1869–74 w. Joachim (vln.); lives in Berlin, as a solo-player; 1879, invited to the Mendelssohn Quintet Club, Boston, Mass.; toured; then teacher at Mus. Acad., Phila.; c. 5 vln.-concertos with orch., etc.

Hillenmacher (hĭl'-lĕn-mäkh-er, or ēl-äṅ-mă-shā), two brothers. (1) **Paul Jos. Wm.,** b. Paris, Nov. 25, 1852. (2) **Lucien Jos. Ed.,** b. Paris, June 10, 1860; both studied at the Cons., and took the first Grand Prix de Rome, (1) in 1876; (2) in 1880. They write all their scores in collaboration. C. symph. legend "*Lorely*" (1882, City of Paris prize); succ. opera "*St. Megrin*" (Brussels, 1886), etc.; "*Orsola*" (Gr. Opéra, Paris, 1902).

Hiller (Hüller) (hĭl'-lĕr), (1) **Jn. Adam,** Wendisch-Ossig, near Görlitz, Dec. 25, 1728—Leipzig, June 16, 1804; pupil of Hornilius (Kreuzschule) and U. of Leipzig; flutist in concerts, and teacher; 1754 tutor to the son of Count Brühl; 1758, accompanied him to Leipzig, where he lived thereafter; 1763, revived, at his own expense, the subscription concerts, which developed into the famous "Gewandhaus" concerts, of which he was cond.; 1771, founded a singing-school; 1789–1801, cantor and dir. Thomasschule. He founded the "*Singspiel*," from which German "comedy-opera" developed, contemporaneously with *opera buffa* and *opéra comique.* In his dram. works the aristocratic personages sing arias, while the peasants, etc., sing simple ballads, etc. His *Singspiele,* all prod. at Leipzig, had immense vogue, some of the songs being still sung; 1766–70, he wrote, edited collections, etc.; c. also a Passion cantata, funeral music (in honour of Hasse), symphonies and partitas, the 100th Psalm, etc. Biog. by Carl Peiser (Leipzig, 1895). (2) **Fr. Adam,** Leipzig, 1768—Königsberg, Nov. 23, 1812; violinist and tenor; son and pupil of above; mus. dir. of Schwerin Th.; 1803, cond. of Königsberg Th.; c. 4 operettas, etc. (3) **Fd. von,** Frankfort, Oct. 24, 1811—Cologne, May 12, 1885; of wealthy Jewish parentage; a pupil of Hofmann (vln.), Aloys Schmitt (pf.) and Vollweiler (harm. and cpt.); at 10 played a Mozart concerto in public, at 12 began comp.; from 1825 pupil of Hummel; at 16 his string-quartet was pub. Vienna; at 15, he saw Beethoven on his death-bed; 1828–35, taught Choron's School, Paris; then independently giving occasional concerts; 1836, he returned to Frankfort, and cond. the Cäcilien-Verein; 1839, prod. succ. opera "*Romilda,*" at Milan; oratorio, "*Die Zerstörung Jerusalems*" (Gewandhaus, 1840); 1841, studied church-music with Baini, Rome; 1843–44 he cond. the Gewandhaus; prod. at Dresden, 2 operas; 1847, municipal cond. at Düsseldorf; 1850 at Cologne, where he organised the Cons.; cond. Gürzenich Concerts, and the Lower Rhine Festivals; 1852–53, cond. Opera Italien, Paris; 1868, Dr. Philh. *h. c.* Bonn Univ.; 1884 he retired. He was a classicist in ideal of the Mendelssohn type and his comp. are of precise form and great clarity. He was also a lecturer and writer on music. He c. 3 other operas, 2 oratorios, 6 cantatas, 3 overtures 3 symphonies, a ballad "*Richard Löwen* *herz,*" with orch. (1883), etc. (4) **Paul,** b. Seifersdorf, near Liegnitz, Nov., 1830; 1870, asst.-organist, and since 1881 organist St. Maria-Magdalena, Breslau; composer. (5) **Emma,** b. Ulm; studied with Sittard and Hromada; court-singer at Würtemberg.

Hill'mer, (1) **Fr.,** Berlin, ca. 1762—1847; viola-player; a son of his (2) was a singing-teacher in Berlin.

Hil'pert, W. Kasimir, Fr., Nürnberg, 1841—Munich, 1896; 'cellist.

Hil'ton, J., d. 1657; English organist and composer.

Him'mel, Fr. H., Treuenbrietzen, Brandenburg, 1765—Berlin, 1814; court-cond. and dram. composer.

Hind'le, J., Westminster, 1761—1796; composer.

Hine, Wm., Oxfordshire, 1687—1730; composer and organist.

Hings'ton, J., d. 1683; Engl. organist to Chas. I.; and composer.

Hinke (hĭnk'-ĕ), (1) **Gv. Ad.,** Dresden, 1844—Leipzig, 1893; oboist. Son of (2) **Gf. H.,** d. 1851.

Hinrichs (hĭn'-rĭkhs), **Fz.,** Halle-on-the-Saale, ca. 1820—Berlin, 1892; composer and writer on music. His sister (2) **Maria.** Vide FRANZ.

Hip'kins, Alfred Jas., b. Westminster, June 17, 1826; writer; an authority on ancient instrs., etc.; was for a time in business with Broadwood; wrote many articles for the "*Encyclopædia Britannica,*" and "*Grove's Dictionary of Music,*" also books on old instr. and pitch.

Hirn (hĕrn), **Gv. Ad.,** Logelbach, near Colmar (Alsatia), 1815—Colmar, 1890; writer.

Hirsch (hĕrsh), (1) Dr., **Rudolf,** Napagedl, Moravia, 1816—Vienna, 1872; critic, poet and composer. (2) **Karl,** b. Wemding, Bavaria, March 17, 1858; studied in Munich; 1885–87, church mus.-dir., Munich; 1887–92, Mannheim; then Cologne; since 1893, dir. various societies, etc.; c. numerous oop. *a cappella* choruses, cantatas "*Werinher,*" a dram. poem with orchestration (op. 119), etc.

Hirschbach (hĕrsh'-bäkh), **H.,** Berlin, 1812—Gohlis, 1888; editor and composer.

Hirschfeld (hĕrsh'-fĕlt), **Robt.,** b. Moravia, 1858; studied Vienna Cons.; later lecturer there; 1884 teacher of musical æsthetics; took Dr. Phil. with dissertation on "*Johannes de Muris*"; he wrote a pamphlet against Hanslick in defence of ancient *a cappella* music, and founded the "Renaissance-Abende" to cultivate it.

Hitz'ler, Daniel, Haidenheim, Würtenberg, 1756—Stuttgart, 1635; writer.

Hobrecht (hō'-brĕkht) (or **Obrecht, Obreht, Ober'tus, Hober'tus), Jakob,** Utrecht, ca. 1430—Antwerp ca. 1506; church composer of great historical importance.

Hobbs, J. Wm., Henley, 1799—Croydon, 1877; tenor and composer.

Hochberg (hôkh'-bĕrkh), **Bolko,** Graf von (pseud. **J. H. Franz**), b. Fürstenstein Castle, Silesia, Jan. 23, 1843; maintained the H. quartet at Dresden; 1876 founded the Silesian music festivals; 1886, general intendant Prussian Ct. Th.; prod. 2 operas; c. symphonies, etc.

Hod'ges, (1) **Edw.,** Bristol, Engl., 1796—Clifton, 1867; organist and writer. (2) **Faustina Hasse,** daughter of above, d. New York, Feb., 1896; organist and composer. (3) Rev. **J. Seb. Bach,** D.D., son of above; rector St. Paul's Ch., Baltimore; organist.

Hoffmann (hôf'-män), (1) **Eucharius,** b. Heldburg, Franconia, cantor at Stralsund; writer and composer, 1577–84. (2) **Ernst Th. (Amadeus) Wm.** (he added Amadeus from love of Mozart), Königsberg, 1776—Berlin, 1822; gifted poet, caricaturist, and dram. composer. (3) **H. Aug.** (called **H. von Fallersleben**), Fallersleben, Hanover, 1798—Castle Korvei, 1874; writer. (4) **Richard,** b. Manchester, Engl., May 24, 1831; pianist and teacher; pupil of his father, and de Meyer, Pleyel, Moscheles, Rubinstein, Döhler, Thalberg, and Liszt; since 1847, New York; solo pianist with Jenny Lind on tours, etc.; also with von Bülow, in N. Y. (1875); c. anthems, pf.-pcs., etc. (5) **Karl,** b. Prague, Dec. 12, 1872; violinist; studied Prague Cons.; founder and 1st vln. the famous "Bohemian String-quartet." (6) **Baptist,** b. Garitz, July 9, 1864; barytone; studied with Tipka and Stockhausen; 1888–94 at Cologne; 1897 ct.-opera, Berlin.

Hoffmeister (hôf'-mī-shtĕr), **Fz. Anton,** Rotenburg-on-Neckar, 1754 — Vienna, 1812; conductor and dram. composer, etc.

Hofhaimer (hôf'-hī-mĕr) (**Hoffheimer, Hoffhaimer, Hoffhaymer**), **Paulus von,** Radstadt, Salzburg, 1459—Salzburg, 1537; eminent organist; lutenist, composer and teacher.

Hofmann (hôf'-män), (1) **Chr.,** ca. 1668; cantor at Krossen; writer. (2) **H. (K. Jn.),** Berlin, Jan. 13, 1842—July 19, 1902; pupil of Würst, Kullak's Academy; famous pf.-virtuoso and teacher; prod. succ. operas "*Cartouche*" (Berlin, 1869) and "*Donna Diana*," and 4 others; and succ. orch. works, "*Hungarian Suite*" (1873) and "*Frithjof*" symph. (1874); is a Prof., and a member of the Berlin R. Acad. of Arts; c. 6 other operas, "secular oratorio" "*Prometheus*" (1896); cantatas; "*Schauspiel*" overture; "*Trauermarsch*," etc., for orch.; a vln.-sonata, etc. (3) **Richard,** b. Delitzsch, Prussian Saxony, April 30, 1844; son of municipal mus.-dir.; pupil of Dreyschock and Jadassohn; lives in Leipzig as teacher; pub. a valuable "*Praktische Instrumentationsschule*" (Leipzig, 1893), a catechism of instrs., etc. (4) **Casimir** (rightly **Wyszkowski**) (wēsh-kôf'-shkĭ), b. Cracow, 1842; pianist; prof. of harm. and comp. at Cons., and cond. of opera, Warsaw. (5) **Josef,** b. Cracow, Jan 20, 1877. Son and (till 1892) pupil of (4); at 6 played in public; at 9 toured Europe; at 10 gave 52 concerts in America; then studied 2 years with Rubinstein and made new début in Dresden, 1894, and has toured Europe since and (1899) America; from being a sensational prodigy, he has developed into a solid artist of great power, virtuosity and charm; lives in Berlin; c. concerto, etc.

Hofmeister (hôf'-mī-shtĕr), (1) **Fr.,** 1781—1864; publisher; his son and successor (2) **Ad. H.,** ca. 1818—Leipzig, 1870; was succeeded by **Albert Röthing,** b. Leipzig, Jan. 4, 1845.

Ho'garth, G., Carfrae Mill, near Oxton, Berwickshire, 1783—London, 1870; 'cellist and composer; his daughter m. Charles Dickens.

Hohlfeld (hōl'-fĕlt), **Otto,** Zeulenroda, Voigtland, 1854—Darmstadt, 1895; vln.-virtuoso and composer.

Hohnstock (hōn'-shtôk), **Carl,** Brunswick, 1828—1889; teacher, violinist, pianist and composer.

Hol, Richard, b. Amsterdam, July 23, 1825; pupil Martens (org.) and of Bertelman (harm. and cpt.); teacher at Amsterdam; 1862, city mus.-dir., Utrecht; 1869, cath.-organist; 1875, dir. Sch. of Mus.; also cond. "Diligentia" Concerts at The Hague, Classical Concerts at Amsterdam; 1878, officer of the French Academy; c. oratorio "*David*" (op. 81); 2 operas; 2 symphonies, etc.

Hol'borne, Antony and **Wm.,** English composers, 1597.

Hol'combe, (1) **H.,** Salisbury, ca. 1690—ca. 1750; singer, teacher and composer. (2) **Josephine,** soprano, N. Y., and (3) **Philip G.,** harpmaker, London, both descendants of (1).

Hol'den, Oliver, Charlestown, Mass., before 1792, publisher; composer, his comp. incl. the hymn-tune "*Coronation.*"

Hol'der, (1) Rev. **Wm.,** Nottinghamshire, ca. 1614—Amen Corner, 1697; writer, editor and composer. (2)

Jos. Wm., St. John's Clerkenwell, 1764—1823; organist and composer.

Held'rich, Geo. M., English org.-builder, 1838.

Hollander (hôl'-länt-ĕr), (1) **Jans** (**de Hollandere**), or **Jean de Holland,** Netherland contrapuntist (1543–58). (2) **Chr. Janszone,** Dordrecht (?), Holland, ca. 1520—Munich, ca. 1570; son of above; conductor and composer.

Holländer (hôl'-lĕnt-ĕr), (1) **Alexis,** b. Ratibor, Silesia, Feb. 25, 1840; pianist; pupil of Schnabel and Hesse at Breslau; cond. of the Gymnasium Singing Society; 1858–61, studied with Grell and A. W. Bach, and K. Bohmer, Berlin, R. Akad.; 1861, teacher at Kullak's Acad.; 1864, cond.; 1870, cond. the "Cäcilienverein"; 1883, professor; c. 6 pf. Intermezzi for left hand, etc. (2) **Gv.,** b. Leobschütz, Upper Silesia, Feb. 15, 1855; played in public very early; pupil of David, of Joachim (vln.), and Kiel (theory); 1874, principal teacher Kullak's Acad. and royal chamber-mus.; toured Austria with Carlotta Patti; 1881, teacher at the Cons., Cologne; 1884, leader at the Stadttheater; 1894, dir. Stern Cons., Berlin; 1896, concertmeister of a new orch., Hamburg; c. vln. and pf.-pcs. (3) **Victor,** b. Leobschütz, April 20, 1866; pupil of Kullak; c. the succ. 1-act comic operas "*Carmosinella*" (Frankf.-on-M., 1888); "*The Bey of Morocco*" (London, 1894) and piano-pieces.

Hollangue. Vide MONTON.

Hollmann (hôl'-män), **Josef,** b. Maestricht, Holland, Oct. 16, 1852; notable 'cellist; studied with Gervais; toured Europe, England and America; court-mus., Holland, and wears many decorations.

Hol'ly, Fz. Andrs., Luba, Bohemia, 1747—Breslau, May 4, 1783; dir. and writer at various theatres; composer.

Holmes (hōmz), (1) **Edw.,** near London, 1797—U. S., 1859; pf.-teacher, editor and critic. (2) **Wm. H.,** Sudbury, Derbyshire, 1812—London, 1885; pianist and professor. (3) **Alfred,** London, 1837—Paris, 1876; son of above; dram. composer. (4) **Hy.,** b. London, Nov. 7, 1839; bro. of above; vln.-prof. R. C. M.; c. 4 symphonies, etc.

Holmès (ôl'-mĕs) (rightly **Holmes**), **Augusta Mary Anne,** b. (of Irish parents) Paris, Dec. 16, 1847; at first a pianist; studied comp. with Lambert, Klosé and César Franck; 1873, prod. a psalm, "*In Exitu*"; 1874, a 1-act symphony "*Héro et Leandre*" (Chatelet); the symphonies "*Lutece*" and "*Les Argonautes*," 1883; symph. "*Irlande*," 1885; unsucc. drama "*La Montagne Noire*" (Gr. Opera), 1895; symphonic poems, "*Roland*," "*Pologne*," "*Au Pays Bleu*"; 2 operas, etc.; she sometimes uses pseud. "*Hermann Zenta*."

Holst (hôlst), **Edvard,** Copenhagen, 1843—N. Y., 1899; lived in N. Y., was an actor, stage-dancer, dancing-master and playwright; also composer of pop. song and pf.-pcs., over 2,000 works in all.

Holstein (hôl'-shtīn), **Fz.** (**Fr.**) **von,** Brunswick, 1826—Leipzig, 1878; dram. composer.

Holten (hôl'-tĕn), **K. von,** b. Hamburg, July 26, 1836; pianist; pupil of J. Schmitt, Ave-Lallemant and Grädener, and at Leipzig Cons.; since 1874, teacher Hamburg Cons.; c. a *Kindersymphonie*, etc.

Holy (ō'-lē), **Alfred,** b. Oporto, Aug. 5, 1866; harp-virtuoso; son and pupil of a cond. and teacher from Prague; studied at Prague Cons., and lived there till 1896, when he went to the Berlin ct.-opera.

Holyoke (hōl'-yōk), **Samuel,** Boxford, Mass., 1771—Concord, N. H., 1816; teacher.

Holz (hôlts), **K.,** Vienna, 1798—1858; violinist and composer.

Holzbauer (hôlts'-bow-ĕr), **Ignaz,** Vienna, 1711—Mannheim, 1783; court conductor and dram. composer; highly praised by Mozart.

Hölzel (hĕl'-tsĕl), (1) **K.,** Linz-on-Donau, 1808—Pesth, 1883; composer. (2) **Gustav,** Pesth, 1813—Vienna, 1883; bass and composer.

Hölzl (hĕl'-ts'l), **Fz. Severin,** Malaczka, Hungary, 1808—Funikirchen, 1884; conductor and composer.

Homeyer (hō'-mī-ĕr), name of a musical family. The most prom. of them is (1) **Paul Joseph M.,** b. Osterode, Harz, Oct. 26, 1853; famous organist at the Gewandhaus, and teacher Leipzig Cons. (2) **Jn. Just. Adam,** editor. His son (3) **H. H.** (1832—1891), was organist at Lamspringe; st. Leipzig Cons.; and also with his uncle (4) **J. M. H.** (d. Oct. 5, 1894), organist at Duderstadt.

Homilius (hō-mē'-lĭ-oos), **Gf. Aug.,** Rosenthal, Saxony, 1714—Dresden, 1785; eminent organist and composer.

Hood, Helen, b. Chelsea, Mass., June 28, 1863; pupil of B. J. Lang (pf.) and Chadwick (comp.), Boston; and Moszkowski (pf.); lives in Boston; composer.

Hook, Jas., Norwich, 1746—Boulogne, 1827; organist and composer.

Hoop'er, Edmond, Halberton, Devon, ca. 1553—1621; composer.

Hope'kirk, Helen, b. near Edinburgh; studied with Lichtenstein and A. C. Mackenzie; for 2 years at Leipzig, later with Leschetizky; début as pianist at Gewandhaus, Leipzig, 1878; gave concerts in Great Britain and (1883-84) U. S.; 1897-1901, teacher N. E. Cons.; now private teacher, Boston, Mass.; c. Concertstück for pf. and orch.; 1894, orch. pcs.; a pf.-concerto; sonata for pf. and vln., and songs.

Hopffer (hôp'-fĕr), **L. Bd.,** Berlin, 1840—Niederwald, near Rudesheim, 1877; dram. composer.

Hop'kins, (1) **Edw. J.,** Westminster, June 30, 1818—London, Feb. 4, 1901; self-taught organist at various churches; 1843-1898, to the Temple Ch., London; wrote "*The Organ; its History and Construction*" (Rimbault); contributed to Grove's Dict. of Mus.; c. 3 prize anthems, hymn-tunes, chants and church-services. (2) **Edw. Jerome,** Burlington, Vt., 1836—Athenia, N. J., 1898; self-taught in harmony; began composing at 4; organist, editor and lecturer. (3) **Harry Patterson,** b. Baltimore; graduated Peabody Inst., 1896; studied with Dvôrák in Bohemia; lives in New York; c. a symphony, songs, etc.

Hoplit. Vide POHL, R.

Horák (hō'-räk), (1) **Wenzel (Václav) Emanuel,** Mscheno-Lobes, Bohemia, 1800—Prague, 1871; organist, teacher and composer. (2) **Ed.,** Holitz, Bohemia, 1839—Riva, Lake of Garda, 1892, teacher and writer. (3) **Ad.,** b. Jankovic, Bohemia, Feb. 15, 1850; bro. of above and co founder, "Horák" Pf.-School, Vienna; writer.

Horn, (1) **K. Fr.,** Nordhausen, Saxony, 1762—Windsor, Engl., 1830; organist, writer and theorist. (2) **Chas. Edw.,** London, 1786—Boston, Mass., 1849; son of above; singer, teacher, cond., and composer. (3) **Aug.,** Freiberg, Saxony, 1825—Leipzig, 1893; dram. composer.

Horneman (hôr'-nĕ-män), (1) **Johan Ole Emil,** Copenhagen, 1809—1870, composer. (2) **Chr. F. Emil,** b. Copenhagen, Dec. 17, 1841; son and pupil of above; studied at Leipzig Cons.; dir. of sch. of mus. in Copenhagen; c. overtures "*Aladdin*" and "*Heldenleben,*" etc.

Hornstein (hôrn'-shtīn), **Robt. von,** Stuttgart, 1833—Munich, 1890; dram. composer.

Hors'ley, (1) **Wm.,** London, 1774—1858; organist, theorist and composer. (2) **Chas. Edw.,** London, 1822—New York, 1876; son and pupil of above; organist, writer and composer.

Horwitz (hôr'-vĭts), **Benno,** b. Berlin, March 17, 1855; violinist and composer; pupil of the Rl. Hochschule, and of Kiel and Albert Becker; c. symph. poem "*Dionysos*," etc.

Hostinsky (hô-shtēn'-shkĭ), **Ottokar,** b. Martinoves, Bohemia, Jan. 2, 1847; Dr. Phil., Prague; writer.

Hoth'by (or **Hothobus, Otteby,** Fra **Ottobi), John** (or **Johannes),** d. London, Nov., 1487; English Carmelite monk; famous for science.

Hotteterre (ôt'-tăr), (1) **Henri,** d. 1633; instr.-maker, musette player, ct.-musician. (2) **Louis** (called **"Le Romain,"** having lived in Rome); son of above; notable flutist and writer. (3) **Nicolas,** d. 1695; noted bassoonist and oboist; bro. of (2).

Ho'ven, J., pen-name of **V. von Putt-Lingen.**

How'ard, (1) **Samuel,** 1710—1782; English organist and composer. (2) **G. H.,** b. Norton, Mass., Nov. 12, 1843; pupil of J. Tufts (theory), and B. F. Baker (singing), also at Leipzig Cons.; teacher in Boston; 1891, founder and dir. School for Teachers; composer.

How'ell, (1) **Jas.,** b. Plymouth, England, d. 1879; singer and double-bass player. His 2 sons: (2) **Arthur,** d. 1885; double-bass player and bass singer. (3) **Edw.,** 'cellist.

How'gill, Wm., Engl. organist and composer, 1794.

Hoy'land, (1) **J.,** Sheffield, 1783—1827; organist and composer. (2) **Wm.,** d. 1857; son of above; organist.

Hrimaly (h'rím'-ŭ-lē), **Adalbert,** b. Pilsen, Bohemia, July 30, 1842; violinist; pupil of Mildner, Prague Cons., 1861; cond. Gothenburg orch., 1868; National Th., Prague; at the German Th., there in 1873, and at Czernowitz, Bukowina, in 1875; his succ. opera "*Der Verzauberte Prinz*" (1871) is still played at Prague.

Hromada (h'rä'-mŭ-dŭ), **A.,** Kladno, Bohemia, Dec. 23, 1841—1901; notable bass-barytone; pupil of Pivoda, Stockhausen and Fra Lamperti; début ct.-opera, Stuttgart, 1866; has sung there since; has also toured and is heavily decorated.

Hubay (hoo'-bä-ē) (or **Huber),** (1) **K.,** Varjas, Hungary, 1828—Pesth, 1885; vln.-prof., Pesth Cons.; conductor and dram. composer. (2) **Jenö** (known as **Eugen Huber** in Germany), b. Budapesth, Sept. 15, 1858; violinist; son and pupil of above, and 1886 his successor as prof.; also studied with Joachim; gave succ. concerts in Hungary and at Paris; 1882 principal vln.-prof., Brussels Cons.; 1894, m. Countess Rosa Cebrian; c. succ. opera "*Der Geigenmacher von Cremona*" (Pesth, 1893); opera "*Alienor*" (Pesth, 1892); succ. Hungarian opera "*A Falu Rossza*" (The Town-loafer) (Budapesth, 1896); a symphony, etc.

Huber (hoo'-bĕr), (1) **F.,** d. Berne, Feb. 23, 1810; poet and song-composer. (2) **Fd.,** 1791—St. Gallen, 1863; Swiss song-writer. (3) **K.** Vide HUBAY. (4) **Jos.,** Sigmaringen, 1837—Stuttgart, 1886; violinist and dram. composer. (5) **Hans,** b. Schönewerd, Switzerland, June 28, 1852; pupil Leipzig Cons.; teacher at Wesserling for 2 years, then at Thann (Alsatia), later Basel Music School; 1892, Dr. Phil. *h. c.*, Basel Univ.; 1896, dir. of the Mus. Sch.; c. succ. operas "*Weltfrühling*" (Basel, 1894); and "*Gudrun*" (Basel, 1896); cantatas, sonatas, concertos, overtures "*Lustspiel*," symph. "*Tell*," etc. (6) **Eugen.** Vide HUBAY, JENO.

Hu'bermann, Bronislaw, Polish violinist; succ. début as prodigy; retired for five years' study; reappeared, Bucharest, 1902.

Hubert (hoo'-bĕrt), **Nikolai Albertovitch,** 1840—1888; prof. and writer, at Moscow.

Huberti (ü-bĕr'-tē), **Léon Gve.,** b. Brussels, April 14, 1843; pupil Brussels Cons.; 1865, won Prix de Rome; 1874–78, dir. of Mons. Cons.; 1880–89, Antwerp; since prof. at Brussels

Cons., and dir. of the Mus.-School of St. Josse-ten-Noode-Schaerbeek; 1891, member of the Belgian Academy; 1893, chevalier of the Legion of Honour. C. 3 oratorios, the dram. poem "*Verlichting*" ("Fiat lux"), with orch.; symphonic poem "*Kinderlust en Leed*," chorus and orch., etc.; symphonie funèbre, festival marches, etc.

Hucbald (hook'-bält, or ük-băl) (**Hugbal'dus, Ubal'dus, Uchubal'dus) de S. Amand(o),** ca. 840—St. Amand, near Tournay, June 25 (or Oct. 21), 930 (or June 20, 932). He is perhaps credited with some works belonging to a monk of the same name living a century later, pupil of his uncle, Milo, a mus.-dir., whose jealousy drove him to Nevers, where he taught singing; 872 he succeeded his uncle; ca. 893, the Archbishop of Rheims invited him to reform the music of the diocese. His works (Gerbert) contain the first known notation showing difference of pitch on lines.

Hud'son, (1) **Robt.,** 1731—Eton, 1815; singer, organist and composer. (2) **Mary,** daughter of above; organist and composer, 1801.

Hue (ü), **Georges Ad.,** b. Versailles, May 6, 1858; pupil of Paris Cons., took 1st Grand prix de Rome; later Prix Cressent; l. Paris as teacher; c. op. com. "*Les Pantins*" (Op.-Com., 1881); "*Rübezahl*," symphonic legend in 3 parts ("Concerts Colonne," 1886); succ. "Féerie dramatique" "*La Belle au Bois Dormant*" (Paris, 1894); "épisode sacré" "*Ressurrection*"; a symphony, a symphonic overture; 2 operas "*Vazanta*," and "*Le Roi de Paris*" (not prod.), etc.

Hueffer (hüf'-fĕr), **Francis,** Münster, 1843—London, Jan. 19, 1899; 1869, lived in London; from 1878, critic of *The Times*; librettist and writer.

Hugo von Reutlingen (hoo'-gō fōn roit'-lĭng-ĕn) (called "Spechzhart"), 1285 (1286?)—1359 (1360?); writer.

Huguenet (üg-nā). Vide GIRARD.

Huhn (hoon), **Charlotte,** b. Lüneburg, Sept. 15, 1868; alto; studied with Hoppe, Hey, and Marianne Brandt sang 2 years at the New York Opera, then at Cologne; 1895 Dresden; 1900 Vienna ct.-opera.

Hul'lah, John Pyke, Worcester, June 27, 1812—London, Feb. 21, 1884; professor, conductor, writer and dram. composer.

Hüller, J. A. Vide HILLER.

Hüllmandel (hĭl'-mänt-'l), (1) **Nicholas Jos.,** Strassburg, 1751—London, 1823; pianist and harmonica-player. (2) **Rodolphe,** famous horn-virtuoso and composer, uncle of above.

Hüllweck (hĭl'-vĕk), (1) **Fd.,** Dessau, 1824—Blasewitz, 1887; concert-violinist and composer. (2) **K.,** b. Dresden, April 15, 1852; son of above; pupil of Fr. Grützmacher ('cello); Reichel and Merkel (harm. and cpt.); 1877–82 'cellist Dresden ct.-orch.; 'cello-teacher, Dresden Cons.; composer.

Hülskamp (hĭls'-kämp), **Henry** (or **Gv. Heinrich**), b. Westphalia; 1850 established a factory at Troy, N. Y.; 1866, N. Y.

Hume, Lobias, Engl. viol da gambist, etc., 17th cent.

Hum'frey (Humphrey, Humphrys), Pelham, London, 1647—Windsor, July 14, 1674; important English composer. Charles II. sent him to Paris to study with Lully; 1672 master Chapel Royal children and with Purcell ct.-composer.

Hummel (hoom'-mĕl), (1) **Jos.,** music-master Wartberg Military Acad.; 1786, conductor at Vienna. (2) **Jn. Nepomuk,** Pressburg, Nov. 14, 1778—Weimar, Oct. 17, 1837; son of above, a famous pianist and improviser, and a composer of once popular pieces in which ornament outweighs matter; and form, interest; protégé of Mozart; début 1787; toured Europe frequently; 1793 studied with Albrechtsberger; asst.-cond. to Haydn, 1804–11; 1830 and 1833 cond. German opera in London; c. operas, cantatas, ballets, 3 masses, sonatas; he pub. a notable pf.-method; c. dram. pcs., concertos, sonatas, septet in D minor, etc. (3) **Elisabeth** (née **Röckl**), 1783—Weimar, 1883; wife of above; opera-singer. (4) **Jos. Fr.**, b. Innsbrück, Aug. 14, 1841; pupil Munich Cons., 1861–80; th.-cond. Vienna, since 1880 dir. Mozarteum at Salzburg, and cond. *Liedertafel.* (5) **Fd.**, b. Berlin, Sept. 6, 1855; son and pupil of a musician; at 7 a harp virtuoso; 1864–67 toured Europe, and received a royal grant for study at Kullak's Akademie, Berlin; 1871–75, studied R. High Sch. of Mus., then at Akademie; c. succ. operas, "*Mara*" (Berlin, 1893); "*Ein Treuer Schelm*" (Prague, 1894); "*Assarpai*" (Gotha, 1898); a symphony, sonatas, etc.

Humperdinck (hoom'-pĕr-dĭnk), **Engelbert,** b. Siegburg, near Bonn, Sept. 1, 1854; studied architecture, Cologne, then mus. at the Cons.; won Mozart scholarship at Frankfort; studied 2 years with Franz Lachner, Munich, also with Rheinberger and Barmann at the Cons.; pub. Humoreske for orch. and "*Die Wallfahrt nach Kevelaar*" for chorus; 1878 won the Mendelssohn prize (3,000 marks), 1880 the Meyerbeer prize (7,600 marks); 1885–86, prof. Barcelona Cons.; 1881–82, a special protégé of R. Wagner in Bayreuth; made pf.-scores, and aided in the preparation of "*Parsifal.*" Returned to Cologne, 1887, went to Mayence in the employ of Schott & Co.; 1890 teacher Hoch Cons., Frankfort. Critic on the Frankfort *Zeitung*, since lives at Boppard-on-Rhine. His first international succ. was the graceful 2-act fairy-opera "*Hänsel und Gretel,*" Munich, 1893 (prod. at Milan, 1897, as *Nino e Rita*); c. also "*Dornröschen*"; "*Die Königskinder*" (1896); "*Saint-Cyr;*" "*Die 7 Geieslein*" ("Märchenspiel fur die Kleinen"); symph. incid. mus., "*Moorish Rhapsodie*" for orch., etc.

Huneker (hū'-nĕk-ĕr), **Jas.** (**Gibbons**), b. Philadelphia, Jan. 31, 1860; prominent critic and writer; at first intended for the priesthood; pupil of Michael Cross (pf) at Philadelphia, 1878, with Th. Ritter and Ld. Doutreleau, Paris; since 1888 lives in New York as pf.-teacher at the Nat. Cons.; for some time mus. and dram. critic of the *Commercial Advertiser* and *The Recorder;* 1901 of the N. Y. *Sun;* has for many years written the brilliant "Raconteur" department of the *Mus. Courier.* Many of his essays were reprinted with great succ. as "*Mezzotints in Modern Music*" (New York, 1899); his biogr. and critical "*Chopin, the Man and his Music*" (N. Y., 1900) is an important book; and his "*Melomaniacs*" (1901), studies of musical personalities and moods in the form of short stories, is a work of unique insight and ingenuity. He is preparing a life of Liszt.

Hungar (hoong'-är) **Ernst,** b. Schönbach, Aug. 5, 1854; barytone; pupil of Stockhausen; teacher at Dresden and Cologne Cons.; sang at Schwerin ct.-opera; lives in Leipzig.

Hunkĕ (hoon'-kē), **Jos.,** Josephstadt, Bohemia, 1801—St. Petersburg, 1883; choirm. Russian ct.-chapel; composer.

Hünten (hĭn'-tĕn), (1) **Fz.,** Coblenz, 1793—1878; c. pop. pf.-pcs., etc. His brothers, (2) **Wm.,** pf.-teacher, Coblenz, and (3) **Peter Ernst,** at Duisburg, also c. pop. pieces.

Hurel de Lamare (ü'-rĕl-dŭ-lä-măr), **Jacques Michel,** Paris, 1772—Caen, 1823; 'cellist and composer; his friend Auber pub. some comp. under **H.**'s name.

Huss (hoos), (1) **G. J.,** b. Roth, near Nürnberg, Sept. 25, 1828; son and pupil of (2) **Jn. Michael** (pianist), also studied org. with Lambrecht; 1848, America as organist various churches. 1856, New York, org. pf.

teacher and composer. (3) **H. Holden,** b. Newark, N. J., June 21, 1862; concert-pianist and teacher; son and pupil of (1); studied with O. B. Boise (cpt. and comp.), also at Munich Cons.; lives in N. Y. as teacher of pf., comp. and instr.; pub. pf.-concerto, ballade "*Haidenröslein,*" etc.; he has also works in MS., but performed with succ.: rhapsody for pf. and orch., "*Festival Sanctus*" for chorus and organ, with orch.; a vln.-concerto; romanze and polonaise for vln. with orch.; a pf.-trio, "*Cleopatra's Death,*" etc.

Hutch'inson, (1) **J.,** organist and composer Durham cath., 17th cent. (2) **Francis,** English composer under pseudonym "*Francis Ireland,*" 1771.

Hutschenruijter (hoot'-shĕn-roi-tĕr), (1) **Willem,** Rotterdam, 1796—1878; horn- and trumpet-virtuoso; professor, conductor, director and dram. composer. (2) **Willem,** b. March 22, 1828; son of above; horn-virtuoso.

Hüttenbrenner (hĭt'-tĕn-brĕn-nĕr), **Anselm,** Graz, Styria, 1794—Ober-Andritz, 1868; pianist, conductor and dram. composer.

Hykaert (or **Ycaert**) (ē-kärt), **Bd.,** cantor in Belgium, ca. 1480; theorist and composer.

Hyllested (hül'-lĕ-stādh), **Aug.,** b. (of Danish parents) Stockholm, June 17, 1858; violinist; at 5 played in public; studied with Holger Dahl till 1869, and then made succ. tour through Scandinavia; entered the Royal Cons. at Copenhagen; 1876, organist of the Cath., and dir. of a mus. soc.; 1879, studied with Kullak, Kiel, and later Liszt; 1885, toured U. S.; 1886–91, asst.-dir. Chicago Mus. Coll.; 1891–94, Gottschalk Lyric Sch.; 1894–97, toured Europe; prod. in London, symph. poem "*Elizabeth,*" with double chorus; 1897, Chicago; c. romantic play "*Die Rheinnixe,*" orch. "suite romantique," etc.

I

Ibach (ē'-bäkh), (1) **Jns. Ad.,** 1766—1848; pf. and organ-builder. His son (2) **C. Rudolf** (d. 1862), and (3) **Richard,** joined the firm; a third son (4) **Gustav J.,** founded another business 1869. (5) **Rudolf** (d. Herrenalb, Black Forest, July, 1892), son of (2), continued the pf.-factory, and **Richard,** the organ-factory.

Iliffe (ī'-lĭf), **Fr.,** b. Smeeton-Westerby, Leicester, Engl., Feb. 21, 1847; since 1883, organist and choirm. St. John's Coll., Oxford; cond. of Queen's Coll. Mus. Soc. 1873, Mus. Bac. Oxon.; wrote "*Critical Analysis of Bach's Clavichord*" (London, 1896; 4 parts); c. oratorio, "*The Visions of St. John the Divine*"; cantata with orch. "*Lara,*" etc.

Ilinski (ē-lĭn'-shkĭ), Count **Jan Stanislaw,** b. Castle Romanov, 1795; composer.

Im'myns, (1) **J.,** 1700 (?)—London, 1764; lutenist. (2) **J.,** d. 1794; son of above; organist.

Inc'ledon, Chas., Bery St. Kevern, Cornwall, 1763—1826; tenor, called "The Wandering Melodiste."

Indy (dăñ-dē), **Paul M. Th. V. d',** b. Paris, March 27, 1851; pupil of César Franck (comp.) and at the Cons., 1875, chorusm. with Colonne; played drum-parts for 3 years to learn instrumentation; he is pres. of various concert-societies; mus. inspector of Paris schools; chev. of the Legion of Honour; c. a 3-part symph. poem "*Wallenstein*" (Part II., "*I Piccolomini,*" prod. 1874 by Basdeloup); symphonies (1) "*On a French mountaineer-song,*" and (2) "*Jean Hunyadi,*" symphonic legend "*La forêt enchantée*"; overture to "*Antony and Cleopatra*"; "*La Chevauchée du Cid,*" for orch.; symphonic pf.-concerto; prod. 1-act comic opera, "*Attendez-moi sous l'Orme*" (Op.-com., 1882); c. text and mus.; succ. mus. drama, "*Fervaal*" (Brussels, 1897); "*L'Etranger*" (do. 1903)

Ingegneri (ēn-gān-yā'-rē), **Marco A.**, Venice (or Cremona), ca. 1540—Ferrara (?), 1603; conductor, composer and publisher.

Ing'lott, Wm., 1544 — 1621; Eng. organist.

Insanguine (ēn-sän-gwē'-nā), **Giacomo** (called **Monopoli**), Monopilo, 1744—Naples, 1795; teacher and dram. composer.

Ireland, Francis. Pen name of **Hutchinson** (2).

Irgang (ĕr'-gäng), **Fr. Wm.**, b. Hirschberg, Schleswig, Feb. 23, 1836; pupil of Grell and A. W. Bach, R. Acad., Berlin, 1856–59; then teacher in Proksch's Sch., Prague; 1863, founded sch. at Görlitz; also organ composer.

Isaak (ē'-zäk), **H.** (or **Isaac, Izak, Yzac, Ysack**; in Italy **Arrigo Tedesco,** Henry the German; Low; Lat. **Arrighus**), ca. 1450—ca. 1517 famous contrapuntist doubtless of Netherlandish birth; conductor and organist.

'sham, J., d. London, 1726; organist and composer.

Isido'rus (**Hispalen'sis**), Saint, Cartagena, ca. 570—636; writer (Gerbert).

Isnardi (ēs-när'-dē), **Paolo**, b. Ferrara, ca. 1525; conductor and composer.

Isouard (ē-zoo-ăr), **Niccolò** (called **Niccolo de Malte**), Malta, 1775—Paris, March 23, 1818; pupil of Amendola, Sala, and Guglelmi; organist, conductor and prolific dram. composer.

Israel (ēs'-rä-ĕl), **K.**, Heiligenrode, Electoral Hesse, 1841—Frankfort-on-M., 1881; critic and bibliographer.

I'van(h)off, Nicholas, b. 1809; Russian tenor.

Ives, Simon, d. London, 1662; Engl. singer and composer.

Ivry (dēv-rē), **Paul Xavier Désiré,** Marquis **Richard d',** b. Beaune, Côte D'Or, Feb. 4, 1829; pupil of A. Hignard and Leborne; since 1854 lives in Paris as amateur; c. operas, "*Fatma*," "*Quentin Metzys*" (1854), "*La Maison du Docteur*" (Dijon, 1855), "*Omphale et Pénélopé*," "*Les Amants de Vérone*" (1867), under the pen-name "**Richard Irvid**;" revised as "*Roméo et Juliette*," 1878; "*Persévérance D'Amour*" (MS.); concert-overture, songs, etc.

Izac. Vide ISAAK.

J

Jachet. Vide BERCHEM.

Jachmann-Wagner (yäkh'-män). **Vide** WAGNER, JOHANNA.

Jack'son, (1) **Wm.,** Exeter, 1730—1803; organist, writer, and dram. composer. (2) **Wm.,** Masham, Yorks, Engl., 1815—Bradford, 1866; organist, conductor, writer and composer. (3) **Samuel P.,** Manchester, Engl., 1818—Brooklyn, N. Y., 1885; composer; son of (4) **James J.,** organ-builder. (5) **Edwin W.,** English justice of the peace, pub. in German (Leipzig, 1866) a valuable manual of finger-gymnastics. (6) **J. P.,** English writer; pub. books and transl. of Wagner's operas.

Ja'cob, (1) **Benj.,** London, 1778—1829: organist, conductor and composer. (2) **F. A. L.**, Vide JAKOB.

Jacobs (zhă-kō), **Édouard,** b. Hal, Belgium, 1851; pupil of Servais, Brussels Cons.; 'cellist Weimar ct. orch, for some years; 1885 prof. Brussels Cons.

Jacobsohn (yäk'-ôp-zōn), **Simon E.,** b. Mitau, Kurland, Dec. 24, 1839; violinist; pupil Leipzig Cons.; 1860 leader Bremen orch.; 1872, of Theodore Thomas's orch., N. Y.; teacher Cincinnati Cons., then Chicago.

Jacobsthal (yäk'-ôps-täl), **Gv.,** b. Pyritz, Pomerania, March 14, 1845; 1872, lecturer on music Strassburg Univ.; 1875 professor extraordinary; writer.

Jacotin (rightly **Jacques Godebrye**), (zhăk-ô-tăn) (or gôd-brē), ca. 1445—March 24, 1529; famous Flemish cptist.; singer and composer at Antwerp.

Jacquard (zhăk-kăr), **Léon J.,** Paris, 1826—1886; 'cellist; composer.

Jadassohn (yä'-däs-zōn), **Salomon,** Breslau, Aug. 13, 1831—Leipzig, Feb. 1, 1901; eminent theorist; pupil of Hesse (pf.) Lüstner (vln.) and Brosig (harm.); later Leipzig Cons., then with Liszt, and Hauptmann (comp.); from 1852 lived in Leipzig; 1866 cond. "Balterion" choral soc.; 1867–69 cond. "Euterpe"; from 1871, prof. of pf., harm., cpt., comp. and instrumentation at the Cons. 1877, Dr. Phil., *h. c.*; 1893 Royal Prof. He m. a singing-teacher. Wrote occasionally under name "**Lübenau**" (lü'-bĕ-now). Pub. very succ. text-books all trans. in English. "*Harmonielehre*" (Leipzig, 1883); "*Kontrapunkt*" (1884); "*Kanon und Fuge*" (1884); "*Die Formen in den Werken der Tonkunst*" (1889); "*Lehrbuch der Instrumentation*" (1889); "*Allgemeine Musiklehre*" (1895). His comps. are notable for form, particularly his many works in canon incl. serenade for orch. (op. 35), and ballet-mus.; which have won him the name "**Musical Krupp**"; c. also 4 symphonies; 2 overtures; a pf.-concerto; The 100th Psalm, for double chorus with orchestration, etc.

Jadin (zhă-dăn), (1) **Louis Emmanuel,** Versailles, 1768—Paris, 1853; prof., conductor and dram. composer. Son and pupil of (2) **Jean J.,** violinist. (3) **Hyacinthe,** Versailles, 1769—Paris, 1802; prof. and composer; bro and teacher of (1).

Jaell (yāl), (1) **Alfred,** Trieste, March 5, 1832—Paris, Feb. 27, 1882; noted touring pianist and composer, son of (2) **Eduard J.** (d. Vienna, 1849). (3) **Jaell-Trautmann, Marie,** b. Steinseltz, Alsatia, 1846; wife of (1); pianist, composer and writer.

Jaffé (yäf'-fā), **Moritz,** b. Posen, Jan. 3, 1835; violinist; pupil of Ries Bohmer (harm.), of Maurin and Massard, Laub, Wuerst and Bussler; c. operas, etc.

Jahn (yän), (1) **Otto,** Kiel, June 16 1813—Göttingen, Sept. 9, 1869; prof. of archæology, Bonn Univ.; wrote a model biog. of Mozart (1856-59, 4 vols.), etc., also composed. (2) **Wm.,** Hof, Moravia, Nov. 24, 1835—Vienna, April 21, 1900; 1854 conductor; dir. ct.-opera, Vienna, etc.

Jähns (yāns), **Fr. Wm.,** Berlin, 1809—1888; singer, composer and writer.

Jakob (yä'-kôp), **Fr. Auff. Leberecht,** Kroitzsch, 1803—Liegnitz, 1884; collector

Jakubowski (yäk-oo-bôf'-shkĭ), **Samson,** b. Kowno, 1801; Polish composer; inv. and played the xylophone.

James, (1) **J.,** d. 1745; Engl. organist and composer. (2) **W. N.,** Eng. flutist and writer, 1824.

Janiewiecz (yän'-ē-vēch), **Felix,** Wilna, 1762—Edinburgh, 1848; violinist and composer.

Jan (yän), (1) **Maistre.** Vide GALLUS, J. (2) **K. von,** b. Schweinfurt, 1836; Dr. phil., Berlin, 1859; writer.

Jankó (yäng'-kō), **Paul von,** b. Totis, Hungary, June 2, 1856; pupil Polytechnic, Vienna, and at the Cons. with Hans Schmitt, Krenn, and Bruckner; 1881–82, mathematics at Berlin Univ., pf. with Ehrlich; inv. in 1882 the admirable keyboard known by his name (v. D. D.); taught in Leipzig Cons., etc.

Jan(n)akoni (yän-nä-kō'-nē), **Gius.,** Rome, 1741—March 16, 1816; eminent church-composer; conductor at St. Peter's; pupil of Rinaldini and Carpani.

Jannequin (or **Janequin, Jennekin**) (zhăn-kăn), **Clément,** a French (or Belgian) contrapuntist of the 16th cent.; nothing is known of him except that he lived to be old and poor; c. genuine "programme" music.

Janotha (yä-nō'-tä), **Nathalie,** b. Warsaw; pupil of Joachim and Rudorff, Clara Schumann, Brahms, and Princess Czartoryska, F. Weber (harm.) and Bargiel; début at the Gewandhaus, Leipzig, 1874; 1885. ct.-pianist to the German Emperor and decorated with many orders; pub. a trans. with additions of Kleczynski's "Chopin"; c. "*Ave Maria*" (dedicated to Pope Leo), "*Mountain Scenes*" (to Frau Schumann), gavottes, etc., for piano.

Janowka (yä-nof'-kä), **Thos. Balthasar,** b. Kuttenberg, Bohemia; organist and writer at Prague ca. 1660.

Jansa (yän'-sä), **Ld.,** Wildenschwert, Bohemia, 1794—Vienna, 1875; violinist, teacher and composer.

Jansen (yän'-zĕn), **F. Gv,** b. Jever, Hanover, Dec. 15, 1831; pupil of Coccius and Riccius; teacher at Göttingen; 1855, organist Verden Cath.; 1861, Royal Mus. Dir.; composer and writer.

Janssen (yäns'-zĕn), (1) **N. A.,** Carthusian monk; organist and writer at Louvain, 1845. (2) **Julius,** b. Venlo, Holland, June 4, 1852; studied Cologne Cons.; 1876, cond. Mus. Soc., Minden; later cond. at Dortmund; 1890, city mus. dir.; cond. the 1st and 2d Westphalian Mus. Festivals; pub. songs.

Janssens (yäns'-zĕns), **Jean Fran. Jos.,** Antwerp, 1801—insane, 1835; dram. composer.

Januschowsky (yän-oo-shôf'-shkĭ), (Frau) **Georgine von,** b. Austria, ca. 1859; 1875, soprano in operetta at Sigmaringen; 1877, soubrette, Th. an der Wien, Vienna; 1879–80, Leipzig; 1880, Germania Th., New York; 1892, at Mannheim and Wiesbaden; 1893–95, prima donna, Imp. Opera, Vienna; sang Wagner, etc., as well as leading soubrette-rôles in over 60 comic operas and operettas; m. Ad. Neuendorff.

Japha (yä'-fä), (1) **G. Jos.,** Königsberg, 1835—Cologne, 1892; violinist. (2) **Louise,** b. Hamburg, Feb. 2, 1826; pianist and composer; pupil of Warendorf (pf.), Gross and Grund (comp.) and Robt. and Clara Schumann; 1858, she m. W. Langhans, with whom she gave v. succ. concerts; since 1874, Wiesbaden; c. an opera, etc.

Järnefelt, —— b. Finland, 1869; studied with Massenet, Paris; composer.

Jaquet (zhă-kā). Vide BUUS.

Jarecki (yä-rĕts'-kē), **Henri,** b. Warsaw, 1846; dir. at Lemberg; c. operas, incl. "*Wanda*," etc.

Jarnowic (or **Giornovi(c)chi**) (yär'-nō-vĕk, or jôr-nō-vē'-kē), **Giov. M.,** Palermo, 1745—St. Petersburg, Nov. 21, 1804; violinist and composer; pupil of Sully whose intolerable eccentricities and immorality, as well as virtuosity, he adopted with disastrous results; J. B. Cramer challenged him, but he would not fight.

Jar'vis, (1) **Stephen,** 1834?—London, 1880; composer. (2) **Chas. H.,** Philadelphia, 1837—1895; pianist and conductor.

Jay, J., Essex, 1770—London, 1849; violinist.

Jean le Coq, or **Jehan.** Vide GALLUS, JOHANNES.

Jedliczka (yāt-lĕch'-kä), **Ernest,** b. Poltawa, Russia, June 5, 1855; pianist; pupil of Moscow Cons.; teacher there till 1888, then teacher Berlin. Stein Cons.

Jeff'eries, (1) **G.,** organist to Chas. I., 1643. Had a son (2) **Christopher,** organist and composer. (3) **Stephen,** 1660—1712; Engl. organist and composer.

Jéhin (zhā-ăn), **Léon,** b. Spa, Belgium, July 17, 1853; violinist; pupil of Leonard, Brussels Cons.; cond. at Antwerp and Vauxhall, Brussels; 1879–89, asst.-prof. of theory, Brussels Cons.; since cond. at Monaco; composer.

Jéhin (**Jéhin-Prume**) (zhā-ăn-prüm), **Fz. H.,** Spa, Belgium, April 18, 1839—Montreal, May 29, 1899; one of the most eminent violinists of Belgian sch.; composer.

Jelensperger (yā'-lĕn-shpĕrkh-ĕr), **Daniel,** near Mühlhausen, Alsatia, 1797—1831; writer.

Jelinek (yĕ'-lĭ-nĕk), **Fz. X.,** b. Kaurins, Bohemia, 1818—Salzburg, 1880; oboist and composer.

Jenk'ins, (1) **J.,** Maidstone, 1592—

Kimberley, Norfolk, 1678; court-lutist and lyra-violist to Chas. I. and II.; composed. "*12 Sonatas for 2 Vlns. and a Base, with a Thorough Base for the Organ or Theorbo*," the first Engl. comp. of the sort; the pop. "*The Lady Katherine Audley's Bells*, or *The Five Bell Consort*," etc. (2) **David**, b. Trecastell, Brecon, Jan. 1, 1849; pupil of Dr. Jos. Parry; 1878, Mus. Bac. Cantab.; 1885, cond. America; now prof. Univ. Coll. of Wales; c. operetta, 2 oratorios, 3 cantatas, *A Psalm of Life*, etc.

Jennekin (zhĕn-kăn). Vide JANNEQUIN.

Jensen (yĕn'-sĕn), (1) **Ad.**, Königsberg, Jan. 12, 1837—of consumption, Baden-Baden, Jan. 23, 1879; one of the most original and poetical of composers for piano and voice; his pf.-pcs. have an unexcelled lyricism, almost an elocution. Self-taught, but advised by L. Ehlert and Fr. Marburg; before 20 had c. overtures, a string-quartet, sonatas and songs. 1856, teacher in Russia; then studied with Schumann; 1857, cond. Posen City Th.; 1858–60, studied with Gade; 1860, returned to Königsberg; 1866–68, teacher at Tausig's Sch. in Berlin; compelled by ill-health to retire to Dresden, 1870 to Graz, finally to Baden-Baden. C. opera "*Turandot*" (finished by Kienzl); "*Nonnengesang*," and "*Brautlied*" for solo and chorus with 2 horns, harp and a piano, "*Jephtha's Tochter*" and "*Adonis-Feier*," "*Donald Caird ist wieder da*," and other vocal works with orch.; concert-overture; "*Geistliches Tonstück*"; "*Hochzeitsmusik*," "*Abendmusik*," "*Lebensbilder*," 6 "*Silhouetten*," and "*Ländliche Festmusik*," for pf. (4 hands); and "*Innere Stimmen*," "*Wanderbilder*," a sonata; 6 German Suites, "*Idyllen*," "*Erotikon*" (7 pcs.), a scherzo, "*Wald-Idylle*," op. 47, "*Scenes carnavalesques*," for pf.-solo; and 160 solo songs. Biog. by Niggli. (2) **Gustav**, Königsberg, 1843—Cologne, 1895; pupil of Dehn (comp.) and Laub and Joachim (vln.); violinist Königsberg Th.; 1872–75, prof. of cpt., Cologne Cons.; c. symphony, etc.

Jew'itt, R., d. 1675; Engl. organist and composer.

Jimmerthal (yĭm'-mĕr-täl), **Hn.**, Lübeck, 1809—1886; organist, org.-builder and writer.

Joachim (yō'-ä khēm), (1) **Jos.**, b. Kittsee, near Pressburg, June 28, 1831; eminent violinist; studied at 5 with Szervacinski, Pesth, with whom he appeared in public at 7; from 1841, at Vienna Cons. with Böhm; at 12, played in Leipzig, and soon after at the Gewandhaus, with much succ.; frequently leader of the Gewandhaus Orchestra; 1844, made his first of many appearances in London; 1849, *Concertmeister* of the Weimar orch.; 1854, cond. and solo violinist to the King of Hanover; 1863 m. Amalie Weiss (v. infra); 1868 head of the new "Hochschule für ausübende Tonkunst," Berlin; later artistic dir.; 1895, dir.; 1877, Mus. Doc. *h. c.*, Cambridge Univ.; has had many degrees from German Universities, and various orders of knighthood; holds undisputed pre-eminence as a classicist and solo-performer; his famous J. Quartet includes De Ahna, Wirth and Hausmann. He c. the notable "Hungarian" concerto, and 2 others, and famous variations with orch., also overture to "*Hamlet*"; 4 overtures incl. "*Dem Andenken Kleists*"; Hebrew Melodies, for vla. and pf.; Op. 14, "*Szene der Marfa*" (from Schiller's *Demetrius*), for contralto solo with orch.; three cadenzas to Beethoven's vln.-concerto, etc. (2) **Amalie** (née **Weiss**, rightly, **Schneeweiss**), Marburg, Styria, May 10, 1839—Berlin, Feb. 3, 1899; eminent concert and operatic soprano; then contralto and teacher; wife of above.

João IV. (zhowṅ), King of Portugal, Villa-Vicosa, 1604—Lisbon, 1656; theorist and composer.

Jöcher (yĕkh'-ĕr), **Chr. Gl.**, Leipzig, 1694—1758; professor and writer.

Johan'nes, (1) **Cotto.** Vide COTTO. (2) **Damasce'nus** (rightly **Jns. Chrysorrho'os**), of Damascus, ca. 700—ca. 760; composer, editor and writer. (3) **De Garlan'dia.** Vide GARLANDIA. (4) **De Mu'ris.** Vide MURIS. (5) **Gallus.** Vide GALLUS.

Johns, Clayton, b. New Castle, Del., Nov. 24, 1857; pupil of J. K. Paine, and W. H. Sherwood, Boston; later with Kiel, Grabow, Raif, and Rummel (pf.) in Berlin; since lives in Boston, Mass., as a concert-pianist and teacher; c. a Berceuse and Scherzino for string-orch. (played by Boston Symph. orch.); many pop. songs, etc.

John'son, (1) **Edw.,** English composer, 1594. (2) **Robert,** Engl. 16th cent. ecclesiastic and church composer. (3) **Robert,** lutenist and prominent composer, 1573—1625.

Jommelli (yôm-mĕl'-lĭ), **Niccolò,** Aversa, near Naples, Sept. 11, 1714—Naples, Aug. 28, 1774; eminent operatic and church-composer; pupil of Canon Mozzillo, Durante, Feo, Leo, Prato and Mancini. C. ballets and songs, then dram. cantatas; at 23 prod. opera "*L'Errore Amoroso*" (Naples, 1737), under the name "**Valentino**"; its succ. relieved his anxiety and removed his anonymity and he followed it with other succ. works in various cities under various patronage. He was made Dir. of the Cons. del Ospedaletto, Venice; 1748–54 asst. *Maestro* at St. Peter's, Rome, until 1754; cond. to the Duke of Würtemberg. Lived in Germany 15 years and made great succ. He profited artistically by German influence, but when the Stuttgart opera was disbanded and he retired to Italy his style was too serious and perhaps his best works "*Armida Abbandonata*" (1770), "*Demofoönte*" (1770), and "*Ifigenia in Tauride*" (1771), were failures when prod. at Naples. The humiliation after such long triumph brought on apoplexy (1773), from which he recovered only long enough to write a cantata on the birth of a prince, and his masterpiece, a "*Miserere.*" The King of Portugal commissioned him to write 2 operas and a cantata; but he did not live to finish them; he c. over 50 known operas and divertissements, and equally fine sacred mus., incl. 4 oratorios, a magnificat, with echo, etc.

Jonás (zhō-năs), (1) **Emile,** b. Paris, March 5, 1827; pupil of Carafa at the Cons.; from 1847 teacher there also mus.-dir. Portuguese synagogue. (2) (hō'-năs), **Alberto,** b. Madrid, June 8, 1868; pf. pupil of Olave and Mendizabal; also at the Cons.; at 18 with Gevaert, Brussels Cons.; won 1st prize for pf., and later 2 first prizes in harm.; début, Brussels, 1880; 1890, studied St. Petersburg Cons. under Rubinstein's tuition; since toured Europe and America; 1894 head of the pf.-dep. Univ. of Michigan; composer and writer.

Joncières (zhôṅ-sĭ-ărs), **F. Ludger Victorin de,** b. Paris, April 12, 1839; studied painting, then mus. with Elwart at the Cons.; an ardent Wagnerian, he left the Cons. because of Elwart's adverse opinion; he is pres. "Soc. des Compositeurs de musique," Chev. of the Legion of Honour, and officer of public instruction; since 1871 critic of *La Liberté*, etc.; prod. 4 operas, incl. "*Le Chevalier Jean*" (Op.-com., 1885), a symph. ode, "*La Mer*"; a "*Symphonie romantique*"; "*Li Tsin,*" a Chinese theme for soli and orch, etc.

Jones, (1) **Robt.,** Engl. lutenist and composer, 1601–16; one of his songs, "*Farewell deere love,*" is alluded to in "*Twelfth Night.*" (2) **Wm.** ("of Nayland"), Lowick, Northamptonshire, 1726—Nayland, Suffolk, 1800; writer and composer. (3) **J.,** 1728—London, 1796; organist and composer. (4) (Sir) **Wm.**, London, 1746—Calcutta, 1794; writer. (5) **Edw. ("Brady Brenin")**, Llanderfel, Merionethshire, April 18, 1752—London, April 18, 1824; Welsh harpist, writer and composer. (6) **Griffith Rhys** (or **Caradog**), b. Trecynon, Wales, Dec. 21, 1834; Welsh conductor; as a youth cond. the choir "Cor Caradog," whence his sobriquet; 1872–73, cond. the succ. choir in the Crystal Palace competitions. (7) **Griffith**, British writer, pub. "*A History of the Origin and Progress of Theoretical and Practical Music*," 1819. (8) **Arthur Barclay**, b. London, Dec. 16, 1869; pupil of Wingham and Banister; and at Guildhall Sch. of Mus., won a scholarship; 1889, Associate; 1892, prof. of pf.; c. symphony, concert-overture, etc. (9) **Sidney**, Engl. composer of the succ. operetta "*The Gaiety Girl*" (London, 1893); "*An Artist's Model*" (Daly's Th., London, 1895); "*The Geisha*" (ibid., 1896), etc.

Jor'dan, Jules, b. Willimantic, Conn., Nov. 10, 1850; studied singing with Osgood, Boston, Shakespeare, London, and Sbriglia, Paris; for 13 years choirm. of Grace Ch., Providence; since 1880 cond. Arion Club; c. comedy-opera "*Rip Van Winkle*" (pub. 1898); cantata with orch.; songs, etc.

Joseffy (yō-zĕf'-fĭ), **Rafael**, b. Miskolcz, Hungary, July 3, 1853; eminent pianist; pupil of Moscheles, Leipzig Cons., and Tausig; toured Europe with succ.; lived in Vienna; for many years at New York; since, teacher Nat. Cons.; c. pf.-pcs.

Josquin. Vide DESPRÈS.

Jouret (zhoo-rā), (1) **Th.**, Ath, Belgium, 1821—Kissingen, 1887; critic and dram. composer. (2) **Léon**, b. Ath, Oct. 17, 1828; bro. of above; pupil Brussel Cons. and since 1874 vocal teacher there; c. 2 operas, cantatas, etc.

Journet (zhoor'-nā), **Marcel**, b. Paris, 1869; bass; pupil of the Cons.: début Th. de la Monnaie, Brussels; has sung often at Covent Garden; and since 1900 at Met. Op., N. Y.

Jousse (zhoos), **J.**, Orleans, France 1760—1837; teacher and writer.

Judenkunig (yoo'-den-koo-nĭkh), **Hans**, b. Schwäbisch-Gmünd; lutenist, violist and composer at Vienna, 1523.

Jue (zhü), **Edouard**, b. Paris, 1794 (?); violinist and writer.

Jul(l)ien (zhül-yăn), (1) **Marcel Bd.**, Paris, 1798—1881; writer. (2) **Jean Lucien Ad.**, b. Paris, June 1, 1845; son of above; prominent critic and writer. (3) **Louis Ant.**, Sisteron, Basses-Alpes, April 23, 1812—insane, Paris, March 14, 1860; pop. conductor and composer of dance music, etc. (4) **Paul**, Brest, France, Feb 12, 1841—at sea, 1866; violinist; pupil Paris Cons., took 1st prize; toured America, 1853–66.

Jumilhac (zhü-mēl-yăk), **Dom P. Benoît de**, near Limoges, 1611—St.-Germain-des-Pres, 1682; writer.

Junck (yoonk), **Benedetto**, b. Turin, Aug. 24, 1852; pupil of Bazzini and Mazzucato; lives in Milan; c. string-quartet, etc.

Jungmann (yoong'-män), (1) **Albert**, Langensalza, Prussia, 1824—Pandorf, near Vienna, 1892; professor and composer. (2) **Ludwig** (or **Louis**), Weimar, 1832—1892; teacher and composer.

Jüngst (yĭnkst), **Hugo**, b. Dresden, Feb. 26, 1853; studied at Cons. there; founded the Julius Otto Soc.; and cond. Male Choral Soc.; 1898 made prof. by King of Saxony; c. male choruses.

Junker (yoonk'-ĕr), **K. L.**, Öhringen, ca. 1740—Kirchberg, 1797; writer and composer.

Jupin (zhü-păn), **Chas. Fran.**, Chambéry, 1805—Paris, 1839; violinist, professor, conductor, and dram. composer.

Jürgenson (yür'-gĕn-zōn), **Peter**, b. Reval, 1836; founded mus.-pub. house, Moscow, 1861.

K

Kaan (kän) (**"Albést-Kaan"**), **H. von,** b. Tarnopol, Galicia, May 29, 1852; pianist; pupil of Blodek and Skuhersky, Prague; since 1890, prof. at the Cons. there; c. ballets, symphonic poem "*Sakuntala*"; etc.

Kade (kä'-dĕ), **Otto,** Dresden, 1825—Schwerin, 1900; ct.-conductor, writer and composer.

Kaff'ka (or **Kawka**) (käf'-kä), **Jn. Chr.,** b. Ratisbon, 1759; dram. composer.

Kafka (käf'-kä), **Jn. Nepomuk,** Neustadt, Bohemia, 1819—Vienna, 1886; composer.

Kahl (käl), **H.,** Munich, 1840—Berlin, 1892; conductor.

Kahlert (kä'-lërt), **K. Aug. Timotheus,** Breslau, 1807—1864; writer and composer.

Kahn (kän), **Robt.,** b. Mannheim, July 21, 1865; pianist; pupil of Ernst Frank and V. Lachner, Kiel, and Jos. Rheinberger (Munich, 1885); 1891 founded Ladies' Choral Union, Leipzig; 1893 teacher of pf. Berlin Hochschule für Musik; c. serenade for orch., etc.

Kahnt (känt), **Chr. Fr.,** 1823—Leipzig, 1897; mus.-publisher.

Kaiser (kī'-zĕr), (1) **K.,** Leipa, Bohemia, 1837—Vienna, 1890; founded sch. continued by his son (2) **Rudolf.** (3) **Fr. Emil,** b. Coburg, Feb. 7, 1850; regimental bandm. Prague; prod. 5 operas, incl. "*Der Trompeter von Säkkingen*" (Olmütz, 1882).

Kajanus (kä-yä'-noos), **Robt.,** contemporary cond. Philh. Orch. of Helsingfors, Finland.

Kal'beck, Max, b. Breslau, Jan. 4, 1850; studied Munich Sch. of Mus.; 1875, writer, critic at Breslau; now on the *Wiener Montags-Revue*, and the *Neues Tageblatt*.

Kalisch (kä'-lĭsh), **Paul,** b. Berlin, Nov. 6, 1855; tenor, studied with Leoni; sang Berlin ct.-opera, m. Lilli Lehmann; sang at Cologne and 6 times in America.

Kalischer (kä'-lĭsh-ĕr), **Alfred,** b. Thorn, March 4, 1842; Dr. Phil., Leipzig U.; studied with Bürgel and Bohmer; lives in Berlin, as a writer and teacher; editor *Neue Berliner Musikzeitung*; pub. "*Lessing als Musikasthetiker*"; "*Musik und Moral*," etc.

Kalkbrenner (kälk'-brĕn-nĕr), (1) **Chr.,** Minden, Hanover, 1755—Paris, 1806; writer and dram. composer. (2) **Fr. Wm. Michael,** b. on a journey from Cassel to Berlin, 1788—d. of cholera Enghien-les-Bains, near Paris, June 10, 1849, son and pupil of above; very succ. pianist and teacher; developed modern octave-playing, left-hand technique and pedalling; wrote valuable études and other comps.; also studied Paris Cons. and with Clementi and Albrechtsberger. (3) **Arthur,** d. near Paris, 1869; son of (2); composer.

Kalliwoda (käl'-lĭ-vō-dä), (1) **Jn. Wenzel,** Prague, 1801—Carlsruhe, 1866; pianist, conductor and dram. composer. (2) **Wm.,** Donaueschingen, 1827—Carlsruhe, 1893; son and pupil of above; dir., ct.-conductor, pianist and composer.

Kallwitz, or **Kalwitz.** Vide CALVISIUS.

Kal'tenborn, Fz., violinist, conductor; member Seidl's and other orchestras at New York; asst.-cond. of Seidl Soc., Brooklyn, N. Y.; 1894 founded Kaltenborn quartet; 1899 founded the succ. K. orchestra, which gives summer concerts in N. Y.

Kamienski (käm-ĭ-ĕn'-shkĭ), **Mathias,** Odenburg, Hungary, 1734—Warsaw, 1821; teacher and composer of the first Polish Opera "*The Wretched Made Happy*" (1778), etc.

Kammerlander (käm'-mĕr-länt-ĕr), **K.,** Weissenhorn, Swabia, 1828—Augsburg, 1892; conductor and composer.

Kandler (känt'-lĕr), **Fz. Sales,** Klosterneuberg, Lower Austria, 1792—Baden, 1831; writer.

Kaps (käps) **Ernst,** Döbeln, Saxony 1826 — Dresden, 1887; est. piano factory, Dresden, 1859; succeeded by his sons.

Kapsberger (käps'-bĕrkh-ĕr), **Jn. Hieronymus von,** b. of noble German family, d. Rome, ca. 1650, virtuoso on theorbo, chitarrone, lute. and trumpet; notable composer.

Karajan (kä'-rä-yän), **Th. G. von,** Vienna, 1810—1873; writer.

Karasowski (kä-rä-shôf'-shkĭ), **Moritz,** Warsaw, 1823—Dresden, 1892; 'cellist, writer and composer.

Karganoff (kär-gän-yôf'), **Genari,** Kashetin, Caucasus, 1858—Rostroff-on-Don, 1890; pianist and composer.

Karl, Tom, b. Dublin, Jan. 19, 1846; tenor; studied with H. Phillips, Sangiovanni and Trivulzi; sang in Italian opera for years, went to America with Parepa-Rosa, then with "The Bostonians" in comic opera many years; retired 1896; now vocal teacher, N. Y.

Karow (kä'-rôf), **Karl,** Alt-Stettin, 1790—Bunzlau, Silesia, 1863; teacher and composer.

Kaskel (käs'-kĕl), Freiherr **K. von,** b. Dresden, Oct. 10, 1866; studied law at Leipzig, also mus. in the Cons. with Reinecke and Jadassohn (1886-87), and later with Wüllner and Jensen, Cologne; now lives in Dresden; c. succ. 1-act opera "*Hochzeitsmorgen*" (Hamburg, 1893); v. succ. opera "*Sjula*" (Cologne, 1895), etc.

Kässmeyer (kĕs'-mī-ĕr), **Moritz,** Vienna, 1831—1885; violinist; c. 5 string-quartets, some of them humorous.

Kastner (kăst'-nĕr), (1) **Jn. G.,** Strassburg, March 9, 1810—Paris, Dec. 19, 1867; pupil of Maurer and Romer; at 10, organist; at 20, bandm.; at 25 had prod. 4 operas, and was sent by the town council to Paris, to study with Berton and Reicha; 1837, pub. treatise "*On Instrumentation*" among others; also methods adopted at the Paris Cons.; lived thereafter at Paris as teacher; wrote learned essays and an "*Encyclopédie de la musique.*" C. 3 later operas incl. "*Le dernier roi de Juda,*" his masterpiece, also 3 symphonies, 5 overtures, 10 serenades for wind; "*Livres-partitions*" (symphony-cantatas, prefaced by brilliant historical essays, incl. "*Les dances des morts*"), a vol. of 310 pages; "*La harpe d'éole*" (1856); "*Les voix de Paris,*" followed by "*Les cris de Paris,*" grande symphonie humoristique voc. et instr. (1857); "*Les Sirènes,*" etc. Biogr. by Jan (Leipzig, 1886). (2) **G. Fr. Eugen,** Strassburg, 1852—Bonn, 1882; son of above; inv. the pyrophone (v. D. D.), and pub. work on it. (3) **Emmerich,** b. Vienna, March 29, 1847; editor and writer.

Kate (kä'-tĕ), **André Ten,** Amsterdam, 1796—Haarlem, 1858; 'cellist and dram. composer.

Katzmayr (käts'-mīr), **Marie,** b. Vienna, March 6, 1869; coloratura soprano; pupil Frau Niklass-Kempner; sang in Holland, then at Berlin, etc.

Kauders (kow'-dĕrs), **Albert,** critic in Vienna, and composer of comic opera.

Kauer (kow'-ĕr), **Fd.,** Klein-Thaya, Moravia, Jan. 8, 1751 — Vienna, April 13, 1831; prolific c. of *Singspiele;* organist, conductor, 'cellist; c. 2,000 operas and operettas.

Kauffmann (kowf'-män), (1) **Ernst Fr.,** Ludwigsburg, 1803—Stuttgart, 1856; pianist and composer. (2) **Emil,** b. Ludwigsburg, Nov. 23, 1836; violinist; son of above; pupil of Stuttgart Cons.; since musical dir. Tubingen Univ.; Dr. phil., 1885. (3) **Fritz,** b. Berlin, June 17, 1855; a druggist, Leipzig and Hamburg; took up music, 1878, entered the Akademische Hochschule at Berlin, won Mendelssohn prize for comp. 1881; till 1889, lived in Berlin as a teacher and cond. of the "Gesellschaftsconcerte" at Magdeburg; 1893, Royal Musik-Director; c. comic opera, "*Die Herzkrankheit*"; symphony, etc.

Kaufmann (kowf'-män), (1) **G. Fr.,** Ostramondra, Thuringia, 1679—Merseburg, 1735; organist, director writer and composer. (2) **Jn. Gf.,** Siegmar, Saxony, 1751—Frankfort, 1818; maker of musical clocks. (3) **Fr.,** Dresden, 1785—1866; son of above; inv. the "Belloneon," etc. His son (4) **Fr. Theodor,** Dresden, 1823—1872, developed the "Orchestrion." (5) **Robert,** b. Basel, and later there studied with Rossi, Duprez and Stockhausen; oratorio tenor; has sung in many capitals.

Kayser (kī'-zĕr), (1) **Ph. Chr.,** Frankfort, 1755—Zurich, 1823; pianist. (2) **H. Ernst,** Altona, 1815—Hamburg, 1888, violinist and teacher. (3) **Fr. Emil.** Vide KAISER.

Kazynski (kä-zēn'-shkī), **Victor,** b. Wilna, Lithuania, Dec. 18, 1812, pupil of Elsner. Warsaw; prod. 3 operas; 1843, cond. Imp. Th. St. Petersburg.

Kearns (kärnz), **Wm. H.,** Dublin, 1794—Kennington, 1846; violinist and composer.

Keck von Giengen (kĕk fōn gĕng'-ĕn), **Jn.,** Benedictine monk at Tegernsee, Upper Bavaria, ca. 1450; writer. (Gerbert.)

Kee'ble, J., Chichester, 1711—1786; organist, teacher and composer.

Kee'ley, Mrs. **M. A.,** b. Ipswich, 1805; English soprano.

Keinspec (or **Keinsbeck, Künspeck,** and wrongly **Reinspeck**) (kīn'-shpĕk), **Michael,** of Nürnberg; pub. one of the first theoretical works printed at Basel, 1496.

Keiser (kī'-zĕr), **Reinhard,** Teuchern, near Weissenfels, Jan. 9, 1674—Hamburg, Sept. 12, 1739; the father of German opera, the first to employ popular subjects and to leave the Italian and French pattern; also noteworthy for his instrumentation and dramatic force; pupil of his father; c. 116 operas at Hamburg from 1694; mgr. the opera there, ct. cond. and later canon and cantor; c. also oratorios, masses, etc.

Keler Bela (rightly **Albert von Keler**) (kā'-lĕr bā'-lä), Bartfeld, Hungary, Feb. 13, 1820—Wiesbaden, Nov. 20, 1882; violinist, conductor and composer.

Kel'ler, (1) **Gottfried** (called **Godfrey**), b. in Germany; teacher and writer in London, 1707. (2) **Max,** Trostberg, Bavaria, 1770—Altötting, 1855; organist and composer. (3) **K.,** Dessau, 1784—Schaffhausen, 1855; ct.-flutist, conductor and composer. (4) **F. A. E.,** inv., 1835, the unsucc. "pupître-improvisateur" (v. D D.), and pub. a method.

Kel'lermann, (1) **Berthold,** b. Nürnberg, March 5, 1853; pianist; pupil of his parents and of Liszt, 1878–81 Wagner's secretary; 1882, teacher Munich R. Mus. Sch.; conductor and ct.-pianist. (2) **Chr.,** Randers, Jutland, 1815—Copenhagen, 1866; 'cellist and composer.

Kel'ley, Edgar Stillman, b. Sparta, Wis., April, 14, 1857, one of the most original and brilliant of American composers; pupil of F. W. Merriam, Clarence Eddy, and Ledochowski (Chicago), and 1876–80 of Seifriz (comp.), Krüger and Speidel (pf.) and Fr. Finck (org.), at Stuttgart; organist at Oakland and San Francisco, Cal.; cond. comic opera, 1890–91; teacher pf., org., and comp. in various schools; lately N. Y. Coll. of Mus.; critic for the *Examiner*, San Francisco, 1393–95; and essayist for various periodicals; since 1896 lecturer on music for the Univ. of New York; 1901–02 at Yale University; c. "*Gulliver*," humorous symph.; Chinese suite "*Aladdin*," for orch.; comic opera, "*Puritania*" (Boston, 1892); succ. incid. music to *Macbeth* and to *Ben Hur*, both for chorus and orch.; string-quartet, op. 1 (MS.); "*Wedding-Ode*," for tenor solo, male chorus and orch. (MS.); 6 songs, "*Phases of Love*"; notable songs, "*Eldorado*" and "*Israfel*," and others.

Kel'lie, Lawrence, b. London, April 3, 1862; tenor and composer; studied at R. A. M. and with Randegger; début Covent Garden. 1886.

Kell'ner, (1) **David,** dir. German ch. and Th. at Stockholm, 1732. (2) **Jn. Peter,** Grafenroda, Thuringia, 1705—1788; organist and composer. (3) **Jn. Chp.,** Grafenroda, 1735—Cassel, 1803; son of above; ct.-organist and dram. composer. (4) **G. Chr.,** d. Sept., 1808; teacher and writer at Mannheim. (5) **Ernst Aug.,** Windsor, England, 1792—London, 1839; probably a grandson of (3); barytone, pianist and organist.

Kel'logg, Clara Louise, b. Sumterville, S. C., July, 1842; noted soprano; 1856–61, studied in New York; début Acad. of Mus. (1861); début, London, at H. M's. Th. (1867), as Margherita, with great succ.; sang in many capitals.

Kel'ly, Michael, Dublin, 1762—Margate, 1826; tenor and dram. composer; friend of Mozart; wrote musical "Reminiscences."

Kel'way, (1) **Thos.,** d. 1749, Engl. organist and composer. (2) **Joseph,** d. 1782; bro. of above; organist, harpsichordist, and composer.

Kem'ble, Adelaide, b. 1814; retired 1843; daughter of the actor Chas. Kemble; operatic singer.

Kemp, (1) **Jos.,** Exeter, 1778—London, 1824 organist and composer. (2) **Robert** (called "Father Kemp"), Wellfleet, Mass., 1820 — Boston, 1897; organised and cond. pop. "Old Folks' Concerts"; wrote autobiography.

Kemp'is, Nicholas A., organist and composer at Brussels, 1644–50.

Kemp'ter, (1) **K.,** Limbach, Bavaria, 1819—Augsburg, 1871; conductor. (2) **Lothar,** b. Lauingen, Bavaria, Feb. 5, 1844; cond., professor, and dram. composer; son and pupil of (3) **Fr. K.** (music-teacher); studied Munich Univ., then with Rheinberger; chorus-dir.; since 1886 prof. of mus. theory, Zürich Mus. Sch.

Ken'dall, J., organist and composer, London, 1780.

Kenn, P., German horn-virtuoso and composer; 1782 at Paris.

Ken'nedy, David, Perth, 1825—1886 singer.

Kent, Jas., Winchester, Engl., 1700—1776; organist and composer.

Kepler (kā'-plĕr), **Jns.,** Weil, Würtemberg, 1571—Ratisbon, 1630; astronomer; writer.

Kerle (kĕrl), **Jacques de,** b. Ypres, Flanders, 16th cent.; conductor and composer.

Kerl(l) (**Kherl, Cherl**), **Jn. Caspar,** Gaimersheim, near Ingolstadt, 1621—Munich, Feb. 13, 1693; organist, ct.-conductor, teacher, and notable composer of the "Missa nigra" (all in black notes), etc.

Kes (kās), **Willem,** b. Dordrecht, Holland, Feb. 16, 1856; violinist; pupil of Böhm, etc., then of David, and, under royal patronage, of Wieniawski, and Joachim; 1876, leader Park Orch. and Felix Meritis Soc., Amsterdam; then cond. "Society" concerts, Dordrecht; 1883–95 cond. at Amsterdam; 1895 Glasgow orch.; 1898 cond. Philh. and dir. Moscow Cons.

Kes'sel, Fz., th.-cond., 1889, at Freiburg-in-the-Breisgau; c. a symph. and succ. opera, "*Die Schwestern*" (Trier, 1895).

Kess'ler, (1) **Fr.,** preacher and writer. (2) **Fd.,** Frankfort-on-Main, 1793—1856; violinist and composer. (3) (rightly **Kötzler**) (kĕts'-lĕr), **Jos. Chp.,** Augsburg, 1800 — Vienna, 1872; teacher, organist and composer.

Ket'ten, H., Baja, Hungary, 1848—Paris, 1883; pianist and composer.

Kettenus (kĕt-tā'-noos) (or kĕt-nüs), **Aloys,** Verviers, 1823 — London, 1896; violinist and dram. composer.

Ketterer (kĕt-tŭ-rā), **Eugène,** Rouen, 1831—Paris, 1870; pianist and composer.

Keurvels (kŭr'-vĕls), **Edw. H. J.,** b. Antwerp, 1853; pupil of Benoît; till 1882, chorusm. Royal Th.; since cond. Nat. Flemish Th., Antwerp, c. operas, cantatas, etc.

Kewitsch (**Kiewics**) (kā'-vĭtsh

kē'-vēch), **(Karl) Theodor,** b. Posilge, W. Prussia, Feb. 3, 1834; son and pupil of an organist; studied with Maslon; oboist, then teacher and organist in different towns; pensioned 1887, then editor, etc.

Kiel (kēl), **Fr.,** Puderbach, near Siegen (Rh. Prussia), Oct. 7, 1821—Berlin, Sept. 14, 1885; notable teacher and composer of classic sch.; self-taught as pianist and composer; vln.-pupil of Prince Karl von Wittgenstein and later, on stipend from Fr. Wm. IV., studied with Dehn; lives in Berlin; 1868 "Royal Prof."; c. oratorios, etc.

Kiene (kē'-nĕ). Vide BIGOT.

Kienle (kēn'-lĕ), **Ambrosius,** b. Siegmaringen, May 8, 1852; Benedictine monk and writer.

Kienzl (kēnts'-'l), **Wm.,** b. Waizenkirchen, Upper Austria, Jan. 17, 1857; pupil of Buwa, Uhl, Remy, Mortier de Fontain, Jos. Krejci, and later, Liszt; 1879 Dr. Phil. at Vienna; 1880 lectured at Munich; 1881–82 toured as pianist; 1883–84 chief cond. of German Opera, Amsterdam; 1886 m. the concert-singer Lili Hoke; 1886–90 dir. Styrian Musikverein at Graz and cond.; 1890–92, 1st cond. Hamburg Opera; 1892–93, at Munich; 1899–1901 at Graz as composer. His first opera "*Urvasi*" (Dresden, 1886) was succ., as was "*Heilmar, der Narr*" (Munich, 1892), and still more so "*Der Evangelimann*"; c. also "*Heilmann the Fool,*" "*Don Quichote,*" a "musical tragi-comedy"; he finished Jensen's "*Turandot,*" and c. also 90 songs, etc.

Kiesewetter (kē'-zĕ-vĕt-tĕr), **Raphael G.** (Edler von Wiesenbrunn), Holleschau, Moravia, 1773—Baden, near Vienna, 1850; important coll. of mus. MSS. and historian of many obscure periods, etc.; later ennobled.

Kiewics. Vide KEWITSCH.

Kim'ball, Josiah, Topsfield, Mass., 1761—1826; teacher and composer of psalm-tunes, etc.

Kind (kĭnt), **J. F.,** Leipzig, 1768—Dresden, 1843; librettist of "*Der Freischütz,*" afterwards composer.

Kindermann (kĭnt'-ĕr-män), (1) **Jn. Erasmus,** b. Nürnberg, 1616—after 1652; organist and composer. (2) **Aug.,** Potsdam, 1817—Munich, 1891; barytone. (3) **Hedwig,** daughter of above. Vide REICHER, K.

King, (1) **Wm.,** 1624—1680; Engl. organist and composer. (2) **Robt.,** d. after 1711; Engl. composer. (3) **Chas.,** Bury St. Edmunds, 1687—London, 1748; composer. (4) **Matthew Peter,** London, 1773—1823; theorist and dram. composer. (5) **Oliver A.,** b. London, 1855; pianist; pupil of W. H. Holmes, and Reinecke, Leipzig Cons.; pianist to the Princess Louise, 1879; toured Canada and New York; 1899 pf.-prof. at R. A. M.; c. cantatas, 147th Psalm, with orch. (Chester Festival, 1888), a symphony, "*Night.*" (6) **Julie,** Vide RIVE-KING.

Kink'el, Johanna (née **Mockel,** divorced **Matthieux**), Bonn, 1810; London, 1858; writer and dram. composer.

Kipke (kĭp'-kĕ), **K.,** b. Breslau, Nov 20, 1850; editor.

Kip'per, Hn., b. Coblenz, Aug. 27, 1826; pupil of Anschütz and H. Dorn; teacher and critic at Cologne; c. operettas.

Kircher (kĕrkh'-ĕr), **Athanasius,** Geisa (Buchow?), near Fulda, 1602—Rome, 1680; Jesuit archæologist and coll. of airs, some of them supposed to have curative effects.

Kirchl (kĕrkh'-'l), **Ad.,** b. Vienna, June 16, 1858; choirm. "Schubertbund," Vienna; c. male choruses, etc.

Kirchner (kĕrkh'-nĕr), (1) **Fz.,** b. Potsdam, Nov. 3, 1840; pianist; pupil Kullak's Acad., where he taught 1864–89, then in the Mädchenheim sch., Berlin; c. pf.-pcs., etc. (2) **Hn.,** b. Wolfis, Thuringia, Jan. 23, 1861; concert-tenor, and composer at Berlin. (3) **Theodor,** b. Neukirchen, near Chemnitz, Saxony, Dec. 10, 1824; pupil of J. Knorr (pf.), K. F. Becker (org.), Jn. Schneider, and at Leipzig Cons.; 1843–62, organist Winterthur; 1862–72, teacher Zurich Mus. Sch., and cond.; 1873–75, dir. Würzburg Cons., Leipzig; 1883, Dresden; 1890, Hamburg; c. 90 pf.-pcs., etc.

Kirk'mann, (1) **Jacob** (rightly **Kirchmann**), d. London, 1778; founder (before 1740) of the firm of harpsichord-makers, K. & Son, the "son" being his nephew, (2) **Abraham K.** (3) **Jan.,** b. Holland, d. Norwich, 1799; organist and composer, London, 1782.

Kirnberger (kĕrn'-bĕrkh-ĕr), **Jn. Ph.,** Saalfeld, Thuringia, 1721 — Berlin, 1783; eminent theorist, conductor and composer.

Kist (kēst), **Florent Corneille (Florens Cornelius),** Arnheim, 1796—Utrecht, 1863· horn-player and flutist; editor, conductor and composer.

Kist'ner, (1) **Fr.,** Leipzig, 1797—1844; pub. His son (2) **Julius** succeeded him. (3) **Cyrill,** b. Grossaitingen, near Augsburg, March 12, 1848; school-teacher; studied with Wüllner, Rheinberger, and Fr. Lachner; 1883 teacher Sondershausen Cons.; since 1885 lives in Bad Kissingen as principal of a sch., pub. of text-books, incl. "*A Harmony, based on Wagner,*" etc.; c. 2 operas; a succ. "musical comedy" "*Eulenspiegel*" (Würzburg, 1893); etc.

Kitch'iner, Wm., London, 1775—1827; a wealthy physician; writer and dram. composer.

Kittel (kĭt'-tĕl), **Jn. Chr.,** Erfurt, Feb. 12, 1732—May 9, 1809; J. S. Bach's last pupil; organist in Erfurt; famous but ill-paid virtuoso and teacher.

Kittl (kĭt'-'l), **Jn. Fr.,** b. Schloss, Worlik, Bohemia, 1806—Lissa, 1868; conductor and dram. composer.

Kitzler (kĭts'-lĕr), **Otto,** b. Dresden, March 16, 1834; pupil of Schneider, Otto, and Kummer ('cello), later of Servais and Fétis, Brussels Cons.; 'cellist in opera-orchs. at Strassburg and Lyons; cond. at various theatres; 1868 dir. Brunn Mus. Soc. and Mus. Sch., also cond. of the Männergesangverein; pub. orch.-mus., pf.-pcs., etc.

Kjerulf (k'yä'-roolf), **Halfdan,** Sept. 17, 1818—Christiania, Aug. 11, 1868; teacher and composer; gave up theology for music; studied at Leipzig; settled in Christiania; c. songs and pf.-pcs.

Klafsky (Lohse-Klafsky) (kläf'-shkĭ), **Katharina,** St. Johann, Hungary, 1855—Hamburg, 1896; sopr.; pupil of Mme. Marchesi; sang in comic opera chorus, later leading Wagnerian rôles in Europe and America; m. Otto Lohse.

Klauser (klow'-zĕr), (1) **K.,** b. of Swiss parents, St. Petersburg, Aug. 24, 1823; chiefly self-taught; 1850. New York; 1856, Mus.-Dir. Farmington Cons.; editor. (2) **Julius,** b. New York, July 5, 1854; pupil of Wenzel, Leipzig Cons.; mus.-teacher, Milwaukee; pub. "*The Septonate and the Centralization of the Tonal System*" (1890).

Klauwell (klow'-vĕl), (1) **Ad.,** Langensalza, Thuringia, 1818 — Leipzig, 1879; teacher, writer, etc. (2) **Otto,** b. Langchsalza, April 7, 1851; nephew of above; pupil of Schulpforta, and at Leipzig Cons.; Dr. Phil.; 1875 prof. Cologne Cons.; since 1885, dir. Teachers' Seminary; writer and dram. composer.

Klee (klā), **L.,** b. Schwerin, April 13, 1846; pupil of Th. Kullak, and until 1875, teacher Kullak's Acad., then dir. of his own sch.; "Musik-Direktor," writer and editor.

Kleeberg (klā-băr), **Clotilde,** b. Paris, June 27, 1866; pianist; pupil of Mmes. Retz and Massart at the Cons., won 1st prize; début, at 12, with Pasdeloup orch.; toured Europe with great succ.; 1894, Officier de l'Académie.

Kleemann (klā'-män), **K.,** b. Rudolstadt. Sept. 9. 1842; pupil of Müller.

1878, studied in Italy; then 2nd opera cond. and ct. mus.-dir. Dessau; c. 2 symphonies, etc.

Kleffel (klĕf'-fĕl), **Arno,** b. Possneck, Thuringia, Sept. 4, 1840; studied Leipzig Cons., and with Hauptmann; 1863–67, dir. Riga Mus. Soc.; then th. cond. in Cologne; later teacher of theory, Stern's Cons., Berlin; 1895, professor; c. opera, Christmas legend, overtures, etc.

Klein (klīn), (1) **Jn. Jos.,** Arnstadt, 1740—Kahla, near Jena, 1823; writer. (2) **Bd.,** Cologne, 1793—Berlin, 1832; teacher and composer. (3) **Joseph,** 1802—62, bro. of above; lived as composer in Berlin and Cologne. (4) **Bruno Oscar,** b. Osnabrück, Hanover, June 6, 1858; son and pupil of (5) **Carl K.** (organist Osnabrück Cath.); (4) studied at Munich Cons.; 1878, gave concerts in America; 1883, New York; 1884, chief pf.-teacher Convent of the Sacred Heart; also, 1884–94, organist St. Francis Xavier, and 1887–92, prof. of cpt. and comp. Nat. Cons.; 1894–95, gave concerts in Germany; prod. succ. gr. opera, "*Kenilworth*" (Hamburg, 1895), vln.-sonata, etc. (6) **Hermann,** b. Norwich, Eng.; critic and teacher; studied law; 1874 singing with Manuel Garcia; 1881–1901, critic London *Sunday Times;* 1887, prof. of singing at Guildhall; 1896, dir. opera-class (vice Weist Hill); 1902, New York.

Kleinmichel (klīn'-mĭkh-'l), (1) **Hermann**; (?) 1816—Hamburg, 1894; bandmaster. (2) **Richard,** Posen, Dec. 31, 1846—Sept., 1901; son and pupil of above; studied also at Hamburg and at Leipzig Cons.; teacher, Hamburg; 1876, Leipzig; 1882, mus. dir. City Th.; c. 2 operas; 2 symphonies; chamber-music, valuable études, etc.; m. a dramatic soprano, (3) **Clara Monhaupt.**

Klengel (klĕng'-ĕl), (1) **Aug. Alex.** ("Kanon-Klengel"), Dresden, 1784—1852; organist and composer of an attempt to rival Bach's "Well-tempered Clavichord," etc. (2) **Paul,** b. Leipzig, May 13, 1854; pianist and violinist; Dr. phil., Leipzig; 1881–86, cond., Leipzig, "Euterpe" concerts; 1888–93, 2nd ct.-cond., Stuttgart; cond. "Arion," Leipzig; 1898 New York. (3) **Julius,** b. Leipzig, Sept. 24, 1859; bro. of above; 'cellist, pupil of Emil Hegar ('cello) and Jadassohn (comp.); 1st 'cello in Gewandhaus Orch., and teacher at the Cons.; composer.

Kliebert (klē'-bĕrt), **K.,** b. Prague, Dec. 13, 1840; pupil of Rheinberger and Wüllner, Munich; 1876, dir. R. Sch. of Mus., Würzburg.

Klinck'erfuss (-foos), **Johanna,** b. Hamburg, March 22, 1856; pupil of Beer and Liszt; notable ct.-pianist.

Klindworth (klĭnt'-vôrt), **K.,** b. Hanover, Sept. 25, 1830; pianist, eminent teacher and editor; self-taught pianist; at 6 played in public; at 17, cond. of an opera-troupe; 1849, teacher at Hanover; 1852, a Jewish woman advanced him money to study with Liszt; 1854, music-début, London; Wagner admired him, and they became friends. 1854–68, he gave concerts and lessons, London; then pf.-prof. Imp. Cons. Moscow; while here he completed two monumental works, his pf.-scores of Wagner's "*Ring des Nibelungen,*" and a rev. ed. of Chopin. 1882–92, cond. at Berlin the Wagnerverein and (with Joachim and Wüllner) the Philharm. Concerts. Est. a "Klavierschule" (Sch. of Pf.-playing), later united with the Scharwenka Cons., 1893, when he retired to Potsdam; composed piano-pieces.

Kling, H., b. Paris, Feb. 17, 1842; prof. Geneva Cons. and teacher in city schools; writer and dram. composer.

Klingenberg (klĭng-ĕn-bĕrkh), **Fr. Wm.,** b. Sulau, Silesia, June 6, 1809; 1840–85, cantor, Peterskirche, Gorlitz; c. a symphony, etc.

Klitzsch (klĭtsh), **K. Emanuel,**

Schonhaide, Saxony, 1812—Zwickau, 1889; writer and composer.

Klosé (klô-zā), **Hyacinthe Eléonore,** Isle of Corfu, 1808—Paris, 1880; clarinettist and prof., Paris Cons.; composer.

Klous (kloos), **Augusta** (stage-name **Doria**); b. Boston, U. S. A.; contralto; pupil of Hey, Berlin, 1895, Vannuccini, Florence, and Bax, Paris; début, Monte Carlo, 1899, taking name "Doria"; has sung at Brussels and Rouen.

Klotz (klôts), family of Bavarian violin-makers at Mittenwald. The first (1) **Ægidius,** sen., the best; his son (2) **Matthias** (ca. 1660—96). Matthias's sons were (3) **Sebastian** and (4) **Joseph,** and their sons (5) **Georg,** (6) **Karl,** (7) **Michael,** and (8) **Ægidius, Jr.**

Klughardt (klookh'-härt), **Aug.** (**Fr. Martin**), b. Köthen, Nov. 30, 1847; pupil of Blassmann and Reichel, Dresden; ct.-cond. at Neustrelitz and later at Dessau; prod. 4 operas, the notable symphonic poem, "*Leonore*"; 3 symph. (1. "*Waldweben*"), overtures "*Im Frühling*"; "*Sophonisbe*," "*Siegesouvertüre*," and "*Festouvertüre*," etc.

Knabe (k'nä'-bĕ), (1) **Wm.,** Kreuzburg, Prussia, 1803—Baltimore, 1864; founder of pf.-factory at Baltimore, Md.; succeeded by his sons (2) **William** (1841—89) and (3) **Ernest,** and they by (4) **Ernest J.** (b. July 5, 1869) and (5) **Wm.** (b. March 23, 1872).

Knauth (knowt). Vide FRANZ, ROBT.

Knecht (knĕkht), **Justin H.,** Biberach, Würtemberg, Sept. 30, 1752—Dec. 1, 1817; rival of Vogler as organist, and important theorist, conductor and composer.

Kneisel (knī'-zĕl), **Fz.,** b. of German parents in Roumania, 1865; violinist; pupil of Grün and Hellmesberger, Vienna; *Konzertmeister*, Hofburg Th.-Orch.; then of Bilse's Orch., Berlin; since 1885, leader and soloist, Boston Symphony Orch.; 1887, founded the "Kneisel Quartet," which has played with greatest succ. in America and Europe; 1902, cond. Worcester (Massachusetts) Festival.

Kniese (knē'-zĕ), **Julius,** b. Roda, near Jena, Dec. 21, 1848; pianist and organist; pupil of Stade, at Altenburg, Brendel and C. Riedel, Leipzig; 1884–89, mus.-dir. at Aix; 1882 chorusm. at Bayreuth, where he lived, 1889, dir. Preparatory Sch. for Stage-Singers; c. opera, "*König Wittichis*"; symphonic poem, "*Frithjof*," etc.

Knight (nīt), **Jos. Philip,** Bradford-on-Avon, 1812—Great Yarmouth, 1887; organist and composer of songs incl. "*Rocked in the Cradle of the Deep.*"

Knorr (knôr), (1) **Julius,** Leipzig, 1805—1861; pf.-teacher and deviser of standard rudimentary exercises; pub. "*Methods*," etc. (2) **Ivan,** b. Mewe West Prussia, Jan. 3, 1853; studied Leipzig Cons. with Richter, Reinecke; 1883, prof. of theory, Hoch Cons. Frankfort-on-Main; c. 2 suites, etc.

Kny′vett, (1) **Chas.,** England, 1752—London, 1822; tenor and organist. (2) **Chas.,** 1773—1852; son of above; organist and teacher. (3) **Wm.,** 1779—Ryde, 1856; bro. of above; composer and conductor.

Kobbé (kôb-bā), **Gustav,** b. New York, March 4, 1857; studied pf. and comp. with Adolf Hagen, Wiesbaden; later with Jos. Mosenthal, New York; 1877, graduated Columbia Coll.; 1879, Sch. of Law; lives in Morristown, N. J.; pub. essays in leading magazines and newspapers; also "*Wagner's Life and Works*" (N. Y., 1890), "*The Ring of the Nibelung*" (1889), "*Plays for Amateurs*" (1892), "*My Rosary and other Poems*" (1896), "*New York and its Environs*" (1891); teacher; pub. a few songs.

Kobelius (kō-bā'-lĭ-oos), **Jn. Augustin,** Wählitz, near Halle, 1674—Weisenfels, 1731; ct.-cond. and dram. composer.

Koch (kōkh), (1) **H. Chp.**, Rudolstadt, 1749—1816; violinist; writer and composer. (2) **Eduard Emil,** Schloss Solitude, near Stuttgart, 1809—Stuttgart, 1871; writer. (3) **Emma,** b. Mayence; pianist; pupil of Liszt, Moskowski, etc.; since 1898, teacher Stern Cons. (4) **Fr.,** b. Berlin, 1862; pupil of the Hochschule; conductor, 'cellist and c. of 2 operas, "*Die Halliger*" and "*Lea*" (Cologne, 1896), etc.

Köchel (kĕkh'-'l), **L.** Ritter **von,** Stein-on-Danube, Lower Austria, 1800—Vienna, 1877; writer.

Kocher (kōkh'-ĕr), **Conrad,** Ditzingen, near Stuttgart, 1786—Stuttgart, 1872; mus.-dir. and dram. composer.

Kocian (kō'-tsĭ-ün), **Jaroslav,** b. Wildenschwert, Bohemia, Feb. 22, 1884; violinist, son and pupil of a school-teacher; studied violin at 3½ years; at 12, Prague Cons. under Sevcik (vln.), and Dvôrák (comp.); début, 1901; has toured Europe with much succ.; 1902, America.

Koczalski (kō-chäl'-shkĭ), **Raoul (Armand G.),** b. Warsaw, Jan. 3, 1885; studied pf. with his mother; then with Godowski at Warsaw; at 4 played in public with great succ.; at 7, played at Vienna, St. Petersburg, etc., 600 concerts up to 1892; ct.-pianist to the Shah of Persia, with annuity of 3,000 francs; c. 1-act operas, "*Hagar*," "*Rymond*," etc.

Koemmenich (kĕm'-mĕ-nĭkh), **Louis,** b. Elberfeld, Germany, Oct. 4, 1866; pupil of Anton Krause, Barmen and at Kullak's Acad. 1890, New York, as conductor and teacher; since 1894, cond. Brooklyn Sängerbund; 1898, organised an Oratorio Soc.; c. a cantata, male choruses, etc.

Koenen (kā'-nĕn), **Fr.,** Rheinbach, near Bonn, 1829—Cologne, 1887; conductor and composer.

Kofler (kôf'-lĕr), **Leo,** b. Brixen, Austrian Tyrol, March 13, 1837; from 1877, organist and choirm. of St. Paul's Chapel, New York; writer and composer.

Kogel (kō'-gĕl), **Gv.,** b. Leipzig, Jan. 16, 1849; pupil of the Cons.; th.-cond. various cities; 1891–1902, cond. Museum Concerts, Frankfort; editor and composer.

Köhler (kā'-lĕr), (1) **Ernst,** Langenbielau, Silesia, 1799—Breslau, 1847; organist and composer. (2) **(Chr.) Louis (H.),** Brunswick, 1820—Königsberg, 1886; pianist, teacher and dramatic composer, also notable critic.

Kohut (kō-hoot'), **Ad.,** b. Mindszent, Hungary, Nov. 10, 1847; lives in Berlin; writer.

Kohout (kō-hoot'), **Fz.,** b. Hostin, Bohemia, May 5, 1858; pupil of Skuhersky, Prague Org.-Sch.; now conductor "Deutsches Th." at Prague, and organist Weinberger synagogue; c. v. succ. 1-act (German) opera "*Stella*" (Prague, 1896), etc.

Kolbe (kôl'-bĕ), **Oskar,** Berlin, 1836—1878; composer and writer.

Kolff (kôlf), **J. Van Santen,** Rotterdam, 1848—Berlin, 1896; writer.

Kolling (kôl'-lĭng), **K. W. P.,** b. Hamburg, Feb. 28, 1831; teacher, and composer of v. succ. operetta, "*Schmetterlinge*" (1891, Hamburg).

Kollmann (kôl'-män), **Aug. Fr. K.,** Engelbostel, Hanover, 1756—London, 1824; organist, theorist and composer.

Kömpel (kĕm'-pĕl), **Aug.,** Brückenau, 1831—Weimar, 1891; violinist.

Königslöw (kā'-nĭkhs-lāv), (1) **Jn. Wm. Cornelius von,** Hamburg, 1745—1833; organist and composer. (2) **Otto Fr. von,** b. Hamburg, Nov. 13, 1824; pupil of Fr. Pacius and K. Hafner, and at Leipzig Cons.; toured for 12 years; 1858–81, leader Gurzenich Orch., Cologne; vice-dir. and vln.-prof. at the Cons.; Royal Prof.; retired to Bonn.

Koning (kō'-nĭng), **David,** Rotterdam, 1820—Amsterdam, 1876; pianist, conductor and composer.

Konradin (kōn'-rät-ēn), **K. Fd.,** St. Helenenthal, near Baden, 1833—Vienna, 1884; dram. composer.

Kontski (kônt'-shkē), (1) **Antoine de,** b. Cracow, Oct. 27, 1817; pianist; pupil of Markendorf and Field; made v. succ. tours; teacher, London; lived in Buffalo, N. Y.; at 80 toured round the world; c. an opera, an oratorio; symph.; very florid and pop. pf.-pcs., incl. "*Le Réveil du Lion,*" etc. (2) **Chas.,** 1815—Paris, 1867; violinist. (3) **Apollinaire de,** Warsaw, 1825—1879; violinist; bro. and pupil of (2). (4) **Stanislas,** b. Cracow, Oct. 8, 1820; bro. of above; vln.-teacher and composer, Paris.

Kopecký (kō-pĕt'-skē), **Ottokar,** b. Chotebor, Bohemia, April 29, 1850; violinist; pupil of Prague Cons.; leader Philh. Orch., cond. "Shaeffer" Orch., and teacher in the Cons., Hamburg; now ct.-cond. to King of Greece.

Kopylow (kō'-pē-lôf), **Alex,** b. St. Petersburg, 1854; studied in the Imp. Chapel, where he is now vocal teacher; c. orch.- and pf.-pcs., etc.

Korbay (kôr'-bä-ē), **Francis Alex,** b. Pesth, Hungary, May 8, 1846; tenor; pupil of Roger, and pf.-pupil of Liszt; 1865–68, Hungarian Opera, Pesth; toured as pianist; since 1871 New York as teacher of voice and pf.; composer.

Korn, Mrs. **Clara A.,** teacher and composer; lives Orange, New Jersey, U. S. A.

Körner (kĕr'-nĕr), (1) **Chr. Gf.,** Leipzig, 1756—Berlin, 1831; composer. (2) **Gotthilf Wm.,** Teicha, near Halle, 1809—Erfurt, 1865; publisher.

Koschat (kō'-shät), **Thos.,** b. Viktring, near Klagenfurt, Aug. 8, 1845; studied science at Vienna; joined the ct.-opera chorus, soon became leader; 1874, joined cath.-choir; 1878, the Hofkapelle. 1871, he began the pub. of original poems in Carinthian dialect, which he set to music for male quartets; these have had great popularity. 1875, founded the famous "Kämthner Quintett"; prod. 4-act "Volksstück mit Gesang," "*Die Rosenthaler Nachtigall,*" and succ. "Singspiel "*Der Burgermeister von St. Anna*" (Prague, 1893), etc.

Köselitz (kā'-zĕ-lĭts), **H.,** b. Annaberg, Saxony, 1854; pupil of Richter, Leipzig Cons. and Nietzsche, Basel, lived in Italy; under the name "**Peter Gast**" prod. opera, "*Die Heimliche Ehe*" (Danzig, 1891).

Kosleck (kôs'-lĕk), **Julius,** b. Neugard, Pomerania, Dec. 3, 1835; trumpet- and cornet-virtuoso; member of the royal band, Berlin; teacher.

Kossak (kôs'-säk), **Ernst,** Marienwerder, 1814—Berlin, 1880; writer.

Kossmaly (kôs'-mä-lē), **Karl,** (?) 1812—Stettin, 1893; teacher, conductor and writer.

Köstlin (kĕst'-lēn), (1) **K. Rheinhold,** Urach, Würtemberg, 1819—1894; prof. and writer. (2) **H. Ad.,** b. Tübingen, Oct. 4, 1846; preacher; 1875 he united the choirs of three towns, which became in 1877 the Würtemberg Evangelical "Kirchengesangverein," and which he cond.; 1891, Darmstadt; writer.

Kotek (kō'-tĕk), **Jos.,** Kamenez-Podolsk, Govt. of Moscow, 1855—Davos, Switz., 1885; violinist, teacher and composer; c. vln.-pcs.

Kothe (kō'-tĕ), (1) **Bd.,** Gröbnig, Silesia, 1821—Breslau, 1897; teacher and composer. (2) **Aloys,** b. Gröbnig, 1828—Breslau, 1868; bro. of above; teacher and composer. (3) **Wm.,** b. Gröbnig, Jan. 8, 1831; bro. of above; pupil of R. Orgel-Inst., Berlin, since 1871; teacher, writer and composer, Habelschwerdt, Silesia.

Kotthoff (kôt'-hôf), **Lawrence,** b. Eversberg, Dec. 11, 1862; pupil of Breslaur, Grunike, and Buchholz, Berlin; 1886, St. Louis, U. S. A., critic and teacher.

Köttlitz (kĕt'-lĭts), (1) **Ad.,** Trier, 1820—Siberia, 1860; dir. and composer. His wife (2) **Clothilde** (née **Ellendt**), 1822–67, was an excellent singing-teacher.

Ko(t)že'luch (kôt'-zĕ-lookh or kō'-zhĕ-lookh), (1) **Jn. A.** (rightly **Jan Antonin**), Wellwarn, Bohemia, 1738—Prague, 1814; mus.-dir.; conductor and dram. composer. (2) **Ld. Anton,** Wellwarn, 1752—Vienna, 1811; pupil and cousin of above; conductor, teacher and composer.

Kotzolt (kôt'-tsôlt), **H.,** Schnellewalde, Upper Silesia, 1814—Berlin, 1881; conductor and composer.

Kotzschmar (kôtsh'-mär), **Hn.,** b. Finsterwalde, Germany, July 4, 1829; his father taught him various instrs.; studied also with his uncle Hayne and Jul. Otto, Dresden; in the opera-orch.; 1848, America, with Saxonia Band; since 1849 lives Portland, Me.; cond. "Haydn Assoc.," etc.

Kotzwara (kôts-vä'-rä), **Fz.,** b. Prague—suicide, Ireland, 1791; tenor-player and composer of "*Battle of Prague*," etc.

Kowalski (kō-väl'-shkĭ), **H.,** b. Paris, 1841; pianist and composer; pupil of Marmontel (pf.) and Reber (comp.); composer.

Kraft (kräft), (1) **Anton,** Rokitzan, 1752—Vienna, 1820; 'cellist and composer. (2) **Nicolaus,** Esterház, Hungary, 1778—Stuttgart, 1853; 'cellist and composer; son and pupil of above; became a member of the famous "Schuppanzigh Quartett." (3) **Fr.,** b. Feb. 12, 1807; son of above; for years 'cellist Stuttgart ct.-orch.

Král (kräl), **Jn. Nepomuk,** (?) 1826—Tulln, near Vienna, 1895 (?); bandmaster.

Krantz (kränts), **Eugen,** Dresden, 1844—1898; pianist and critic, teacher and composer.

Krause (krow'-zĕ), (1) **Chr. Gf.,** Winzig, 1719—Berlin, 1770; writer. (2) **Karl Chr. Fr.,** Eisenberg, Altenberg, 1781—Munich, 1832; writer. (3) **Theodor,** b. Halle, May 1, 1833; rector at Berlin; cond. Seiffert Soc.; R. Mus.-Dir., 1887; composer. (4) **Anton,** b. Geitham, Saxony, Nov. 9, 1834; at 6 pupil of cantor Dietrich, then of Fr. Wieck, Reissiger, and Spindler, Dresden, later Leipzig Cons., début, as pianist, Geitham, 1846; 1853–59, teacher and cond. Leipzig *Liedertafel*; 1859–97, dir. *Singverein* and the *Concertgesellschaft* (retired); 1877 Royal Mus. Dir.; prof.; c. "*Prinzessin Ilse*," "Rübezahl Legend." (5) (Prof. Dr.) **Eduard,** Swinemunde, 1837—Berlin, 1892; pianist, teacher and composer. (6) (Dr.) **Emil,** Schassburg in Transylvania, 1840—Hamburg, 1889; barytone. (7) **Emil,** b. Hamburg, July 30, 1840; pupil of Leipzig Cons.; since 1860, teacher of pf. and theory at Hamburg; since 1885 at the Cons.; c. an Ave Maria at 6, etc. (8) **Martin,** b. Lobstedt, near Leipzig, June 17, 1853; pianist and teacher; son and pupil of a cantor, then studied with Fuchs Borna Teachers' Sem., and at Leipzig Cons.; toured Holland and Germany, then had nervous prostration 2 years; had the friendship and advice of Liszt for years; 1885, with Siloti and others, founded the Leipzig "Lisztverein;" 1892, professor; 1901, Munich Cons.

Kraushaar (krows'-här), **Otto,** Cassel, 1812—1866; writer and composer.

Krauss (krows), (1) Dr. **Felix,** b. Vienna, Oct. 3, 1870; bass; pupil of Stockhausen; sang *Hagen* and *Gurnemanz* at Bayreuth, 1899. (2) **Gabrielle Marie,** b. Vienna, March 24, 1842; soprano; pupil of Vienna Cons. and Marchesi; 1860–67, Vienna ct. opera; 1867 Th. des Italiens, Paris; 1875–86, Gr. Opéra, Paris; since then a teacher at Paris and officier d'Académie.

Krebs (krāps), (1) **Jn. L.,** Buttelstadt, Thuringia, 1713—Altenburg, 1780; organist and composer. (2) **Karl Aug.** (rightly, **Miedcke,** changed after adoption by his teacher the opera-singer **J. B. Krebs**), Nürnberg, 1804—Dresden, 1880; c. operas. (3) **Marie** (Frau **Brenning**), Dresden, Dec. 5, 1851—June 28, 1900; daughter of above, pianist and teacher. (4) **K.**, b. near Hanseberg, Würtemberg, Feb. 5, 1857; studied R. Hochschule, Berlin; lives in Berlin as critic and writer.

Krečman. Vide KRETSCHMANN.

Krehbiel (krā'-bēl), **H. Edw.**, b. Ann Arbor, Mich., March 10, 1854; prominent American critic; studied law at Cincinnati, but entered journalism; 1874–78, mus.-critic Cincinnati *Gazette;* later editor New York *Mus. Review*, and since then critic of the *Tribune;* pub. many succ. books, incl. "*Studies in the Wagnerian Drama*," (1891), "*How to Listen to Music*" (1896); "*Annotated Bibliography of Fine Art*," with R. Sturgis (1897); "*Music and Manners in the 18th century*" (1898), etc.

Krehl (krāl), **Stephen,** b. Leipzig, July 5, 1864; studied Leipzig Cons. and Dresden Cons., 1889; teacher of pf. and theory, Carlsruhe Cons.; c. Charakterstücke, sonata, etc., for piano.

Kreipl (krī'-pl), **Jos.,** 1805—Vienna, 1866; tenor.

Kreisler (krīs'-lĕr), (1) **Jns.** Vide E. T. A. HOFFMANN. (2) **Fritz**, b. Vienna, Feb. 2, 1875; violinist; pupil of Massart and Delibes; début Paris; toured Europe and U. S.; lives in Vienna.

Kreissle von Hellborn (krīs'-lĕ fōn hĕl'-bôrn), **H.,** Vienna, 1803—1869; writer; wrote "*Biog. of Schubert.*"

Krejči (krā'-chē), **Josef,** Milostin, Bohemia, 1822—Prague, 1881; organist and composer.

Krempelsetzer (krĕm'-p'l-zĕts-ĕr), **G.,** Vilsbiburg, Bavaria, 1827—1871; cond. and dram. composer.

Kremser (krĕm'-zĕr), **Eduard**, b. Vienna, April 19, 1838; from 1869, chorusm. the Vienna "Männergesangverein"; c. operettas, a cantata, with orch., famous "*Altniederländische Volkslieder*," and other part-songs, etc.

Krenn (krĕn), **Fz.,** Dross, Lower Austria, 1816—St. Andrä vorm Hagenthal, 1897; organist, composer and conductor

Kretschmann (or **Krečman**) (krĕtch'-män), **Theobald,** b. Vinos, near Prague, 1850; solo 'cellist, Vienna ct.-opera.

Kretschmer (krĕtsh'-mĕr), (1) **Edmund,** b. Ostritz, Saxony, Aug. 31, 1830; pupil of Otto and Schneider Dresden; ct.-organist; founder and till 1897 cond. the Cäcilia Singing-Soc., etc.; teacher in the R. "Kapellknaben-Institut," where his son (2) **Fz.** succeeded him; **E. K.** c. text and music of 2 important operas, "*Die Folkunger*" (Dresden, 1874) and "*Heinrich der Löwe*" (Leipzig, 1877); operetta, "*Der Flüchtling*" (Ulm, 1881); a romantic opera "*Schön Rohtraut*" (Dresden, 1887); "*Geisterschlacht*" (prize, Dresden, 1865); 3-part mass for male chorus (Brussels Acad. prize, 1868); an orch. suite "*Hochzeitsmusik*," etc.

Kretzschmar (krĕtsh'-mär) (**Aug. Ed.**), **Hermann,** b. Olberhau, Saxony, Jan. 19, 1848; organist and conductor; pupil of Otto at the Kreuzschule, Dresden, and at Leipzig Cons.; 1871 Dr. Phil. at Leipzig, with a thesis on notation prior to Guido d' Arezzo; then teacher of org. and harm. at the Cons. and cond. several societies; 1887, mus.-dir. of Leipzig Univ. and cond. "Paulus." 1888–97, cond. of the "Riedel-Verein," retired because of ill-health; 1890, prof., critic, lecturer and writer; c. org.-pcs. and part-songs.

Kreubé (krŭ-bā), **Chas. Frédéric,** Luneville, 1777—at his villa, near St. Denis, 1846; cond. at Paris Op. com.; c. 10 comic operas.

Kreu(t)zer (kroi'-tsĕr), (1) **Conradin,** Mosskirch, Baden, Nov. 22, 1780—Riga, Dec. 14, 1849; pupil of Riegard, Weibrauch and Albrechtsberger; toured as pianist; ct.-cond.; c. 30 operas, incl. "*Das Nachtlage von Granada*" (1834) and "*Jerry una Bätely*," still played, etc. His daughter (2) **Cäcilie** was an operatic singer. (3) (pron. in France, krŭt-zăr), **Rodolphe**, Versailles, Nov. 16 1766;

—Geneva, Jan. 6, 1831; famous violinist to whom Beethoven dedicated the "*Kreutzer Sonata*"; son and pupil of a German violinist and of Stawitz; prof. at the Cons.; ct.-violinist to Napoleon and to Louis XVIII., 1802–26; prod. at Paris over 40 operas, incl. "*Lodoiska*," also collaborated with Rode and Baillot in a standard method and c. famous vln.-études, etc. (4) **Aug.**, Versailles, 1781 — Paris, Aug. 31, 1832; bro. of above, and 1826, his successor as vln.-prof. at the Cons.; composer. (5) **Léon** (**Chas. Fran.**), Paris, 1817—Vichy, 1868. Son of (3); writer and composer.

Krieger (krē′-gĕr), (1) **Adam**, Driesen, Neumark, 1634—1666; ct.-organist and composer. (2) (**Jn.**) **Phillip**, Nürnberg, 1649—Weissenfels, 1725; ct.-organist, ct.-cond., and dram. composer. (3) **Jn.**, Nürnberg, Jan. 1, 1652—Zittau, July 18, 1736; famous contrapuntist; bro. and pupil of above, and his succ. as ct.-cond. (4) **Fd.**, b. Waldershof, Franconia, Jan. 8, 1843; studied Eichstatt Teachers Seminary and Munich Cons.; from 1867, teacher Normal Sch. at Ratisbon; writer and composer.

Kriesstein (krēs′-shtīn), **Melchior**, printer at Augsburg (1545).

Krigar (krē′-gär), (**Julius**) **H.**, Berlin, 1819—1880; pianist, conductor and composer.

Krisper (krē′-shpĕr), Dr. **Anton L.**, b. Graz, 1882; writer.

Krizkowsky (krēsh-kôf′-shkĭ), **Paul**, 1820—Brunn, 1885; Czech composer.

Kroeger (krā′-gĕr), **Ernest R.**, b. St. Louis, U. S. A., Aug. 10, 1862, at 5 studied pf. and vln.; lives St. Louis as teacher; c. a symph., 5 overtures, a fugue, etc.

Kroll (krôl), **Fz.**, Bromberg, 1820—Berlin, 1877; pianist and composer.

Krolop (krō′-lôp), **Fz.**, Troja, Bohemia, 1839—Berlin, 1897; bass.

Krommer (krôm′-mĕr), **Fz.**, Kamenitz, Moravia, 1760—Vienna, 1831; violinist, organist and conductor.

Kronach. Vide KLITZSCH.

Kronke (krônk′-ĕ), **Emil**, b. Danzig, Nov. 29, 1865; pianist; pupil of Reinecke and Paul, Nicodé and Th. Kirchner, Dresden; 1886 won pf.-prize, Dresden Cons.; 1887, diploma of honour; editor of an edition of Liszt's complete works; also composer.

Krü(c)kl (krük′-'l), **Fz.**, Edispitz, Moravia, Nov. 10, 1841—Strassburg, Jan. 13, 1899; barytone, teacher and composer.

Krug (krookh), (1) **Fr.**, Cassel, 1812—Carlsruhe, 1892; op. barytone and dram. composer. (2) **Dietrich**, Hamburg, 1821—1880; pianist and composer. (3) **Arnold**, b. Hamburg, Oct. 16, 1849; son and pupil of above; studied also with Gurlitt and Reinecke; won Mozart scholarship, 1869; studied with Kiel and Ed. Franck, Berlin; 1872–77, pf.-teacher, Stern Cons.; won Meyerbeer scholarship, and studied in France and Italy; 1885, ct.-cond. at the Hamburg Cons.; pub. a symph., symph. prologue "*Otello*," and orch. suite; choral works, etc. (4) (**Wenzel**) **Jos.** (called **Krug-Waldsee**), b. Waldsee, Upper Swabia, Nov. 8, 1858; chiefly self-taught until 1872, then studied vln., pf., singing and comp. with Faiszt, at Stuttgart Cons.; 1882–89, cond. at Stuttgart; 1889, chorusm., mus.-dir. Municipal Th., Hamburg; 1892, th.-cond. various cities; 1889, Munich; 1900, Nürnberg; 1901, Magdeburg; c. important concert-cantatas, "*Dornröschen*," "*Hochzeitslied*," "*Geiger zu Gmund*" and "*Seebilder*"; succ. opera "*Astorre*" (Stuttgart, 1896); "secular oratorio" "*König Rother*," etc.

Krüger (krü′-gĕr), (1) **Eduard**, Lüneburg, 1807—Göttingen, 1885; prof. and writer. (2) **Wm.**, Stuttgart, 1820—1883; pianist, teacher and editor. (3) **Gl.**, Stuttgart, 1824—1895; bro. of above; harpist.

Kruis (krīs), **M. H. van**, b. Oude-water, Holland, March 8, 1861; pupil of Nĭkolai at The Hague; 1884, organist, teacher and writer, Rotterdam; 1886, founded monthly "Het Orgel"; c. an opera "*De Bloem Van Island*," 3 symph., 8 overtures, etc.

Krumpholtz (kroomp'-hôlts), (1) **Jn. Bap.,** Zlonitz, near Prague, ca. 1745—Feb. 19, 1790; harpist and composer; he m. his 16-year old pupil, Frl. Meyer, a brilliant harpist; they gave concerts together, until her elopement, when he drowned himself in the Seine. (2) **Wenzel,** 1750—Vienna, 1817; bro. of above; violinist and composer.

Kruse (kroo'-zĕ), **Jn. S.,** b. Melbourne, Australia, March 31, 1859; violinist; pupil of Joachim; leader of the Philh. Orch., Berlin; 1892, leader, Bremen orchestra.

Kubelik (koo'-bĕ-lĭk), **Johann,** b. Michle, near Prague, July 5, 1880; prominent violinist; son and pupil of a Bohemian gardener; pupil for 6 years of Sevcik, Prague Cons.; studied later at Vienna; début there 1898; then toured Europe, played at Milan, London, 1900, and 1901 America with great success; 1902, London Philh. Society awarded him its Beethoven medal.

Kucharž (koo'-chärzh), **Jn. Bap.,** Chotecz, Bohemia, 1751—Prague, 1829; organist and conductor.

Kücken (kĭk'-'n), **Fr. Wm.,** Bleckede, Hanover, 1810—Schwerin, 1882; composer of operas and pop. songs; for some time cond. at Stuttgart.

Kuczynski (koo-chēn'-shkĭ), **Paul,** b. 1846; Polish composer; pupil of von Bülow; c. succ. cantata "*Ariadne*."

Kudelski (koo-dĕl'-shkĭ), **K. Mat.,** Berlin, 1805—Baden-Baden, 1877; violinist, composer and conductor.

Kufferath (koof'-fĕr-ät), (1) **Jn. Hn.,** Mühlheim-on-the-Ruhr, 1797—Wiesbaden, 1864; conductor. (2) **Louis,** Mühlheim, 1811—near Brussels, 1882; pianist, teacher and composer. (3) **Hubert Fd.,** Mühlheim, June 11, 1818—Brussels, June 23, 1896; noted pianist; bro. and pupil of above; writer and composer. (4) **Maurice,** b. Brussels, Jan. 8, 1852. Son and pupil of (3); studied with Servais (père and fils) 'cello; 1873, editor "*Guide musicale*," later, proprietor; writer and translator under the name **"Maurice Reymont."**

Küffner (kĭf'-nĕr), **Jos.,** Würzburg, 1776—1856; dram. composer.

Kugelmann (koo'-gĕl-män), **Hans,** d. Königsberg, 1542; trumpeter and composer.

Kuhe (koo'-ĕ), **Wm.,** b. Prague, Dec. 10, 1823; pianist; pupil of Proksch, Tomaschek and Thalberg; 1845, London; from 1886 prof. the R. A. M.; composer.

Kuhlau (koo'-low), **Fr.,** Ülzen, Hanover, Sept. 11, 1786—Copenhagen, March 13, (18?). 1832; ct.-flutist, dram. composer, teacher and composer of important technical pf.-pcs., etc.

Kühmstedt (küm'-shtĕt), **Fr.,** Oldisleben, Saxe-Weimar, 1809—Eisenach, 1858; theorist, composer, writer and teacher.

Kuhnau (koo'-now), **Jn.,** Geysing, Saxony, April, 1667 (?)—Leipzig, June 5, 1722; pupil of Henry, Albrici and Edelmann; organist at the Thomaskirche, Leipzig, and 1700 cantor, before Bach; pub. the first sonata for harpsichord, of which he was a noted player; also famous Biblical sonatas; composer and writer.

Kühner (kü'-nĕr), **Konrad,** b. Marktstreufdorf, Meiningen, March 2, 1851; pupil Stuttgart Cons.; lives in Brunswick as teacher, writer and composer.

Kulenkampf (koo'-l'n-kämpf), **Gus.,** b. Bremen, Aug. 11, 1849; concert pianist and teacher; pupil of Reinthaler, Barth and Bargiel, Berlin Hochschule, organised the succ. "Kulenkampscher Frauenchor"; dir. Schwantzer Cons. at Berlin for a few years; c. succ. comic operas "*Der Page*" (Bremen, 1890) and "*Der*

Mohrenfürst" (Magdeburg, 1892); "*Die Braut von Cypern*" (Schwerin, 1897); male choruses, etc.

Kullak (kool'-läk), (1) **Theodor,** Krotoschin, Posen, Sept. 12, 1818—Berlin, March 1, 1882; eminent teacher; Prince Radziwill had him taught by the pianist Agthe; at 11 he played at a ct.-concert; studied with Dehn, Czerny, Sechter and Nicolai; then teacher to the royal family; 1846, ct.-pianist, Berlin; 1850, founded (with Julius Stern and Bern. Marx) the Berlin (later Stern) Cons.; 1855, resigned, established his famous "Neue Akademie der Tonkunst;" 1861, royal prof.; wrote standard works, "*Sch. of Octave-playing*," "*Seven Studies in Octave-playing*," etc.; c. a concerto, sonata and other brilliant pf.-pcs., etc., incl. "*Kinderleben*." (2) **Ad.,** Meseritz, 1823—Berlin, 1862; bro. of above; writer and composer. (3) **Fz.,** Berlin, April 12, 1842; son and pupil of (1); studied with Wieprecht and Liszt; 1867, pf.-teacher and dir. orch.-class in Acad. of his father, on whose death he became dir. in 1890; writer; c. an opera "*Ines de Castro*" (Berlin, 1877), etc.

Kummer (koom'-m'r), (1) **Kaspar,** Erlau, 1795—Coburg, 1870; flute-virtuoso. (2) **Fr. Aug.,** Meiningen, Aug. 5, 1797—Dresden, May 22, 1879; notable 'cellist and composer for 'cello; wrote method. (3) **Alex.,** b. Dresden, July 10, 1850; son of above; pupil of Leipzig Cons., vln.-virtuoso; lives in England.

Kümmerle (kĭm'-mĕr-lĕ), **Salomon,** Malmsheim, near Stuttgart, 1838—Samaden, 1896; prof. and composer.

Kündinger (kĭn'-dĭng-ĕr), (1) **G. Wm.,** b. Königshofen, Bavaria, Nov. 28, 1800; 1831 Stadtcantor at Nordlingen; 1838, Nürnberg; composer of church music. His 3 sons, (2) **Alex,** b. Kitzingen, Feb. 13, 1827; ct.-violinist and composer, St. Petersburg. (3) **Kanut,** b. Kitzingen, Nov. 11, 1830; 'cellist, since 1849 in Munich ct.-orch.; and (4) **Rudolf,** b. Nordlingen, May 2, 1832; pianist; pupil of his father and Blumröder; since 1850 lives in St. Petersburg; teacher at the court and to the Empress; 1879 prof. at the Cons.; composer.

Kunkel (koonk'-'l), (1) **Fz. Jos.,** Drieburg, Hesse, 1804—Frankfort-on-Main, 1880; theorist and composer. (2) **K. Bros.,** music publishers, St. Louis, Mo.

Kuntze (koon'-tsĕ), **K.,** Trier, 1817—Delitzsch, Saxony, 1883; teacher and composer.

Kunz (koonts), **Konrad Max,** Schwandorf, Bav. Palatinate, 1812—Munich, 1875; conductor and composer.

Kunzen (koonts'-'n), (1) **Jn. Paul,** Leisnig, Saxony, 1696—Lübeck, 1770; organist and composer. (2) **Ad. K.,** Wittenberg, 1720—Lübeck, 1781; organist, pianist and composer. (3) **Fr. L. Æmilius,** Lübeck, 1761—Copenhagen, 1817; ct.-conductor and composer.

Kupfer-Berger (koop'-f'r-bĕrkh-'r), **Ludmilla,** b. Vienna, 1850; pupil of the Cons.; début Linz-on-Danube, 1868, then at the Berlin Ct.-opera; m. the Berlin merchant Kupfer; later at Vienna, ct.-opera as alternate with Materna.

Kurpinski (koor-pĭn'-shkĭ), **Karl (Kasimir),** Luschwitz, Posen, 1785—Warsaw, 1857; conductor and dram. composer.

Kurth (koort), **(Martin Alex.) Otto,** b. Triebel, Brandenburg, Prussia, Nov. 11, 1846; pupil of Haupt, Löschhorn, and Jul. Schneider, Berlin; since 1871, teacher Teachers' Seminary, Lüneburg; 1885, R. Mus.-Dir.; c. 3 operas, oratorio, advent cantata, with orch., symph., etc.

Kus'ser (or **Cous'ser**), **Jn. Siegmund,** Pressburg, ca. 1657—Dublin, 1727; conductor and dram. composer

Küster (kĭs'-tĕr), **Hn.,** Templin, Brandenburg, 1817—Herford, Westphalia, 1878; ct.-organist, theorist and composer

Kwast (kwäst), **Jas.**, b. Nijkerk, Holland, Nov. 23, 1852; pianist; pupil of his father and Fd. Böhme; Reinecke and Richter, Kullak and Wuerst, Brassin and Gevaert, Brussels; 1874 teacher Cologne Cons.; 1883, Hoch Cons., Frankfort: composer.

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Labarre (lä-băr), **Th.**, Paris, 1805—1870; harpist and dram. composer.

Labatt (lä-bät'), **Leonard**, Stockholm, 1838—1897; tenor.

Labitzky (lä-bĭt'-shkĭ), (1) **Jos.**, Schönfeld, near Eger, 1802 — Carlsbad, 1881; violinist. Two sons (2) **Aug.**, b. Petschau, Saxony, Oct. 22, 1832; pupil of Prague Cons., of David and Hauptmann, Leipzig; 1853, cond. and composer at Carlsbad. (3) **Wm.**, violinist; lives in Toronto, Canada.

Lablache (lä-blăsh), **Luigi**, son of French father and Irish mother, Naples, Dec. 6, 1794—Jan. 23, 1858; eminent bass, with powerful and flexible voice with compass (E♭ -e'); pupil of Valesi, pupil Cons. della Pietà; début Naples as buffo; later in heroic rôles throughout Europe; wrote "Méthode de chant."

Labor (lä'-bôr), **Josef**, b. Horowitz, Bohemia, June 29, 1842; a blind pianist and organist; pupil of Sechter and Pirkjer, Vienna Cons.; chamber-pianist and teacher of the princess of Hanover; c. a Paternoster with orch.; an Ave Maria in canon-form for female voices, etc.

Laborde. Vide DELABORDE.

Lachaume (lä-shōm), **Aimé**, b. Paris; pianist and composer; came to New York, 1890 (?); lives there as teacher, accompanist, cond. and composer of pantomimes, incid. mus., etc.

Lachmund (läkh'-moont), **Carl V.**, b. Booneville, Mo., U. S. A., 1854; at 13 studied in Cologne with Heller, Jensen and Seiss; then Berlin, also 4 years with Liszt at Weimar; c. trio (played by Berlin Philh. orch.), "*Japanese*" overture (perf. by Thomas and Seidl), etc.; lives in New York as teacher, conductor and composer.

Lachner (läkh'-nĕr), (1) **Theodor**, b. 1798; son of a poor organist at Rain, Upper Bavaria; organist at Munich. (2) **Thekla**, b. 1803; sister of above organist at Augsburg. (3) **Christiane**, b. 1805; sister of above; organist at Rain. (4) **Fz.**, Rain, April, 2, 1804—Munich, Jan. 20, 1890; half-brother of above; studied with Eisenhofer (comp.), and with Ett; 1882, organist Protestant Church, Vienna, and studied with Stadler, Sechter, and Weigl; a friend of Schubert and Beethoven; 1826, cond. Kärthnerthor Th.; 1834, Mannheim; 1836, the production of his D minor symph. at Munich won him the appointment of ct.-cond.; from 1852, was gen. mus. dir.; 1868 retired with pension in protest against the growing Wagnerianism at court; his eight orch. suites are his best work, showing his contrapuntal gifts at their best; he prod. 4 operas, 2 oratorios, 8 symphs., incl. the "*Appassionata*," chamber-music, etc. (5) **Ignatz**, Rain, Sept. 11, 1807—Hanover, Feb. 24, 1895. Bro. of (4) and his successor as organist, 1825. 2d cond. of court-opera, later ct.-mus.-dir., Stuttgart; 1858, ct.-cond., Stockholm; c. operas, pop. Singspiele, etc. (6) **Vincenz**, Rain, July 19, 1811—Carlsruhe, Jan. 22, 1893; bro. of above: his successor as organist and later successor of **Fz.**, as ct.-cond.; teacher and composer.

Lacknith (läk'-nĭt), **L. Wenzel**, b. Prague, 1746; horn-player, and deranger of famous works.

Lack (läk), **Théodore**, b. Quimper, France, Sept. 3, 1846; pupil of Marmontel (pf.) and Bazin (harm.) Paris Cons.; teacher at Paris; 1881 officier of the Académie; officier of public instruction; c. much light and graceful pf.-music.

Lackowitz (läk'-ō-vĭts), **Wm.**, Treb bin, near Berlin, Jan. 13, 1837; pupil of Erk, Kullak, and Dehn; editor.

Lacombe (lä-kôṅb), (1) **Louis (Brouillon - Lacombe),** Bourges, France, Nov. 26, 1818—St. Vaast-la-Hougue, Sept. 30, 1884; pianist; pupil of Paris Cons.; writer and dram. composer. (2) **Paul,** b. Carcassonne, Oude, France, July 11, 1837; studied with Teysseyre, but mainly self-taught; 1880 won the Prix Chartier, for chamber-mus., in which field he is most famous; c. also 3 symphs., a symph. overture, etc.

Lacome (lä-kŭm), **Paul (P. J. Jac. Lacome de L'Estaleux),** b. Houga, Gers, France, March 4, 1838; lives since 1860, Paris; essayist and composer of many light operas, incl. "*Jeanne, Jeannette et Jeanneton*" (1876); orchestral suites; songs, incl. "L'Estudiantina," etc.

La'cy, (1) **J.,** bass, at London, 1818. His wife (2), Mrs. **Bianchi Lacy,** was a soprano. (3) **Michael Rophino,** Bilbao, 1795—Pentonville, 1867; English violinist and composer.

Ladegast (lä'-dĕ-gäst), **Fr.,** b. Hochhermsdorf, near Leipzig, Aug. 30, 1818; org.-builder.

Ladurner (lä-door'-nĕr), **Ignaz Ant. Fz.,** Aldein, Tyrol, 1766—Villain (Massy), 1839; pianist and composer.

Lafage (lä-făzh), **Juste Adrien Lenoir de,** Paris, 1801—Charenton Insane Asylum, 1862; singing-teacher, conductor, composer and writer.

Lafont (lä-fôṅ), **Chas. Philippe,** Paris, 1781—near Tarbes, 1839; violinist and composer.

La Grange (lä gräṅzh), **Mme. Anna (Caroline) de,** b. Paris, July 24, 1825; coloratura soprano of remarkable range and flexibility; pupil of Bordogni and Lamperti; début 1842, at Varese; m. the wealthy Russian Stankowich, has since lived in Paris as teacher.

La Harpe (lä-ărp), **J. Fran. de,** Paris, 1739—1803; critic.

Lahee', **H.** b. Chelsea, England, April 11, 1826; pupil of Bennett, Potter and J. Goss (comp.); concert-pianist; lives in Croydon as teacher; c. 5 cantatas, etc.

Lahire (lä-ēr'), **Ph. de,** Paris, 1640—1719; writer.

Laid'law, Anna Robena (Mrs. **Thomson**), Bretton, Yorkshire, April 30, 1819—May, 1901; successful concert-pianist until her marriage, 1852.

Laïs. Vide LAYS.

Lajarte (lä-zhărt), **Th. Ed. Dufaure de,** Bordeaux, 1826—Paris, 1890; writer and dram. composer.

Lajeunesse, M. Vide ALBANI.

Lalande (lä-läṅd), (1) **Michel Richard de,** Paris, 1657—1726; organist, conductor and composer. (2) **(Méric-Lalande) Henriette Clémentine,** Dunkirk, 1798—Paris, 1867; brilliant soprano.

Lalo (lä-lō), **Ed. (V.),** Lille, Jan. 27, 1823—Paris, April 22, 1892; violinist and viola.-virtuoso; c. 2 vln.-concertos; "*Symphonie espagnole*"; rhapsody for orch., opera "*Le Roi d' Ys*," chamber-music, etc.

Lamb, Benj., Engl. organist 18th cent.

La Mara. Vide LIPSIUS, MARIE.

Lambert (läṅ-băr), (1) **Michel,** Vivonne, Poitou, 1610—Paris, 1696; conductor and composer. (2) **Lucien,** b. Paris, Jan., 1861; pupil of Paris Cons.; 1883, took Prix Rossini w. cantata "*Promethée Enchainé*"; c. lyric dram. "*Le Spahi*" (Op.-com., 1897), overture, etc.

Lambert (läm'-bĕrt), (1) **Jn. H.,** Mühlhausen, Alsatia, 1728—Berlin, 1778; writer. (2) **Geo.,** b. Beverley, 1795; organist there, succeeded by his son (3) **Geo. Jackson** in 1818; retired, 1874. (4) **Alex.,** b. Warsaw, Poland, Nov. 1, 1862; son and pupil of (5) **Henry L.;** (4) studied at Vienna Cons.; graduated at 16; studied with Urban, Berlin; toured Germany and Russia; studied some months at Weimar with Liszt; 1884, America; since 1888, dir. N. Y. Coll. of Mus.; composer.

Lamberti (läm-bĕr'-tē), **Gius.**, Cuneo, Italy, 1820 (?)—Turin, 1894; dram. composer.

Lam'beth, H. A., b. Hardway, near Gosport, 1822; organist.

Lambillotte (läñ-bĭ-yôt), Père **Louis**, Charleroi, Hainault, 1797—Vaugirard, 1855; organist, conductor and composer.

Lammers (läm'-mĕrs), **Julius**, Leipzig, 1829—1888; composer and teacher.

Lamond', (1) **Fr. A.**, b. Glasgow, Jan. 28, 1868; concert-pianist (pupil of his bro. (2) **David**); 1882 at Raff Cons., Frankfort; later with von Bülow and Liszt; début, Berlin, 1885; toured Europe; 1902, America; c. symph., overture "*Aus dem schottischen Hochlande*," etc.

Lamothe (lä-môt), **G.**, France, 1837—Courbevoie, 1894; composer.

Lamoureux (lăm-oo-rŭ'), **Chas.**, Bordeaux, Sept. 28, 1834—Paris, 1900; eminent conductor; pupil of Girard, Paris Cons.; later with Tolbecque, Leborne and Chauvet; co-founder of a soc. for chamber-mus.; 1872, organist "Société de musique sacrée;" 1876, assist.-cond. Paris Opéra; 1878, first cond.; 1872–78, also assist.-cond. the Cons. Concerts; resigned from the Opéra, 1881, and est. the celebrated "Concerts Lamoureux" (Nouveaux Concerts).

Lampada'rius, (1) **Jns.**, chapel-singer, St. Sophia, Constantinople, 14th cent.; writer. (2) **Petrus**, b. Tripolitza, Morea, ca. 1730; composer.

Lampadius (läm-pä'-dĭ-oos), **Wm Ad.**, 1812—Leipzig, 1892; writer.

Lampe (läm'-pĕ), **J. F.**, Saxony, 1703—Edinburg, 1751; bassoonist and operatic composer.

Lamperen (läñ'-pĕ-räñ), **Michel van**, b. Brussels, Dec. 6, 1826; 1859, libr. Brussels Cons.; composer.

Lampert (läm'-pĕrt), **Ernst**, Gotha, 1818—1879; pianist, violinist, ct.-conductor and dram. composer.

Lamperti (läm-pĕr'-tē), **Fran.**, Savona, Italy, March 11, 1813—Como, May 1, 1892; eminent singing-teacher; pupil of Milan Cons. and teacher there, 1850–76; pub. treatises.

Lampugnani (läm-poon-yä'-nē), **Giov. Bat.**, Milan, 1706—ca. 1780; dram. composer.

Land (länt), Dr. **Jan Pieter Nicolaas**, Delft, 1834—Arnhem, 1897; professor; pub. important results of research in Arabian and Javanese mus., etc.

Landgraf (länt'-gräf), **J. Fr. Bd.**, Dielsdorf, Weimar, 1816—Leipzig, 1885; clarinettist.

Landi (län'-dē), **Stefano**, Rome, ca. 1590—ca. 1655; conductor, composer and singer.

Landino (län-dē'-nō), **Fran.** (called **Francesco Cieco** "the blind," or **Degli Organi**), Florence, ca. 1325—1390; notable organist and composer.

Landolfi (län-dôl'-fē) (or **Landulphus**), (1) **Carlo Fdo.**, l. Milan, 1750–60; maker of 'cellos, etc. (2) **Pietro**, instr.-maker at Milan ca. 1760, probably son or bro. of above.

Lang (läng), (1) (**Lang-Köstlin**), **Josephine**, Munich, 1815—Tübingen, 1880; composer. (2) **Benj. Johnson**, b. Salem, Mass., Dec. 28, 1837 prominent pf.-teacher and conductor, pupil of his father and of F. G. Hill at Boston, Jaell and Satter, later in Berlin, and with Liszt; since 1852, organist various churches, Boston; for over 25 years organist Handel and Haydn Soc. and cond. since 1895; also cond. the Apollo Club and the Cecilia, etc.; c. an oratorio "*David*"; symphs., etc. (3) **Margaret Ruthven**, b. Boston, Nov. 27, 1867; daughter and pupil of above; studied also with Schmidt of Boston, Drechsler and Abel (vln.) and Gluth (comp.) in Munich; pub. many original and important songs and pf.-pcs. (4) **Karl**, b. Waiblingen, June 24, 1860; tenor at Schwerin; pupil of Dr. Gunz.

Langbecker (läng'-bĕk-ĕr), **Emanuel Chr. Gl.**, Berlin, 1792—1843; writer.

Lang′don, Richard, Exeter, Engl., ca. 1729—1803; organist and composer.

Lange (läng′-ĕ), (1) **Otto,** Graudenz, 1815—Cassel, 1879; editor and writer. (2) **Gustav,** Schwerstedt, near Erfurt, 1830—Wernigerode, 1889; pianist and composer. (3) **Samuel de,** Rotterdam, Feb. 22, 1840; son and pupil of the organist, (4) **Samuel de L.** (1811—1884); later studied with Winterberger, Vienna, and Damcke and Mikuli, Lemberg; 1863 organist and teacher Rotterdam Mus. Sch., often touring Europe; 1876 teacher Cologne Cons., also cond.; 1885–93, cond. at The Hague, later teacher and vice-dir. Stuttgart Cons., and since 1895, cond.; c. oratorio "*Moses*" (The Hague, 1889), a symph., etc. (5) **Daniel de,** b. Rotterdam, July 11, 1841; bro. of above; studied with Ganz and Servais ('cello), Verhulst and Damcke (comp.), at Lemberg Cons. 1860–63, then studied pf. with Mme. Dubois at Paris; chiefly self-taught as organist; 1895, dir. Amsterdam Cons., and cond.; also critic; c. opera "*De Val Van Kuilenburg*"; two symphs.; overture, "*Willem van Holland*," etc. (6) **Aloysia.** Vide WEBER (4).

Langer (läng′-ĕr), (1) **Hn.,** Hockendorf, near Tharandt, Saxony, 1819—Dresden, 1889; organist, conductor and teacher. (2) **Fd.,** b. Leimen, near Heidelberg, Jan. 21, 1839; 'cellist at Mannheim ct.-Th., and later 2nd cond.; prod. there 5 succ. operas. (3) **Victor,** b. Pesth, Oct. 14, 1842; pupil R. Volkmann, and Leipzig Cons.; lives in Pesth as teacher, th.-cond. and editor; pub. under the name of "**Aladar Tisza**" very pop. songs, etc.

Langert (läng′-ĕrt), (1) (**Jn.**) **Aug.** (**Ad.**), b. Coburg, Nov. 26, 1836; dram. composer; th.-cond. Coburg; 1872, teacher of comp. Geneva Cons.; 1873, ct.-cond., Gotha, reappointed 1893; prod. 7 operas.

Langhans (läng′-häns), (**Fr.**) **Wm.,** Hamburg, 1832—Berlin, 1892; writer.

Langlé (läṅ′-lā), **Honoré Fran. M.,** Monaco, 1741—Villiers-le-Bel, near Paris, 1807; mus.-dir., theorist and composer.

Lang′shaw, (1) **J.,** d. 1798; Engl. organist. (2) **J.,** London, 1763; organist; son and successor of above.

Lanière (**Lanier** or **Lanieri**) (lăn-yăr, lăn-ēr′, or län-ĭ-ā′-rē), (1) **Nicholas,** Italy (?), ca. 1588—London, 1665 (1668?); son of (2) **Jos.,** and nephew of (3) **Nicholas.** (2) and (3) came to England, were mus. to Queen Elizabeth. (1) was ct.-musician to Charles I.; a prolific composer and singer who introduced the recitative style into England.

Lanner (län′-nĕr), (1) **Jos.** (**Fz. K.**), Oberdöbling, near Vienna, 1801—1843; violinist, composer and conductor. (2) **Aug.** (**Jos.**), 1834—1855; son of above; violinist, conductor and dance-composer of prominence.

Lans (**Michael**), **J. A.,** b. Haarlem, July 18, 1845; a R. C. priest, from 1869 teacher in Voorhout Seminary; from 1887, pastor at Schiedam; 1876 founded church-mus. periodical, and 1878, the Gregorian Soc.; c. a mass, etc.

Lapicida (lä-pĭ-chē′-dä). **Erasmus,** 16th cent. composer.

Laporte (lä-pôrt), **Jos. de,** Befort, 1713—Paris, 1779; Jesuit abbé; writer.

Lara (lä′-rä), **Isidore de** (rightly **Cohen**), b. in Ireland, 1862, of English father and Portuguese mother; studied at Milan Cons.; took 1st prize for comp. at age of 17; has written songs and the following operas: "*La Luce dell' Asia*," founded on Sir Edwin Arnold's poem (London, 1892); "*Amy Robsart*" (1893); "*Moina*" (1897); "*Messaline*," Monte Carlo (1899), very successful.

Laroche (lä-rôsh), (1) **Jas.** (called "**Jemmy**"), ca. 1680—singer, London. (2) **Hermann Augustovitch,** b. St. Petersburg, 1845; studied in the Cons; since 1866 teacher of theory and history at Moscow Cons.; writer and composer.

La Rue (lä-rü), **Pierre de** (Latinised **Petrus Platensis**; also called **Perisone, Pierchon, Pierson, Pierzon,** or **Pierazon de la Ruellien**), eminent 16th cent. Netherland contrapuntist and composer; fellow-pupil (with Desprès) of Okeghem; ct.-singer and favourite of Margaret of Austria.

Laruette (lä-rü-ĕt), **J. L.**, Toulouse, 1731—1792; composer.

La Salette (lä-să-lĕt'), **Joubert de,** Grenoble, 1762—1832; writer.

Lasner (lăs'-nĕr), (1) **Ignaz,** Brosau, Bohemia, 1815—Vienna, 1883; 'cellist. (2) **K.**, b. Vienna, Sept. 11, 1865; son of above; 'cellist Laibach Philh. Orch.

Lassalle (lăs-săl), **Jean,** b. of French parents, London, 1847; studied Paris Cons.; notable barytone; début, Brussels, 1871; sang at Paris opéra, in America, etc.

Lassen (läs'-sĕn), **Eduard,** b. Copenhagen, April 13, 1830; at 2 was taken to Brussels and at 12 studied in the Cons. there; won first pf.-prize, 1844; harm. prize, 1847; 2nd prize in comp. and 1851 Prix de Rome; travelled in Germany and Italy and made a long stay in Rome; 1858, ct.-mus.-dir. at Weimar; Liszt procured the prod. of his opera "*Landgraf Ludwig's Brautfahrt*" (Weimar, 1857); 1861–95, Liszt's successor as ct.-cond. at Weimar; then pensioned; c. operas "*Frauenlob*" (Weimar, 1860); "*Le Captif*" (Brussels, 1865; in German, Weimar, 1868); 11 characteristic orch.-pcs.; Bible-scenes with orch.; cantatas, 2 symphs., pop. songs, etc.

Lasserre (lăs-săr), **Jules,** b. Tarbes, July 29, 1838, pupil Paris Cons.; took 1st and 2nd prize as 'cellist; 1869 Engl. composer.

Lasso (läs'-sō), (1) **Orlando di** (rightly **Roland de Lattre,** Lat. **Orlan'dus Las'sus**), Mons (Hainault), 1520—Munich, June 14, 1594; most eminent of Netherland, and (except Palestrina) of 16th cent., composers and conductors. C. 2,500 compositions, many of which are still beautiful to modern ears, as his melodic suavity was not smothered by the erudition which gave him even among contemporaries the name "Prince of Music." Befriended by various noblemen and given much Italian travel, he became 1541–48 cond. at S. Giovanni in Laterano at Rome; then visited Mons and ca. 1554, England, settling in Antwerp the same year; 1557 joined on invitation the ct.-chapel of Albert V., Duke of Bavaria; from 1562 he was cond. there, full of honours. His complete works (in course of pub. by Breitkopf & Härtel) include his famous "*Psalmi Davidis poenitentiales*," masses, psalms, and secular compositions of occasionally humorous vein. Biogr. by Dehn (1837), Bäumkehr (1878), and Sandberger. (2) **Fd. di,** d. Munich, Aug. 27, 1609, eldest son of above; ct.-cond. (3) **Rudolf di,** d. Munich, 1625; second son of (1); organist and composer. (4) **Fd. di,** d. 1636; son of (2); conductor and composer.

Latilla (lä-tĭl'-lä), **Gaetano,** Bari, Naples, 1713—Naples, 1789; conductor, teacher and composer.

Latrobe, (1) Rev. **Chr. I.,** Fulnes, Leeds, 1758—Fairfield, near Liverpool, 1836; composer. (2) **J. Antes,** London, 1792—Gloucester, 1787; son of above; organist and composer.

Lattre, de. Vide LASSO.

Laub (lowp), **Fd.**, Prague, 1832—Gries, Tyrol, 1875; vln.-virtuoso; teacher and composer.

Laubner (lowp'-nĕr), **Julius,** 1896, cond. Municipal Th., Stettin, prod. there succ. 1-act opera "*Gunare.*"

Laurencin (low'-rĕn-sēn), Graf **Fd. P.**, Kremsier, Moravia, 1819—Vienna, 1890; writer.

Laurens (lō-räns), **Edmond,** b. Bergerac, France, Sept. 2, 1851; pupil of E. Guiraud, Paris Cons.; c. operas; a suite japonaise, etc.

Laurent de Rille (lō-räṅ dŭ rē′-yŭ), **Fran. Anatole,** b. Orleans, France, 1828; pupil of Comoghio and Elwart; inspector of vocal instruction, Paris pub. schools, etc.; wrote a mus. novel "*Olivier l'orphéoniste*"; prod. about 25 operettas, male choruses (chœurs orphéoniques), etc.

Laurenti (lä-oo-rĕn′-tē), (1) **Bart. Gir.,** Bologna, 1644—1726; violinist and composer. (2) **Gir. Nicolò,** b. Bologna, Dec. 26, 1752; son of above; violinist and composer.

Lauska (lä-oos′-kä), **Fz. (Seraphinus Ignatius),** Brünn, Moravia, 1764—Berlin, 1825; teacher and composer.

Lauterbach (low′-tĕr-bäkh), **Jn. Chr.,** b. Culmbach, Bavaria, July 24, 1832; pupil Würzburg Mus. Sch., and of Fétis and de Bériot at Brussels (1850), won gold medal for vln.-playing, 1851; 1853 Munich Cons.; 1860–77 Dresden Cons.; 1889, pensioned; composer.

Lavallée (lä-văl-lā), **Calixa,** Verchères, Canada, 1842 — Boston, Mass., 1891; concert-pianist; toured U. S., singing, giving frequent concerts of American composers' works, 1886–87; c. 2 operas, an oratorio, a symph., etc.

La′venu, Louis H., London, 1818—Sydney, 1859; 'cellist and dram. composer.

Lavigna (lä-vēn′-yä), **V.,** Naples, 1777—Milan, ca. 1837; teacher and dram. composer.

Lavignac (lä-vēn-yăk), **Albert,** prof. of harmony, Paris Cons.; writer; pub. a "*Cours complet théorique et pratique de dictée musicale,*" 1882, which led to the general adoption in mus. schs. of courses in mus. dictation; also "*La musique et les musiciens*" (Paris, 1895, Engl. ed., 1899).

Lavigne (lä-vēn), (1) **Jacques Émile,** Pau, 1782—1855; tenor. (2) **A. Jos.,** b. Besançon, France, March 23, 1816; oboist; pupil Paris Cons.; from 1841 in Drury Lane Promenade Concerts, later in Halle's Manchester orch.; he partially adapted Böhm's system to the oboe.

Lavoix (lä-vwä), **H. M. Fran.,** Paris, 1846—1897; writer and composer.

Law, Andrew, Cheshire, Conn., 1748—1821; singing-teacher, writer and composer of hymn-tunes, etc.

Lawes (lôz), (1) **Wm.,** Salisbury, Wiltshire, 1582—killed at the siege of Chester, 1645; composer. (2) **H.,** Dinton, near Salisbury, Dec., 1595—London, Oct. 21, 1662; bro. of above; one of the most original and important of song-writers, forestalling in his principles those of Franz, etc., in that he made his music respect the poetry he was setting; Milton, Herrick and others accordingly praised him. Pupil of Coperario. 1625, Epistler and Gentleman, Chapel Royal; on Charles I.'s execution he lost his places but re-found them in the Restoration in 1660; buried in Cloisters of Westminster Abbey; c. the music to Milton's "*Comus,*" etc.

Lawrowskaja (or **Lavrovskaja** (läf-rôf-shkä′-yä)), **Elizabeth Andrejevna** (Princess Zeretelev), b. Kashin, Russia, Oct. 12, 1845; sopr.; pupil of Fenzi and of Mme. Nissen-Saloman, St. Petersburg Cons.; début as Orpheus, 1867.

Layol(l)**e** (or **dell'Aiole, Ajolla**) (lī-yôl′, or ä-yō′-lĕ), **Fran.,** Florentine composer 16th cent.

Lays (rightly **Lay**) (lĕ(s)), **Fran.,** Gascony, 1758—Angers, 1831; noted singer and teacher.

Lazare (lă-zăr), **Martin,** Brussels, 1829—1897; pianist.

Laz′arus, H., London, 1815—1895; clarinettist.

Lazzari (läd-zä′-rē), (1) **Sylvio,** b. Bozen, 1858; studied with César Franck, Paris Cons.; lived in Paris as a teacher; c. opera "*Armor,*" pantomimic ballets, etc. (2) **Raffaele,** c. succ. opera "*La Contessa d'Egmont*" (Trieste, 1902).

Lazzarini (läd-zä-rē′-nē), **Gustavo,** b. Padua or Verona, 1765; singer.

Leach, Jas., Yorkshire, 1762—1797; tenor and composer.

Le Bé (lŭ-bā), **Guil.,** 16th cent. French type-founder.

Le Beau (lŭ-bō), **Louise Adolpha,** b. Rastatt, Baden, April 25, 1850; concert-pianist; pupil of Kalliwoda, Frau Schumann, Sachs, Rheinberger and Fr. Lachner; lives since 1890 in Berlin; c. choral works "*Hadumoth*" (1894), etc.

Lebeau (lŭ-bō), **Fran.,** b. Liège, Aug. 4, 1827; pupil of Michelot (pf.) and Rosselet (harm.); Sec. administration commission Brussels Cons.; c. opera "*Esmeralda*," text by Victor Hugo (Liège, 1856).

Lebègue (lŭ-bĕg), **Nicolas A.,** Laon, 1630—Paris, 1702; ct.-organist and composer.

Lebert (lā'-bĕrt) (rightly **Levy**), **Siegmund,** Ludwigsburg, near Stuttgart, 1822 — Stuttgart, 1884; teacher, writer and composer; co-founder of Stuttgart Cons. (1856–57).

Lebeuf (lŭ-bŭf), Abbé **Jean,** Auxerre, 1687—1760; writer.

Leblanc (lŭ-blăṅ), **Georgette,** b. Rouen; pupil of Bax; début Op. Com. Paris, 1893, in "*L'Attaque de Moulin*," 1895, Th. de la Monnaie, Brussels; then gave song recitals in costume with much effect.

Leborne (lŭ-bôrn), (1) **Aimé Ambroise Simon,** Brussels, 1797—Paris, 1866; teacher and writer. (2) (or **Le Borne**), **Fd.,** b. Paris, March 10, 1862; pupil of Massenet, Saint-Saëns, and Franck, Paris Cons.; lives in Paris as critic; c. pastoral dramas, "*Hedda*," a symph. légende; symphs., etc.

Lebouc (lŭ-book), **Chas. Jos.,** Besançon, 1822—Hyères, 1893; 'cello-virtuoso.

Lebrun (lĕ-broon'), (1) **L. Aug.,** Mannheim, 1746 — Berlin, 1790; greatest oboist of the 18th cent.; composer. (2) (née **Danzi**), **Franciska,** Mannheim, 1756—Berlin, 1791; wife of above; soprano. Their two daughters, (3) **Sophie** and (4) **Rosine,** were distinguished singers.

Lebrun (lŭ-brŭṅ), (1) **Jean,** Lyons, 1759—suicide, Paris, 1809; horn-virtuoso. (2) **Louis Sébastien,** Paris, 1764—1829; tenor and teacher. (3) **Paul H. Jos.,** b. Ghent, April 21, 1861; pupil of the Cons. there; 1891 won the Prix de Rome for composition and the Belgian Academie 1st prize for a symphony.

Le Carpentier (lŭ kăr-pänt-yā), **Ad. Clair,** Paris, 1809—1869; pianist and composer.

Lechner (lĕkh'-nĕr), **Ld.,** b. The Etschthal, Switzerland (?)—Stuttgart, 1604; ct.-cond. and composer.

Léclair (lā-klăr), **J. M.,** Lyons, 1697—assassinated, Paris, 1764; violinist; c. operas, 48 notable vln.-sonatas, etc.; his wife, a singer, engraved his compositions.

Leclerq (lŭ-klăr), **L.,** b. Paris, 1828; wrote under pen name **"L. Celler."**

Lecocq (lŭ-kôk), (**Alex.**) **Chas.,** b. Paris, June 3, 1832; studied at the Cons., won 1st prize for harm., and 2d prize for fugue; his first work, "*Le Docteur Miracle*," in conjunction with Bizet (prod., 1857), won a prize offered by Offenbach for opera buffa; smaller succ. culminated in "*Fleur de Thé*" (1868); followed by the sensational succ. "*La Fille de Mme. Angot*" (Brussels, 1872; Paris, 1873), which ran uninterruptedly over a year; its succ. was equalled by "*Giroflé-Girofla*" (1874), 1894, chev. of the Legion of Honour; prod. over 40 operas-bouffes, comic operas and operettas, written with scholarship and brilliant instrumentation; sacred and other songs, etc.

Le Couppey (lŭ koop'-pĕ'), **Félix,** Paris, April 14, 1814—July 5, 1887; prof., pf.-teacher and composer.

Ledebur (lā'-dĕ-boor), **K. Freiherr von,** b. Schildesche, near Bielefeld, April 20, 1806; Prussian cavalry officer and lexicographer.

Ledent (lŭ-däṅ), **F. Ét.,** Liège, 1816—1886; pianist and composer.

Lederer (lā'-dĕ-rĕr), **Georg,** b. Mariburg, May 2, 1843; notable ten pupil of Mantius and Louise Ress; sang in various cities; 1891–99, Zurich, then at Riga.

Leduc (lŭ-dük), **Alphonse,** Nantes, 1804—Paris, 1868; pianist, bassoonist and composer.

Lee (lā), (1) **G. Alex.,** 1802—1851; tenor and composer. (2) **Sebastian,** Hamburg, 1805—1887; 'cellist and composer. (3) **Louis,** b. Hamburg, Oct. 19, 1819; bro. of above; 'cellist; pupil of J. N. Prell; at 12 gave concerts; 'cellist in the Hamburg Th.; lived several years in Paris; organist, chamber-mus. soirées, Hamburg; until 1884, teacher in the Cons. and 1st 'cello; c. symphonies, overtures, etc. (4) **Maurice,** Hamburg, 1821—London, 1895; bro. of above; pf.-teacher, and composer. (5) (lē) **Geo. Alex.,** d. 1851, English mgr., tenor and composer.

Leeves, Rev. **Wm.,** 1748—Wrighton, 1828; probable composer of "*Auld Robin Grey*," etc.

Lefébure (lŭ-fā-bür), **L. Fran. H.,** Paris, 1754—1840; composer and writer.

Lefébure-Wély (lŭ-fā-bür-vā-lē), **L. Jas. Alfred,** Paris, 1817—1869; noted organist; c. opera, masses, etc.

Lefèbvre (lŭ-fĕv'-r) (1) (**Le Febvre**), **Jacques** (called **Jacobus Faber**), also **Stapulensis,** from his birthplace, Étaples, near Amiens (?)—Nérac, 1537 (47?); writer. (2) **Chas. Édouard,** b. Paris, June 19, 1843; pupil of Ambr. Thomas, Paris Cons.; 1870, Grand prix de Rome; 1873, after touring the Orient settled in Paris; c. succ. opera, "*Djelma*" (1894); "*Zaïre*" (1887), etc.

Lefèvre (lŭ-fĕv'-r), **J. X.,** Lausanne, 1763—Paris, 1829; clarinettist, composer and professor.

Leffler, Adam, 1808—1857; Engl. bass.

Lefort (lŭ-fôr), **Jules,** 1821—Paris, 1898; tenor-barytone.

Legouix (lŭ-gwēx), **Isidore Éd.,** b. Paris April 1, 1834; pupil of Reber and Thomas at the Cons.; prod. 4 operas, etc.

Legrenzi (lā-grĕn'-tsē), **Giov.,** Clusone, near Bergamo, ca. 1625—Venice, 1690; organist, conductor and dram. composer.

Lehmann (lā'-män), (1) **T. Marie,** (I.) prima donna at Cassel under Spohr; (2) **Lilli,** b. Würzburg, May 15, 1848; daughter and pupil of above; eminent soprano; début at Prague as "First Boy" in "*Die Zauberflöte*"; 1868, at Danzig, and Leipzig, 1870; in the same year obtained a life-engagement at the Royal Opera, Berlin, with the title (1876) of Imp. Chamber-singer; she sang "Woglinde," "Helmwige" and the "Bird," at their first performance, 1876; 1885, broke her contract, and sang in the U. S., etc. (3) **Geo.,** New York, July 31, 1865; violinist; pupil of Leipzig Cons. and of Joachim; won the Helbig prize at the Gewandhaus, 1883; 1886–89, leader of the Cleveland Symph. Orch.; lives in New York as soloist and teacher; pub. "*True Principles of the Art of Violin-Playing*" (New York, 1899). (4) **Marie** (II.), b. Hamburg, May 15, 1851, daughter and pupil of (1); at 16 sang in Leipzig City Th.; for many years, till 1897, Vienna ct.-opera; lives in Berlin. (5) **Liza** (Mrs. Herbert Bedford), b. in London; concert-soprano; pupil of Randegger and Raunkilde at Rome (voice) and of Freudenberg (Wiesbaden), and Hamish MacCunn (comp.); début. Nov. 23, 1885, at a Monday Pop. Concert; 1887, sang at the Norwich Festival; 1894, m. and retired; c. many songs incl. the very pop. song-cycle from Omar Khayyám, "*In a Persian Garden*," also "*In Memoriam*," etc.

Leibrock (līp'-rôk). **Jos. Ad.,** Brunswick, 1808—Berlin, 1886; writer and composer.

Leidesdorf (lī'-dĕs-dôrf), **Max. Jos.,** d. Florence, 1840; 1804–27 member of the mus.-pub firm of **Sauer &**

L., which published Schubert's works.

Leighton (lā'-tŭn), Sir **Wm.,** Engl. composer, 1641.

Leisinger (lī'-zĭng-ĕr), **Elisabeth,** b. Stuttgart, May 17, 1864; sopr.; studied at the Cons., and later with Viardot-Garcia, Paris; 1884, Berlin ct.-opera.

Leite (lī'-tĕ), **Antonio da Silva,** 1787—1826; cond. Oporto Cath., and composer.

Leitert (lī'-tĕrt), **Jn. G.,** Dresden, Sept. 29, 1852—1901; pianist; pupil of Kragen and Reichel (pf.) and Rischbieter (harm.); début Dresden, 1865; studied with Liszt; 1879–81 teacher Horak Mus. Sch., Vienna; composer.

Leitgeb. Vide LEUTGEB.

Le Jeune (lŭ-zhŭn), **Claudin,** Valenciennes, ca. 1530—1598 or 1603, French contrapuntist and composer.

Lekeu (lŭ-kŭ), **Guillaume,** Belgium, 1869—1884; composer whose early death cut short a promising career, c. adagio in C minor for orch. etc.

Lemaire (or **Le Maire**) (lŭ-măr'), (1) ———, French musician, 16th–17th cent.; believed to have advocated the adoption of a seventh syllable of solmisation (v. D. D.). (2) **Théophile,** b. Essigny-le-Grand, Aisne, March 22, 1820; pupil of Paris Cons.; singing-teacher and writer.

Le Maistre (lŭ-mĕtr) (or **Le Maître**), **Mattheus,** d. 1577; Netherland contrapuntist; ct.-conductor and composer.

Lemière de Corvey (lŭm-yăr dŭ kôr-vĕ'), **J. Fr. Aug.,** Rennes, 1770—Paris, 1832; French officer and dram. composer.

Lemmens (lĕm'-mĕns), **Jacques Nicolas,** Zoerle-Parwys, Belgium, 1823—Castle Linterport, near Malines, 1881; organist, professor and composer.

Lemoine (lŭm-wăn), (1) **Ant. Marcel,** Paris, 1763—1817; publisher, ct.-conductor and writer. (2) **H.,** Paris, 1786—1854; son of above and his successor in business; writer. (3) **Aimé,** b. 1795 (?); pub. "Méthode du Méloplaste"; teacher.

Lemoyne (lŭm-wăn) (rightly **Moyne**) (mwăn), **J. Bap.,** Eymet, Périgord, 1751—Paris, 1796; conductor and dram composer.

Lenaerts (lŭ-nărts), **Constant,** b. Antwerp, March 9, 1852; pupil of Benoît; at 18 dir. Flemish National Th., now teacher Antwerp Cons.

Lenepveu (lŭ-nŭp'-vŭ), **Chas. Fd.,** b. Rouen, Nov. 4, 1840; studied with Servais, in 1861 won 1st prize at Caen; studied with Thomas at the Cons., 1865 took Grand prix de Rome, rt. from Rome; won a prize with opera "*Le Florentin*" (Op.-com., 1874); prod. gr. opera "*Velleda*" (Covent Garden, 1882); 1891 harm.-prof. in the Cons. and 1893 prof. of comp.; 1896, Académie des Beaux-Arts; is Chev. of the Legion of Honour, and officer of pub. instruction; c. lyric drama "*Jeanne d'Arc*" (Rouen Cath., 1886); "*Hymne funèbre et triomphal*" (V. Hugo) (Rouen, 1889), etc.

Len'ton, J., d. after 1711; band-musician and composer, London.

Lenz (lĕnts), **Wm. von,** Russia, 1804—St. Petersburg, Jan. 31, 1883; pianist; wrote genial and enthusiastic studies of musicians, "*Beethoven et ses trois styles*" (1852), etc., being the first so to divide B.'s art.

Leo (lā'-ō), **Leonardo,** Brindisi, 1694—Naples, 1746; eminent pioneer in the Neapolitan Sch. and noted teacher, conductor and organist; pupil of Aless. Scarlatti, Fago, and Pitoni; ct.-organist; c. 60 operas, also religious mus., incl. a noble 8-part "*Miserere,*" a cappella.

Léonard (lā-ō-năr), **Hubert,** Bellaire, near Liège, April 7, 1819—Paris, May 6, 1890; eminent violinist; pub technical studies.

Leoncavallo (lā-ôn-kä-väl'-lō), **Ruggiero,** b. Naples, March 8, 1858; studied Naples Cons., and at 16 made a tour as pianist; his first opera "*Tommaso Chatterton,*" failed at first but was succ. revived at Rome, 1896; a disciple whom Wagner personally encouraged, he spent 6 years in researches, resulting in an "historic" trilogy "*Crepusculum*" ("Twilight"), I. *Medici*, II. *Girolamo Savonarola*, III. *Cezare Borgia*; toured as pianist through Egypt, Greece, Turkey, etc.; lived in Paris some years and had an opera "*Songe d'une Nuit d'Eté*," privately performed, and many songs published; he prod. 2-act opera seria "*I Pagliacci*" (Milan Dal Verme Th., 1892, in Germany 1893, as "*Der Bajazzo*") of which he wrote the masterfully constructed libretto as well as the strenuous music that made it a universal succ. The first part of the trilogy, the 4-act "*I Medici*," was not succ. (La Scala, Milan, 1893); the 4-act opera "*La Bohème*" (Venice) was a succ. (cf. PUCCINI); and he c. also a symph. poem, "*Serafitus—Serafita*"; c. operas "*La Tosca*" and "*Trilby*"; "*Zaza*" (Antwerp, 1902) succ.; in preparation, opera "*Roland*," libretto by Emperor Wilhelm II. of Germany.

Leonhard (lā'-ōn-härt), **Julius Emil,** Lauban, 1810—Dresden, 1883; professor and composer.

Leoni (lā-ō'-nē), (1) **Leone,** cond. Vicenza Cath., 1588—1623, and composer. (2) **Carlo,** Italian composer; prod. 3-act operetta "*Per un Bacio*" (Siena, 1894), and text and music of succ. comic opera "*Urbano*" (Pienza, 1896). (3) **Franco,** prod. cantata "*Sardanapalus*" (London, 1896) and romantic opera "*Rip Van Winkle*" (London, 1897).

Leonowa (or **Leonova**) (lā-ō-nō'-vä), **Dapya Mikailovna,** Russia, 1825—St. Petersburg, 1896; contralto.

Leroux (lŭ-roo), **X. H. Napoléon,** b. Velletri. Papal States, Oct. 11, 1863; pupil of Paris Cons., took Grand Prix de Rome, 1885; c. opera "*Cléopatre*" (1890), lyric drama "*Evangeline*," a dramatic overture "*Harold*," and operas "*William Ratcliff*" and "*L'Epavo*" (not prod.); "*Astarté*" (Gr. Opéra, 1901), "*La Reine Fiammette*" (1902), a mass, etc.

Le Roi (lŭr-wä), **Adrien, 17th cent.;** partner of Ballard (q. v.).

Lesage de Richée (lŭ-săzh-dŭ-rē-shā), **Philipp Fz.;** lutenist and composer

Leschetizky (lĕ-shĕ-tĭt'-shkĭ), **Theodor,** b. Langert, Austrian Poland, 1830; eminent pfs. teacher; son and pupil of a prominent teacher in Vienna; studied with Czerny (pf.) and Sechter (comp.); at 15 began teaching; 1842 made succ. tours; 1852 teacher in the St. Petersburg Cons.; 1878 toured; 1880 m. his former pupil Annette Essipoff, and settled as a teacher in Vienna; c. succ. opera, "*Die Erste Falte*" (Prague, 1867), etc.

Les'lie, (1) **H. David,** London, 1822—Wales, 1896; 'cellist, cond. and composer. (2) **Ernest,** pen-name of **Brown, O. B.**

Les'sel, Fz., Warsaw, ca. 1780—Petrikow, 1839; composer.

Less'man (**W. J.**), **Otto,** b. Rüdersdorf, near Berlin, Jan. 30, 1844; critic and composer; teacher at Stern's Cons.; then at Tausig's Acad. until 1871; organised a piano-sch. of his own; since 1882 proprietor and ed. *Allgm. Musik-Zeitung.*

Le Sueur (lŭ-sür) (or **Lesueur**), **J.-Fran.,** Drucat-Plessiel, near Abbeville, France, Jan. 15, 1764—Paris, Oct. 6, 1837; chiefly self-taught; 1786 cond. at Notre Dame, Paris, where he drew crowds and criticism by his progammatic mus.; he pub. pamphlets defending "dramatic and descriptive" church-mus.; the opposition prevailed, however, and he retired to the country for 4 years; 1793 he prod. succ. opera "*La Caverne*," followed by others; 1804 Napoleon raised him from distress to the post of ct.-cond.

Leuckart (loik'-ärt), **F. Ernst Chr.,** founded mus. business at Breslau 1782, bought 1856 by C. Sanders.

Leutgeb (Leitgeb) (līt'-gāp), **Josef,** d. Vienna, 1811; horn-player; friend of Mozart.

Levasseur (lŭ-văs-sŭr), (1) **P. Fran.,** b. Abbeville, France, 1753; 'cellist, Paris Grand Opéra; composer. (2) **J. H.,** Paris, 1765—(?); a 'cellist. (3) **Rosalie,** soprano, Paris Opéra, 1766–85. (4) **Nicholas Prosper,** b. in Picardy, March 9, 1781; dram.-bass and professor.

Levens (lŭ-väṅs), ———, church-cond. and mathematician and theorist at Bordeaux (1743).

Lev'eridge, Richard, 1670—1758; Engl. bass singer.

Lev'ey, Wm. Chas., Dublin, 1837—London, 1894; dram. composer.

Levi (lā'-vē), (1) **Hermann,** b. Giessen, Nov. 7, 1839; eminent conductor; pupil of V. Lachner and of Leipzig Cons.; 1859–61, mus.-dir., Saarbrucken; 1861–64, cond German Opera at Rotterdam; 1864–72, ct.-cond. at Carlsruhe; from 1872, ct.-cond. at Munich; 1894, Gen. mus. dir. Munich; 1896, pensioned. (2) **Levi** (or **Levy, Lewy).** Vide LEBERT.

Lewandowski (lā-vän-dôf'-shkĭ), **Louis,** Wreschen, Posen, 1823—Berlin, 1894; singing-teacher and composer.

Lew'is, Thos. C., org.-builder, London, 1861.

Lewy (lā'-vē), (1) **Eduard Constantin,** Saint-Avold, Moselle, 1796—Vienna, 1846; horn-virtuoso and prof. (2) **Jos. Rodolphe,** Nancy, 1804—Oberlissnitz, near Dresden, 1881; bro. and pupil of above, horn-virtuoso. (3) **Chas.,** Lausanne, 1823—Vienna, 1883; son of (1); pianist and composer. (4) **Richard Levy,** Vienna, 1827—1883; son of (1); horn-player, singing-teacher. (5) Vide LEBERT.

Leybach (lī'-bäkh), **Ignace,** Gambsheim, Alsatia, 1817—Toulouse, 1891; pianist, teacher and composer.

Liadoff (or **Liadow**) (lē'-ä-dôf), **Anatole,** b. St. Petersburg, April 29, 1855; pupil Johansen (cpt. and fugue) and Rimsky-Korsakov (form and instr.) at St. P. Cons. since 1878, prof. of harmony there; also at the Imp. Chapel; since 1894, cond. Mus. Soc.; c. brilliant and original pf.-pcs., etc.

Liapunov (or **Liapounow**) (lē-ä'-po-nôf), **Serge Michailovitch,** b. Jan slavi, Russia, Nov. 18, 1859, pupil Klindworth and Pabst (pf.) and Hubert (comp.) Moscow Cons.; sub-dir. Imp. Choir, St. Petersburg, and a member of the Imp. Geographical Soc., which 1893 commissioned him to collect the folk-songs of Vologda, Viatna and Kostroma, which he pub. 1897; since 1894, mus.-master to the Grand Duke; pub. concerto a symph., etc.

Libe'lius, incorrect form of **Sibelius.**

Lich'fild, H., Engl. composer, 1614.

Lichner (lĭkh'-nĕr), **H.,** Harpersdorf, Silesia, 1829—Breslau, 1898; organist and conductor.

Lichtenberg (lĭkh'-t'n-bĕrkh), b. San Francisco, Cal., Nov. 22, 1861, vln. virtuoso; pupil of Beaujardin; at 8 played in public, at 12 pupil of Wieniawski, and his aide on a U. S. tour; studied 6 months with Lambert in Paris, then studied again with Wieniawski 3 years; won first prize of honour at the "National concourse"; toured America and Europe, member of Boston Symph. Orch.; 1899, vln. prof. Nat. Cons., New York

Lichtenstein (lĭkh'-t'n-shtīn), **K. Aug.,** Freiherr **von,** Lahm, Franconia, 1767—Berlin, 1845; c. operas.

Lichtenthal (lĭkh'-t'n-täl), **Peter,** Pressburg, 1780—Milan, 1853, dram composer and writer on mus.

Lie (lē), **Erica** (Mme. **Nissen),** b Kongsvinger, near Christiania, Jan. 17, 1845; pianist, pupil of Kjerulf, and of Th. Kullak; teacher at the Kullaks' Acad., toured Germany, etc., member R. Acad., Stockholm

Liebau (lē'-bow), (1) **Julius,** b. Lundenburg, Feb. 19, 1857; tenor-buffo studied with Gänsbacher; won Wagner's praise as "Mime"; 1882, ct-opera, Berlin. (2) **Liebau-Globig, Helene,** b. Berlin March 31 1866; soprano; sang "Yum-Yum" in "*Der Mikado,*" Berlin, 1889, since 1898 at ct.-opera.

Liebe (lē′-bĕ) **Ed. L.,** Magdeburg, Nov. 19, 1819—Coire, Switz. 1900; pianist, organist and dram. composer.

Liebich (lē′-bĭkh), **Ernst (Jn. Gottlob),** Breslau, 1830—1884 eminent vln.-maker.

Liebig (lē′-bĭkh), (1) **K.,** Schwedt, 1808—Berlin, 1872; staff oboist in a Regt., 1843, est. Berlin "Symphoniekapelle"; 1860, R. Mus. Dir. (2) **Julius,** 1838—1885, son of above; cond. at Ems.

Liebling (lēp′-lĭng), (1) **Emil,** b. Pless, Silesia, April 12, 1851 concert-pianist, pf.-pupil of Ehrlich and Th. Kullak Berlin Dachs, Vienna, Liszt and Dorn, since 1867, America, and since 1872, Chicago, as reviewer and concert-pianist, teacher and writer. Co-ed. in a "*Dictionary of Terms*"; pub. pf.-pcs. and songs. (2) **G.,** b. Berlin, Jan. 22, 1865 pupil of Th., and Fr. Kullak, and Liszt (pf.). H. Urban and H. Dorn (comp.) 1880–85 teacher in Kullak's Acad., 1881–89 toured Germany and Austria, with success 1890, ct.-pianist to Duke of Coburg. (3) **Leonard,** pianist studied in Germany also writer and humorist on musical topics.

Lienau (lē′-now), **Robt.,** b. Neustadt, Holstein, Dec. 28 1838, mus.-pub. Berlin.

Liliencron (lē-lĭ-ĕn-krōn) **Rochus, Freiherr von,** b. Plon Holstein, Dec. 8, 1820, prof. commissioned by the Historical Commission of Munich to collect the mediæval German folk-songs, and pub. them.

Lillo (lĭl′-lō) **Gius.,** Galatina, Lecce Italy, 1814—Naples 1863, teacher and dram. composer

Limnander de Nieuwenhove (nă′-vĕn-hō-vĕ) **Armand Marie Ghislain,** Ghent 1814—Moignanville 1892 dram composer.

Lim′pus, Richard, 1824—1875 Engl organist and composer.

Lincke (lĭnk-ĕ), **Jos.,** Trachenberg Silesia 1783—Vienna, 1837 cellist.

Lincoln, H. C., 1739—1864, org. builder London.

Lind (lĭnt), **Jenny,** Stockholm, Oct. 6, 1820—at her villa, Wynds Point, Malvern Wells, Nov. 2, 1887; "The Swedish Nightingale," one of the most eminent and pop. of sopranos, had a remarkably sympathetic voice of great compass (d′–e‴, v. CHART OF PITCH), remarkable purity, breath, endurance and flexibility; studied with Berg and Lindblad, at the court where she made her very succ. début, 1838, in "*Der Freischütz*"; 1841, studied with Manuel Garcia, in Paris, for nine months, 1842, sang at the Opéra, but was not engaged; 1844, studied German at Berlin, and sang with greatest succ. in Germany and Sweden; 1847, made a furore in London; 1849, she left the operatic stage, and created even greater sensations in concert; 1850–52, under the management of P. T. Barnum, she toured the U. S., earning $120,000; 1852, she m. Otto Goldschmidt in Boston; lived in Dresden; 1856, London, appearing especially with the Bach Choir which her husband cond. Her last pub. appearance was in his oratorio "*Ruth,*" Düsseldorf, 1870 Her private life was unusually serene, impeccable, and generous. Her bust is in Westminster Abbey. Biogr. by A. J. Becher (1847).

Lindblad (lĭnt′-blät) **Ad. Fr.,** Löfvingsborg, near Stockholm, 1801—1878, teacher of Jenny Lind; c. excellent Swedish songs and an opera.

Linden (lĭnt′-’n), **K. van der,** b. Dordrecht, April 24, 1839 prominent Dutch cond., pupil of Kwast (pf.), and F. Böhme (theory), 1860 cond. Dordrecht, later bandm. the Nat. Guard (1875), cond. Netherland Musicians' Assoc. c. cantatas with orch., 2 operas, etc.

Linder (lĭn-dĕr), **Gf.**, b. Ehingen, July 22, 1842, pupil Stuttgart Cons., from 1868 teacher there; 1879 professor; c. 2 operas; overture "*Aus nordischer Heldenzeit*," etc.

Lind'ley, (1) **Robert,** Rotherham, Yorkshire, 1777—London 1855; 'cellist. (2) **Wm.,** 1802—Manchester, 1869; son of above; 'cellist.

Lindner (lĭnt'-nĕr), (1) **Fr.,** Liegnitz ca. 1540—Nürnberg; composer. (2) ——, Lobenstein, 1808—Leipzig, 1867; horn-player. (3) **Ernst Otto Timotheus,** Breslau, 1820—Berlin, 1867: conductor and writer. (4) **Aug.,** Dessau, 1820—Hanover, 1878, 'cellist and composer.

Lindpaintner (lĭnt'-pīnt-nĕr), **Peter Jos. von,** Coblenz, Dec. 8, 1791—Nonnenhorn, Aug. 21, 1856; eminent conductor, ct.-conductor and dram. composer.

Lind say, M. (now Mrs. J. W. Bliss), English composer of pop. songs.

Lin'ley, (1) **Thos.,** Sr., Bath, 1725—London, 1795; conductor and dram. composer, owner with Sheridan of Drury Lane Th., 1776; he had 3 daughters and 3 sons. (2) **Thos.,** Jr., Bath, 1756—drowned at Grimsthorpe, Lincolnshire, 1778; violinist and composer. (3) **Eliza Ann,** 1754—Bristol, 1792; brilliant soprano. (4) **Mary,** d. 1787; singer. (5) **Maria,** d. Bath, 1784, singer. (6) **Ozias,** 1765—1831; organist and composer. (7) **Wm.,** ca. 1767—1835; composer and editor. (8) **Francis,** Doncaster, 1774—1800; organist and composer. (9) **G.,** Leeds, 1798—London, 1865; writer and dram. composer.

Linnarz (lĭn'-närts), **Robt.,** b. Potsdam, Sept. 29, 1851; pupil of Haupt, Berlin; teacher in Bederkesa seminary; do. at Alfeld; wrote methods, etc.: c. a festival cantata "*All-Deutschland*," etc.

Lintermans (lĭn'-tĕr-mäns), **Fran. Jos.,** Brussels, 1808—Ixelles, 1895; singing-teacher and composer.

Lipinski (lĭ-pĭn'-shkĭ), **K. Jos.,** Radzyn, Poland, Nov. 4 (Oct. 30?), 1790—Urlow, near Lemberg, Dec. 16, 1861; noted violinist and composer; pupil of Paganini; lived in Dresden, 1839–59.

Lipsius (lĭp'-sĭ-oos), **Marie,** b. Leipzig, Dec. 30, 1837; wrote under pen-name "**La Mara.**"

Lirou (lē-roo), **J. Fran. Espic,** Chev. **de,** Paris, 1740—1806; writer and composer; pub. a "*Harmony*" (1785), the first French book to desert Rameau for the modern laws of tonality.

Lischin (lēsh'-ĭn), **Grigory Andreevitch,** 1853—St. Petersburg, June 27, 1888; c. operas, incl. "*Don César de Bazan.*"

Lissmann (lēs'-män), (1) **H. Fritz,** Berlin, 1847—Hamburg, 1894; barytone; m. the sopr. (2) **Anna Marie Gutzschbach.**

Listemann (lĭs'-tĕ-män), (1) **Fritz,** b. Schlotheim, Thuringia, March 25, 1839; violinist; pupil of his uncle Ullrich, and of David, Leipzig Cons., 1858, chamber-virtuoso to the Prince of Rudolstadt; 1867 lived in New York; 1871, 1st vln. Thomas Orch.; from 1878, 1st vln. Philh. Orch.; 1881–85 Symph. Orch.; since taught and toured with "Listemann Concert Co.", c. 2 vln.-concertos, etc. (2) **Bernhard,** b. Schlotheim, Aug. 28, 1841; bro. of above; pupil of Ullrich, and David, Vieuxtemps and Joachim. 1859–67, 1st. vln. in Rudolstadt ct.-orch.; came to America with his bro., lived in Boston; 1871–74, leader Thomas Orch.; 1874 founded the "Philharm. Club," and toured the country; 1878 founded Boston Philh.-Orch.; cond. till 1881, then 4 yrs. leader of the New "Symph.-Orch."; founded "Listemann Quartet"; 1883–93, dir. of the "Listemann Concert Co."; from 1893, prof. Chicago Coll. of Mus.; pub. a "*Method.*" (3) **Paul,** b. Boston, Oct. 24, 1871; son and pupil of (2); studied also with (1) and was a member of the Quartet and Concert Co., 1890–93, studied with Brodsky and Hilf, Leipzig, and with Joachim, at Berlin; leader of the Pittsburg (Pa.) Orch.: 1896, of the "American Orch.," N Y.; since soloist of the "Redpath Concert Co." (4) **Fz.**, b. New York, Dec. 17, 1873; bro. of above; 'cellist; pupil of Fries and Giese at Boston, of Julius Klengel, Leipzig; and Hausmann, Berlin; 1st 'cello Pittsburg Orch. for a year, since lives in N. Y. as teacher and concert-performer.

Liszt (lĭst) **Franz** (originally **Ferencz**). Raiding, near Odenburgh, Hungary, Oct. 22, 1811—Bayreuth, July 31, 1886; in many ways the most brilliant of all pianists, and a composer whose poorest works are too popular, while he is not granted the credit due his more solid achievements; as great a patron of art, also, as he was creator. Son and pupil of an amateur; at nine played in public, at Oedenburg, Ries' E♭ concerto. A group of Hungarian counts subscribed a 6 years' annuity of 600 florins, and the family moved to Vienna, where **L.** studied with Czerny (pf.), and Salieri (theory) for 18 months. Beethoven hearing him play his trio op. 97, embraced him. At 12 he gave v. succ. concerts in Vienna and his father took him to Paris, where he was refused as a foreigner because of Cherubini's objections to "infant phenomena;" hereafter **L.** was his own teacher, except in comp. which he studied with Paër and Reicha. At 14, his 1-act operetta, "*Don Sancho*" had 5 performances at the Acad. royale de musique. On his father's death in 1827 he supported his mother by teaching, soon becoming the salon-idol he always remained. He was strongly influenced by Chopin, von Weber, Paganini and Berlioz. He had a brilliant series of heart-affairs, beginning with the literary Countess d'Agoult ("Daniel Stern"), with whom he lived in Geneva (1835–39). She bore him a son and three daughters; Cosima, the youngest, became the wife of von Bülow, later of Wagner. 1839, he successfully undertook to earn by concerts money enough for the completion of the Beethoven monument at Bonn. 1849, ct.-cond. at Weimar, with royal encouragement to aid mus. progress. He made himself the greatest patron among creative artists, aiding Wagner materially by productions of his works at Weimar and by pf.-transcriptions, aiding also Raff, Schumann, and Berlioz, finally resigning before the opposition to, and failure of, an opera by Cornelius (q. v.). 1859–70, he lived chiefly at Rome, where in 1866 the Pope, Pius IX., made him an abbé. 1870 he was reconciled with the Weimar Court. 1875 pres. of the new Acad. of Mus. at Pesth; he spent his last years at Weimar, Pesth, and Rome, followed by a large retinue of disciples and pupils whom he taught free of charge. He died during a Bayreuth Festival. C. 2 SYMPHS.: "*Dante*" (after the "Divina Commedia" with female chorus); "*Eine Faustsymphonie*" ("Faust," "Gretchen," "Mephistopheles," with male chorus); SYMPH. POEMS: "*Ce qu'on entend sur la montagne*" (Victor Hugo); "*Tasso, lamento e trionfo*"; "*Les Préludes*"; "*Orpheus*"; "*Prometheus*"; "*Mazeppa*"; "*Festklänge*"; "*Héroïde funèbre*"; "*Hungaria*"; "*Hamlet*"; "*Hunnenschlacht*"; "*Die Ideale*" (Schiller); and "*Von der Wiege bis zum Grabe*" (Michael Zichy); ALSO FOR ORCH. "*Zwei Episoden aus Lenaus Faust*" (Der nachtliche Zug, 2 Mephisto-wälzer), etc. FOR PIANO. 2 concertos; "*Danse macabre*" with orch.; "*Concerto pathétique*"; 15 "*Rhapsodies hongroises*"; "*Rhapsodie espagnole*"; "*Sonata in B. Min.*"; "*Fantasia and Fugue on B–A–C–H*"; variations on a theme from Bach's *B-min. mass*; 10 "*Harmonies poétiques et réligieuses*";

“*Années de pélerinage*”; 3 “*Apparitions.*” 2 ballades; 6 “*Consolations*”; 2 élégies; 2 légendes (*St. François D'Assise* and *St. François de Paul*); “*Liebesträume*” (Notturnos); “*Études d'éxécution transcendante*”; “*Ab irato, étude de perfectionnement*”; concert-études, “*Waldesrauschen*” and “*Gnomenreigen*”; “*Technische Studien*” (12 books), etc., and many transcriptions of symphs., overtures, 50 songs by Schubert, etc. Vocal comps.: 4 masses, incl. *Missa solennis* (the “Graner” Festival Mass); requiem; 3 oratorios. “*Die Legende von der Heiligen Elisabeth,*” “*Stanislaus,*” and “*Christus*”; Psalms 13th, 18th, etc., with orch. and other church-music; 3 cantatas with orch.; male choruses, 60 songs, etc. Wrote life of Chopin, of Franz, etc. Complete ed. of his writings in 6 vols. Biogr. by L. Ramann, 1880.

Franz Liszt.

By Henry T. Finck.

THERE are two great paradoxes in the career of Liszt. The first is that just as Rossini, the most popular opera composer of his day, ceased writing operas thirty-nine years before his death, so Liszt, the greatest and most adored pianist of all times, ceased playing in public (except for an occasional charitable purpose) about the same number of years before his end came. He had, with his inimitable art, familiarised concert-goers with nearly all the best compositions for the piano, created by other masters. He had transcribed for the same instrument a large number of songs, operatic melodies and orchestral works (the number of these transcriptions at his death was 371), thereby vastly increasing their vogue. He also wrote altogether 160 original compositions for the pianoforte, many of them as new in form as in substance; unique among them being the fifteen Hungarian rhapsodies—collections of Magyar melodies with gypsy ornaments, moulded by him into works of art, after the manner of epic poets. But—and here lies the second paradox—Liszt, the greatest of all pianists, was not satisfied with the piano. In many of his pieces for it, he endeavours to impart to it orchestral power and variety of tonal effect; and finally, when he became conductor at Weimar (1849), he transferred his attention chiefly to the orchestra. ¶ Of his thirty-four orchestral works, the most important are the “*Faust*” and “*Dante*” symphonies, and thirteen symphonic poems, in which he deviated from the old symphonic form in a spirit similar to Wagner's operatic reforms—abolishing the mosaic of unconnected movements and allowing the underlying poetic idea (programme) to shape the form of the music. Of great importance and beauty also are his sixty songs, which represent the climax of the tendency to mirror in the music, not only the general spirit of the poem, but every line and word. The last period of his life was largely given up to the writing of sacred compositions. Among these, the most original in substance is the "*Legend of St. Elizabeth,*" the most original in form "*Christus,*" in which the last remnants of the opera (the aria and recitative) are eliminated from the oratorio, and little remains besides choruses and instrumental numbers. Liszt's genius in early life was shaped largely by Schubert, Chopin, Berlioz, and Wagner. His own influence on the pianists and orchestral writers of Germany, France, and Russia, can hardly be overestimated.

Litolff (lē'-tôlf), **H. Chas.,** London, Feb. 6, 1818—Paris, Aug. 5, 1891; prominent pianist, conductor, publisher and composer.

Litta (lĭt'-tä), Duca **Giulo,** Visconte **Arese,** Milan, 1822—Vedano, near Monza, 1891; dram. composer.

Litvinne (lēt'-vĭn), **Felia,** b. Russia; soprano; pupil of Mme. Barth-Banderoli and Maurel; début Th. des Italiens, Paris; later sang Wagner at Met. Op., N. Y.; then in St. Petersburg; sister-in-law of Ed. de Reszké.

Litzau (lēt'-tsow), **Jns. Barend,** Rotterdam, 1822—1893; pianist, organist and composer.

Liverati (lē-vĕ-rä'-tē), **Giov.,** Bologna, 1772—after 1817; noted tenor conductor and dram. composer.

Lloyd (loid), (1) **Edw.,** b. London, March 7, 1845; noted concert tenor; choir-boy, Westminster Abbey, with Jas. Turle, till 1860; from 1874, first tenor, Leeds Festival; sang at Cincinnati Festival 1888, and has toured the U. S.; gave farewell concert, London, 1900. (2) **Chas. Harford,** b. Thornbury, Gloucestershire, Engl., Oct. 16, 1849; 1891, Mus. Doc. Oxford; 1876, organist Gloucester Cath.; 1892 precentor and mus.-teacher Eton Coll.; founded Oxford Univ. Mus.-Club; 1877–80, cond. Gloucester Festivals; now Oxford Symph. Concerts; c. 7 cantatas, mus. to *Alcestis* (Oxford, 1887); full cath. service, etc.

Lobe (lō'-bĕ), **Jn. Chr.,** Weimar, May 30, 1797—Leipzig, July 27, 1881; flutist, vla.-player, and dram. composer; wrote important treatises.

Lobkowitz. Vide CARAMUEL DE L.

Lo'bo (or **Lopez**) (lō'-pĕs) (or **Lupus**), **Duarte,** Portuguese composer at Lisbon, 1600.

Locatel'li, Pietro, Bergamo, 1693—Amsterdam, 1764; vln.-virtuoso, regarded as marvellous for his double-stopping and effects procured by changed accordature (v. D. D.) in which Paganini imitated him.

Locke, Matthew, Exeter, England, 1632 (33?)—London, 1677; composer.

Lock'ey, Chas., succ. Engl. tenor; retired, 1859.

Lo'der, (1) **J. Fawcett,** 1812—1853; violinist and conductor. (2) **Edw. Jas.,** Bath, 1813—London, 1865; dram. composer. (3) **J.,** violinist, d. ca. 1860 (?). (4) **Wm.,** 'cellist; d. ca. 1860; bro. of above. (5) **Emily Woodyat,** wife of above.

Loeb (lāp), **Jules,** b. Strassburg, 1857; pupil of Chevillard, Paris Cons., won 1st prize; solo 'cellist at the Opéra, and the Cons. Concerts; member of the Marsick Quartet, and the "Société pour instrs. à vent et à cordes."

Loeffler (lĕf'-lĕr), **Chas. Martin Tornov,** b. Mühlhausen, Alsatia, 1861; violinist and notable composer; pupil of Massart, Leonarti, Joachim and Guiraud (comp.); played in Pasdeloup's orch.; later in Prince Dervier's orch.; now 2d leader and soloist Boston (U. S. A.) Symph. Orch.; c. symph. poem "*La mort de Tintagiles*" (after Maeterlinck), with viole d'amore obbligato; suite "*Les Veillées de l'Ukraine*" (after Gogol) for vln. and orch.; concerto in 1 movement for orch.; divertimento for vln. with orch.; string quartet; songs with viola obbl., etc.

Loeillet (lwä-yā'), **J. Bap.**, Ghent—London, 1728; noted virtuoso on flute and harp; composer.

Loewe. Vide LÖWE.

Logier (lō'-jēr), **Jn. Bd.**, Cassel, 1777—Dublin, 1846; flutist, writer and composer; invented the "chiroplast."

Logroscino (lô-grō-shē'-nō), **Nicolà**, Naples, ca. 1700—1763; professor of cpt.; composer; pupil of Durante; 1747, prof. of cpt. at Palermo, then lived in Naples and prod. some 20 light operas; he was brilliantly successful, and was the first to close acts with an ensemble.

Lohmann (lō'-män), **Peter**, b. Schwelm, Westphalia, April 24, 1833; since 1856, lives in Leipzig; 1858–61, writer for *Neue Zeitschrift für Musik*; he believes that the drama should be of universal appeal without localism, patriotism or other allegedly narrowing influence; wrote treatises and several dramas set to music by Huber, Goebel, etc.

Lohr (lōr), **Jn.**, b. Eger, May 8, 1828; org.-virtuoso and teacher; pupil of his father, and of Pitsch; 1858, organist, Szegedin, Hungary; lives in Pesth; played with succ. in London, 1871.

Löhr (lār), (1) **G. Augustus**, Norwich, Engl., 1821—Leicester, 1897; organist and conductor. (2) **Richard H.**, Leicester, Engl., June 13, 1856; studied R. A. M. won two medals; organist, London; since 1882, concert-pianist; c. oratorios; wrote "*Primer of Music*," etc.

Lohse (lō'-zĕ), **Otto**, for years cond. Hamburg City Th., 1895–96, Damrosch Op. Co., in which the prima donna was his wife **Klafsky** (q. v.); cond. Covent Garden, 1901; now cond. City Th., Strassburg; prod. succ. opera "*Der Prinz Wider Willen*" (Cologne, 1898).

Lolli (lôl'-lĭ), **Ant.**, Bergamo, ca. 1730 ('40?)—Palermo, 1802; violinist and leader; composer and writer.

Lomagne, B. de. Vide SOUBIES.

Long'hurst, (1) **Wm. H.**, b. Lambeth, Engl., Oct. 6, 1819; chorister in Canterbury Cath.; later asst.-organist, master of the choristers and lay-clerk; 1873, organist; 1875, Mus. Doc. and mus.-lecturer; c. oratorios, cath. service, etc. (2) **J. Alex.**, 1809—1855; operatic and concert-singer; bro. of above.

Loo'mis, Harvey Worthington, b. Brooklyn, U. S. A., Feb. 5, 1865; notable composer; pupil of Dvôrák at the National Cons., New York, 1892, winning a 3-years' scholarship; lives in New York; c. several excellent pantomimes and notable programme music in the form of "musical backgrounds" to poems, original pf.-pcs. and songs.

Loose'more, (1) **H.**, d. 1667; organist at Cambridge, and composer. (2) **G.**, son of above; organist. (3) **J.**, d. 1681; son of (1), org.-builder.

Lopez. Vide LOBO.

Lorenz (lō'-rĕnts), (1) **Fz.**, Stein, Lower Austria, 1805—Vienna, 1883; writer. (2) **Karl Ad.**, b. Koslin, Pomerania, Aug. 13, 1837; c. quartets, etc., as a sch.-boy; studied with Dehn, Kiel and Gehrig, Berlin, and at Berlin Univ.; 1861, Dr. Phil.; 1866, Municipal Dir., Stettin, cond. symph. Concerts, etc.; teacher in two gymnasiums; founded the "Stettin Musikverein" (for oratorio); 1885, professor; c. 2 succ. operas, overtures, etc. (3) **Julius**, b. Hanover, Oct. 1, 1862; from 1884, cond. Singakademie, Glogau; 1895, of the "Arion," New York; c. an opera "*Die Rekruten*," and overtures.

Lo'ris, Lori'tus. Vide GLAREANUS.

Lortzing (lôrt'-tsĭng) (**Gv.**), **Albert**, Berlin, Oct. 23, 1803—Jan. 21, 1851; an actor, son of actors, and m. an actress, 1823. Had a few lessons with Rungenhagen; chiefly self-taught; 1826, actor at Detmold prod. 2 vaudevilles with succ.; 1833–44, tenor at Leipzig th.; prod. succ. "*Die beiden Schützen*"; 1837 and 1839, "*Czar und Zimmerman*"; 4 others followed, then "*Der Wildschütz*," 1842; cond. at Leipzig Op., then travelled, producing 6 more operas, incl. "*Undine*" (1845); "*Der Waffenschmied*" (1846); his melodious unction keeps those works mentioned still popular, and his "*Regina*" was posthumously prod. Berlin, 1899, with succ.; he lived in poverty in spite of his succ., and a benefit was needed for his family after his death; c. also an oratorio, etc.; biogr. by Düringer (Leipzig, 1851).

Löschhorn (lěsh'-hôrn), **Albert,** b. Berlin, June 27, 1819; pupil of L. Berger, Kollitschgy, Grell and A. W. Bach at the R. Inst. for Church-music; 1851, as pf.-teacher there; 1859, professor; noted teacher also; writer and composer.

Los'sen, Magda. Vide DULONG.

Los'sius, Lucas, d. Lüneberg, 1852; writer and composer.

Lott, Edwin M., b. St. Helier, Jersey, Jan. 31, 1836; at 10 yrs. organist; later various London churches; c. sacred mus.

Lotti (lôt'-tē), **Ant.,** Hanover (?), ca. 1667—Venice, Jan. 5, 1740; son of the ct.-cond. at Hanover; pupil of Legrenzi; at 16 prod. an opera at Venice; 1697 organist there; prod. 20 operas with general succ.; was noted as an organist, and more famed as a composer of church-music.

Lotto (lôt'-tō), **Isidor,** b. Warsaw, Dec. 2, 1840; pupil of Massart (vln.) and Reber (comp.), Paris Cons.; 1862, solo-violinist, Weimar; 1872, teacher Strassburg Cons., later at Warsaw Conservatorium.

Lotze (lôt'-tsĕ), **Rudolf Hn.,** Bautzen, 1817—Berlin, 1881; professor and writer.

Louis (loo'-ēs), **Fd.,** Friedrichsfelde, near Berlin, 1772—Saalfeld, 1806; Prince of Russia, nephew of Frederick II.; composer.

Loulié (loo-yā), **Ét.,** 17th cent.; inv. the "chronomètre" (forerunner of the metronome) and a "sonomètre."

Lovattini (-tē'-nē), **Giov.,** Ital. tenor in London, 1767.

Lov'er, Samuel, Dublin, 1797—Jersey, 1868; famous novelist; also composer.

Löw (lāv), **Jos.,** Prague, Jan. 23, 1834—Oct., 1886; pianist and composer of light pf.-pcs.

Lowe (lō), **Edw.,** Salisbury, Engl., 1610 (–15?)—Oxford, 1682; organist, professor and composer.

Löwe (lā'-vĕ) **(Jn.) Karl (Gf.),** Löbejün, near Halle, Nov. 30, 1796—Kiel, April 20, 1869; son and pupil of a cantor; studied with Türk on a royal stipend; 1821–66 town mus.-dir. at Stettin; toured Europe singing his own fine "ballades" or dramatic solos; also c. 5 operas, 17 oratorios, etc., wrote a "Selbst-biographie (1870)."

Low'thian, Caroline (Mrs. **Cyril A. Prescott**), English composer.

Lübeck (lü'-bĕk), (1) **Vincentius,** Paddingbüttel, near Bremen, 1654—Hamburg, Feb. 9, 1740; famous organist. (2) **Jn. H.,** Alphen, Holland, 1799—The Hague, 1865; violinist and ct.-conductor. (3) **Ernst,** The Hague, 1829—Paris, 1876; son of above; pianist. (4) **Louis,** b. The Hague, 1838; bro. of above; pupil of Jacquard; 1863–70, 'cello-teacher, Leipzig Cons.; then in Frankfort.

Lü'benau, L. Vide JADASSOHN, S.

Lubrich (loo'-brĭkh), **Fritz,** b. Bärsdorf, July 29, 1862; 1890 cantor at Peilau, Silesia; editor and composer.

Lucantoni (loo-kän-tō'-nē), **Giov.,** b. Rieti, Italy, Jan. 18, 1825; pupil of Milan Cons.; 1857 lived in Paris, then London as vocal teacher; c. an opera, a symph., etc.

Lu'cas, (1) **Chas.,** Salisbury, 1808—London, 1869; 'cellist and composer. (2) **Stanley,** since 1861 secretary to the R. Soc. of Mus.; and 1866–80 of the Philh. Soc. (3) **Clarence, b. Can,**

ada, 1866; studied Paris Cons.; c. opera, "*Anne Hathaway*," etc.

Lucca (look´-kä), **Pauline,** b. Vienna, April 25, 1841; soprano; studied with Uschmann and Lewy; in chorus Vienna Op.; 1859 won attention as First Bridesmaid in "*Der Freischütz*," engaged at Olmütz, for leading rôles; Meyerbeer chose her to create "Selika" in "*L'Africaine*" at Berlin, where she was engaged as ct.-singer for life; sang in London annually, and broke her Berlin engagement to sing in the United States for two years; 1869 m. Baron von Rhaden (divorced, 1872); m. von Wallhofen in America; lives in Vienna.

Lucchesina (look-kās´-mä), **Maria A. M.,** Ital. mezzo-soprano, London, 1737.

Lück (lĭk), **Stephan,** Linz-on-Rhine, 1806—Trier, 1883; reformer in Catholic church-music.

Ludwig (loot´-vĭkh), **Otto,** Eisfeld, Thuringia, 1813—Dresden, 1865; dram. composer.

Luhrsz (loorsh), **K.,** Schwerin, 1834—Berlin, 1882; composer.

Lully (rightly **Lulli**) (lül-lē, or lool´-lĭ), (1) **J. Bap. de,** Florence, 1633—Paris, March 22, 1687. A Franciscan monk taught him the violin and guitar. His parents were noble but poor; the Chev. de Guise took the boy in 1646 to France to entertain Mlle. de Montpensier, but he was set to work in the scullery, where Count de Nogent heard him play the vln. and placed him in the private band. **L.,** however, set to music a satirical poem on Mlle. de M. and she dismissed him. He studied the harps. and comp. with Métri, Roberdet, and Gigault, and became a member of the King's private orchestra; 1652, he became head of the "24 violins"; he organised a second group, "les petits violons," of 16 instrs. and made it the best orchestra in France. 1653, ct.-composer and prod. masques and ballets in which Louis XIV. took part and Lully as "M. Baptiste," danced and acted. 1672, the king held him in such favour that he gave him letters patent for an "Académie royale de musique" (now the Gr. Opéra); a rival theatre was closed by the police (v. CAMPRA). With this opportunity (cf. Wagner's Bayreuth, Theatre) the transplanted Italian proceeded to found French opera—idiomatic mus. to texts in the vernacular, and free of the super-ornamentation of the Italian Sch. He held the vogue till Gluck put him in eclipse. **L.** was dir., stage-manager, conductor, and even at times machinist, as well as composer. He was fortunate in his librettist, Quinault. He developed the overture, and introduced the brass into the orch. He was famous for his temper and once while cond. furiously struck his own foot with the baton, producing a fatal abscess. His works, mainly on classical subjects, include "*Les Fêtes de l'Amour et de Bacchus*"; a pastoral pasticcio (1672); "*Cadmus et Hermione*"; "*Alceste*"; "*Thésée*"; "*Le Carnaval*," opera-ballet; "*Atys, Isis, Psyche*"; "*Bellérophon*"; "*Proserpine*"; "*Le Triomphe de L'Amour*"; "*Persée*"; "*Phaëton*"; "*Amadis de Gaule*"; "*Roland*"; "*Armide et Renaud*"; "*Acis et Galatée*," historic pastoral (1686), etc., also symphs., a mass, etc. (2) **Louis de,** Paris, 1664—after 1713; son of above; dramatic composer.

Lum´bye, Hans Chr., Copenhagen, 1810—1874; conductor and composer of pop. dance-mus. His son and successor (2) **G.,** c. opera "*The Witch's Flute*."

Lum´ley, Benj., 1812—1875; London operatic manager.

Lu´pi. Vide LUPUS.

Lupi (loo´-pē), Italianised form of "Wolf"; frequent 16th cent. surname worn by **Lupus Lupi, Didier, Johannes** (**Jean**), and **Manfred Lupi,** of whom nothing remains except their works (detached motets for the greater part). Also see LOBO.

Luporini (loo-po-rē′-nē), **Gaetano,** b. Lucca, Italy; pupil of Primo Quilici, graduating from the Pacini Mus. Inst.; c. opera "*Marcella*," succ. lyric comedy, "*I Dispetti Amorosi*" (Turin, 1894); v. succ. opera "*La Collana di Pasqua*" (Naples, 1896), etc.

Lupot (lü-pō), (1) **Nicolas,** Stuttgart, 1758—Paris, 1824; chief of a French family of vln-makers, incl. his great grandfather (2) **Jean;** his grandfather (3) **Laurent** (b. 1696), his father (4) **François,** his bro. (5) **François** (d. 1837), and his son-in-law, **Chas. Fr. Gand** of **Gand & Bernardel,** Paris.

Lupus (loo′-poos) (Christian name frequently occurring among 16th cent. composers). Among those who wore it are, (1) **L. Hellinck,** (2) **L. Lupi.**

Lusci′nius (Latin form of **Nachtgall** or **Nachtigall** (näkht′-(ĭ)-gäl), "Nightingale"), **Ottomar,** Strassburg, 1487—ca. 1536; organist, theorist and composer.

Lussan (dŭ lüs-säñ), **Zélie de,** b. New York, 1863; pupil of her mother; début in concert and stage, 1886; 1889 Carl Rosa Co., London; from 1894, Met. Op. N. Y., also in Spain, etc.

Lussy (loos′-sē), **Mathis,** b. Stans, Switz., April 8, 1828; pupil of Businger and Nägeli; pf.-teacher, Paris, and writer.

Lüstner (lĭst′-n'r), (1) **Ignaz P.,** Poischwitz, near Jauer, 1792—Breslau, 1873; violin teacher. His five sons were (2) **K.,** b. Breslau, Nov. 10, 1834; pianist and 'cellist; since 1872 teacher in Wiesbaden. (3) **Otto,** Breslau, 1839—Barmen, 1889; town mus.-dir. at Barmen. (4) **Louis,** b. Breslau, June 30, 1840; violinist, and since 1874 cond. at Wiesbaden. (5) **G.,** b. Berlin, 1887; 'cellist; ct.-cond. at Berlin. (6) **Richard,** b. Breslau, Sept. 2, 1854; harpist and violinist.

Luther (loo′-tĕr), **Martin,** Eisleben, Nov. 10, 1483—Feb. 18, 1546; the great reformer concerned himself also with church-mus., issuing "*Formula missae*" (1523), and a new order for the German mass. He wrote the words of at least 36 chorals, and is generally believed to have c. 13 choral-tunes (incl. the famous "*Ein feste Burg ist unser Gott*," and "*Jesaia den Propheten das gescha*"), his method being to play them on the flute (which he played well) while his friends and assistants, the cond. Konrad Rupff and cantor Jn. Walther, wrote them out.

Lütschg (lĭtshkh), **Waldemar,** b. St. Petersburg, May 16, 1877; pianist; pupil of his father a prof. at the Cons. there; after his father's death he toured Germany; lives in Berlin.

Lutz (loots), **Wm. Meyer,** b. Mannerstadt, 1829; pianist and dram. composer; from 1848, conductor at London.

Lützel (lüt′-tsĕl), **Jn. H.,** Iggleheim, near Speyer, 1823—Zweibrucken, 1899; writer and composer.

Lutzer, Jenny. Vide DINGELSTEDT.

Lux (looks), **Fr.,** Ruhla, Thuringia, 1820—Mayence, 1895; conductor, organist, pianist and dram. composer.

Luzzi (lood′-zē), **Luigi,** Olevano di Lomellina, 1828—Stradella, 1876; dram. composer.

Lvoff (or **Lwoff**) (l'vôf), **Alex. von,** Reval, 1799—on his estate, Govt. of Kovno, 1870; violinist and conductor; c. the Russian national hymn and 4 operas.

Lwowezyk (l'vō′-vĕ-zēk), **Martin (Leopolitas),** d. 1589, Polish composer.

Lynes (līnz), **Frank,** b. Cambridge, Mass., May 16, 1858; pupil N. E. Cons. and Leipzig Cons.; lives in Boston as organist, conductor and composer.

Lyra (lē′-rä), **Justus W.,** Osnabrück, 1822—Gherden, 1882; composer.

Lysberg (lēs-bĕrkh) (rightly **Bovy**), **Chas. Samuel,** Lysberg, near Geneva, 1821—Geneva, 1873; pianist and dram. composer.

M

Maas (mäs), (1) **Jos.**, Dartford, 1847—1886; tenor (2) **Louis (Ph. O.)**, Wiesbaden, 1852—Boston, 1889; pianist, conductor and composer.

Mabellini (mä-bĕl-lē′-nē), **Teodulo**, Pistoia, Italy, 1817—Florence, 1897; ct.-conductor and dram. composer.

Mabillon (mă-bē-yôñ), **Jean**, St. Pierremont, 1632—St. Germain-des-Prés, 1707; writer and editor.

Macbeth′, Allan, b. Greenock, Scotland, March 13, 1856 · pupil of Leipzig Cons.; organist in Glasgow; since 1890, principal sch. of mus., Glasgow Athenæum; c. an operetta, 2 cantatas, chamber-mus., etc.

Maccherini (mäk-kĕ-rē′-nē), Bologna, 1745—1825, soprano, wife of Ansani.

MacCunn′, Hamish, b. Greenock, Scotland, March 22, 1868; notable British composer; pupil of Parry, R. A. M., having won a scholarship for comp.; at 19, several of his orch.-pcs. were prod. by Manns; at 20 commissioned to c. a cantata for the Glasgow Choral Union; gave concerts at the studio of John Pettie, whose daughter he m., 1889; 1888–94, prof. of harm. R. A. M.; 1898, cond. Carl Rosa Op. Co.; c. operas, "*Jeanie Deans*" (Edinburgh, 1894), "*Diarmid and Ghriné*" (Covent Garden, 1897); 5 cantatas incl. "*The Death of Parry Reed*" (male chorus and orch.), overtures "*Cior Mhor*," "*The Land of the Mountain and the Flood*" ballad overture, "*The Dowie Dens o' Yarrow*"; ballade, "*The Ship o' the Fiend*," with orch.; 8th Psalm with orch., etc.

MacDow′ell, Edw. Alex., New York, Dec. 18, 1861; eminent American composer and one of the most original and virile of contemporary creators, having given the sonata a new enlargement and spontaneity, and written programme-mus. of especial dignity; pupil of J. Buitrago, P Desvernine and Teresa Carreño. N Y.; 1876, Paris Cons.; 1879, with Heymann (pf.) and Raff (comp.) Frankfort: 1881–82, chief pf teacher at Darmstadt Cons.; at 2 Raff (who was deeply interested in his progress) and Liszt procured the performance of his works at the annual festival of the "Allgemeiner deutscher Musikverein"; lived in Wiesbaden; 1888, Boston, 1896, prof. of mus. in Columbia Univ., New York; Mus. Doc. *h. c.*, Princeton Univ. and 1902, Penn. U. also, he gives frequent pf.-recitals, and has played his concertos with the Boston Symph. and other orchs. ORCHESTRAL COMPOSITIONS: 2 poems "*Hamlet*" and "*Ophelia*"; symph. poems, "*Lancelot and Elaine*," "*Lamia*" and "*Roland*." op. 35, romance for 'cello with orch.; 3 orch. suites incl. "*In October*" and "*Indian Suite*." FOR PIANO, 4 sonatas "*Tragica*," "*Eroica*" ("*Flos regum Arthurus*"), "*Scandinavian*" and "*Celtic*"; prelude and fugue, modern suite, forest idyls, 3 poems, "*Moon-pictures*," 6 poems after Heine, 4 "*Little Poems*"; technical exercises (3 books), and 12 virtuoso-studies, etc., and many songs of great charm and individuality.

Mace, Thos., 1613—after 1675, Engl lutenist, inventor and writer.

Macfar′ren, (1) Sir **G. Alex.**, London, March 2, 1813—Oct. 31, 1887; notable English composer and scholar; son and pupil of the playwright G. Macfarren; also studied with Ch Lucas and C. Potter, R. A. M.; 1834, prof. there, even after blindness overtook him, from 1875 prof. at Cambridge Univ. Mus. Doc. there 1876, from 1876, also principal of the R. A. M., 1883, knighted; c. 13 operas 9 of them prod.; 4 oratorios, 6 cantatas, 8 symphonies, 7 overtures, incl. "*Chevy Chase*," "*Don Carlos*," "*Hamlet*" and "*Festival*," concertos, sonatas, etc.; wrote text-books, articles; ed. old texts, etc.; biog. by Banister (London '91). **(2)**

Natalia, b. Lübeck, wife of above; contralto, translator and writer. (3) **Walter Cecil,** b. London, Aug. 28, 1826; bro. and pupil (in comp.) of (1); studied with Turle, Holmes (pf.) and Potter (comp.); from 1846, pf.-prof. at the R. A. M., of which he is a Fellow; 1873–80, cond. Acad. Concerts, dir. and treasurer Philharm. Soc.; pianist, lecturer, editor, and composer of a symph., 7 overtures, a cantata "*The Song of the Sunbeam*," services, etc.

Machault (or **Machau, Machaud, Machut**) (mă-shō), **Guillaume (Gulielmus) de Mascandio,** Machau in the Champagne (?) ca. 1284—1370; troubadour; composer.

Mächtig (mĕkh'-tĭkh), **K.,** Breslau, 1836—1881, organist and composer.

Macirone (mä-chē-rō'-nĕ), **Clara Angela,** b. London, Jan. 20, 1821; pianist, pupil of R. A. M.; later teacher there and elsewhere; c. "*Te Deum*" and "*Jubilate*," anthem "*By the Waters of Babylon*," etc.

Macken'zie, Sir **Alex. Campbell,** b. Edinburgh, Aug. 22, 1847; notable British composer, pupil of Ulrich (pf.) and Stein (comp.), Sondershausen Cons.; at 14 a violinist in the Ducal Orch., 1862, won the King's scholarship, R. A. M., and studied with Sainton, Jewson, and Lucas, from 1865 teacher and cond. Edinburgh; 1888 of Cambridge; 1896 of Edinburgh U.; 1894 knighted; since 1888, principal R. A. M. (vice Macfarren); 1892 cond. Philh. Soc.; c. operas, "*Colomba*" (Drury Lane, 1883), "*The Troubadour*" (ibid. 1886), and "*His Majesty, or the Court of Vingolia*" (1897; comic), "*Cricket on the Hearth*" (MS.); oratorios, "*The Rose of Sharon*" (Norwich Festival, 1884), and "*Bethlehem*" (1894); cantatas, *Jason* (Bristol Festival, 1882), "*The Bride*," "*The Story of Sayid*" (Leeds Festival, '86), "*The New Covenant*," "*The Dream of Jubal*," "*The Cotter's Saturday Night*," and "*Veni, Creator Spiritus*"; 2 Scottish rhapsodies, a ballad, with orch., "*La belle dame sans merci*"; overtures "*Cervantes*," "*To a comedy*," "*Tempo di ballo*," "*Twelfth Night*," "*Britannia*"; a vln.-concerto, a "Pibroch" for vln. and orch.; "*Scottish Concertos*" for pf., etc.

Mackintosh (1) **J.,** 1767—1840 (?); bassoonist. (2) **Alphonso,** son of above, violinist.

McGuck'in, Barton, b. Dublin, July 28, 1852; pupil of Turle and Trevulsi; pop. oratorio and operatic tenor.

McLean, Alick, b. Eton, Engl., July 20, 1872; c. opera "*Quentin Durward*" (London, 1895); 1-act opera "*Petruccio*" (Covent Garden, 1895; Moody Manners prize of £100), etc.

McMur'die, Jos., London, 1792—Merton, Surrey, 1878; composer and director.

Mader (mä'-dĕr), **Raoul (M.),** b. Pressburg, Hungary, June 25, 1856; studied Vienna Cons., took 1st prize for pf. and comp., and the great silver medal and the Liszt prize as best pianist in the Cons.; 1882–95, 1st "coach" for solo singers, Vienna ct.-opera, also asst.-cond. From 1895 cond. Royal Opera, Pesth; c. 2 comic operas, 4 ballets, incl. "*Die Sireneninsel*," and "*She*" (after Rider Haggard), parody on Mascagni's *Cavalleria Rusticana* (Th. an der Wien, 1892), choruses, songs, etc.

Mag(g)ini (mäd-jē'-nē) (or **Magino**), **Giov. Paolo,** Botticino-Marino, Italy, 1580—Brescia, ca. 1631; vln.-maker, rivalling Stradivari and Guarneri; his double-basses particularly good; label, "Gio. Paolo Maggini, Brescia."

Mag'nus, Désiré (rightly **Magnus Deutz**), Brussels, 1828—Paris, 1884; teacher, composer and critic.

Mahillon (mä-ē-yôn), **Chas. Victor,** b. Brussels, March 10, 1841; since 1877 custodian of mus. instrs., Brussels Cons.; editor and writer; manager wind-inst. factory of his father.

Mahler (mä′-lĕr), **Gus.**, b. Kalischt, Bohemia, July 7, 1860; studied with Bruckner at Vienna Cons., cond. at Cassel, 1885–86, Leipzig, 1888–91, dir. Royal Opera Pesth, 1891–97, cond. Hamburg City Th.; 1897, ct.-cond. Vienna Ct.-Opera, later dir.; c. opera "*Die drei Pintos*" (after Weber's sketches) (Leipzig, 1888), cantata "*Das klagende Lied*," fairy play, 3 notable symphonies, etc.

Mahu (mä′-oo), **Stephan**, b. Germany, ct.-singer and composer, 1538.

Maier (mī′-ĕr), (1) **Jos. Fr. Bd. Caspar**, cantor at Schwäbish Hall 1718–41. (2) **Julius Jos.**, Freiburg, Baden, 1821—Munich, 1889; teacher and writer.

Mailhac (mīl′-äk), **Pauline**, b. Vienna, May 4, 1858; pupil of Uffmann, soprano at Carlsruhe many years.

Maillart (mī-yăr), **Louis** (called **Aimé**), Montpellier, Herault, France, 1817—Moulins, Allier, 1871; dram. composer.

Mailly (mī-yē), **Alphonse J. Ernest**, b. Brussels, Nov. 27, 1833; pianist, and organ virtuoso, pupil of Girschner, Brussels Cons.; 1861 pf.-teacher there; 1868 organ-teacher; composer.

Mainzer (mīn′-tsĕr), **Abbé Jos.**, Trier, 1807—Manchester, 1851; singing-teacher, writer and dram. composer.

Maitland (māt′-lănd) (**J. Alex.**), **Fuller**, b. London, April 7, 1856; 1882, M.A. Trinity Coll., Cambridge; lecturer and critic for various papers, now of London *Times*; ed. the Appendix to Grove's Dict.; pianist at the Bach choir concerts; wrote "*Masters of German Music*" (1894), and many authoritative works.

Majo (mä′-yō), **Fran. di** (called **Ciccio di Majo**), Naples, 1745 (?)—Rome, 1770; organist and noted composer of operas and church-mus.

Majorano. Vide CAFFARELLI.

Mal′colm, Alex., British writer, 1721.

Malder (mäl′-dĕr) **Pierre van**, Brussels, 1724—1768; violinist and composer.

Malherbe (măl-ărb), **Chas. Théodore**, b. Paris, April 21, 1863; at first a lawyer, then studied with Danhauser, Wormser, and Massenet; also pub. some original comps., and transcriptions; Danhauser's sec.; 1896, asst.-archivist Gr. Opera; Officer of the Acad. and of Pub. Instruction, Chev. of various orders. Ed. *Le Ménestrel*, and is prolific writer on Wagner, etc., owns what is probably the best private coll. of mus.-autographs in the world, ed. Rameau's complete works.

Malibran (măl-ĭ-brän), (1) **M. Felicità** (née **Garcia**), Paris, March 24, 1808—Manchester, Sept. 23, 1836 (from singing too soon after being thrown and dragged by a horse). In some respects the greatest of all women vocalists, she had a contralto voice with an additional soprano register and several well-concealed "head tones" between; she improvised frequently on the stage and also c.; at 5 she played a child's part and one evening broke out singing the chief rôle to the amusement of the audience; at 7 studied with Pauseron; at 15 studied with her father (v. GARCIA); début, London, 1825; she had a personality that compelled extraordinary homage. She m. Malibran; when he became bankrupt she divorced him, and 1836 m. de Bériot, ct.-violinist with whom she had lived since 1830. (2) **Alex.**, Paris, 1823—1867, violinist and composer.

Mallinger (mäl′-lĭng-ĕr), **Mathilde** (née **Lichtenegger**), b. Agram, Feb. 17, 1847; soprano; pupil of Giordigiani and Vogl, Prague Cons., and Lewy, Vienna; début, Munich, 1866; 1868 created "Eva" in the *Meistersinger*; m. Baron von Schimmelpfennig, since 1890 singing-teacher, Prague Cons.

Malten (mäl′-tĕn), **Therese**, b. Insterburg, East Prussia, June 21, 1855; soprano; pupil of Engel (voice) and Kahle (action), Berlin; at 18 début

Dresden as *Pamina*. and engaged there for life; created "Kundry" (*Parsifal*) at Bayreuth, 1882, 1898 ct.-chamber singer

Mälzel (mĕl tsĕl) **Jn. Nepomuk,** Ratisbon, 1772—on a voyage, July 31 1838 mus-teacher; inv "panharmonion" (a sort of orchestrion) an automaton-trumpeter and an automatic chess-player while experimenting with his "chronometer," a sort of metronome (v D. D.), he saw Winkel's invention adopted its chief features and patented the result as Maelzel's metronome (v D. D.).

Mancinelli (măn-chĭ-nĕl′-lĭ) **Luigi,** b. Orvieto Papal States, Feb. 5 848 intended for commerce, self-taught on the pf and ran away from home, was brought back but permitted to study at 14 with Sbolci (Florence 'cello); at 15 3rd 'cellist Pergola Th., earning his living the next 8 years studied with Mabellini (comp.), 1870 in the orchestra of the opera at Rome, 1874, 2nd cond., 1875 cond., 1881 dir Bologna Cons., which he made one of the best in Italy; 1886–88 cond. at Drury Lane London; 1888-95 Royal Th Madrid, since at Covent Garden London, and Met. Op., New York in Italy called "il Wagnerista" for his advocacy, c. opera "*Isora di Provenza*" (Bologna 1884) succ "*Ero e Leandro*" (Madrid 1897, New York 1899) an oratorio, etc overture and entr acte-mus. to Cossa's *Cleopatra*

Mancini (măn-chē -nē) (1) **Fran.,** Naples, 1674—1739 cond. and dram composer (2) **Giambattista,** Ascoli, 1716—Vienna 1800 writer

Mancio (măn chō) **Felice,** Turin 1840—Vienna, 1897, singer and publisher

Mangeot (măṅ-zho), **Ed. Jos.,** Nantes France, 1834—Paris, 1898 pf-maker and editor, inv. piano "à double clavier renversé."

Mangold (măn -gôlt) (1) **G. M.,** 1776—1835 violinist (2) (**Jn. Wm.** Darmstadt, 1796—1875; **conductor** and dram composer. (3) **K. (L. Amand),** Darmstadt, 1813—Oberstdorf Algau 1889, bro of above, dir conductor and composer (4) **K. G.,** 1812—London, 1887 pianist composer and teacher

Mann, (1) **Arthur Henry,** b. Norwich Engl May 16, 1850, chorister at the cath. with Dr. Buck; organist various churches, since 1876, King's Coll Cambridge, 1871 F C. O. 1882 Mus Doc., Oxford Händel scholar, with Prout discovered the original wind-parts of the *Messiah*; ed the *Fitzwilliam Catalogue* with Maitland etc c. "*Ecce Homo*," with orch., "*Te Deum*" "*Evening Service*" for orch etc. (2) **Jn. Gf. Hendrik,** b The Hague July 15 1858 pupil R Sch. of Mus. there, bandm Leyden composer

Manney, Chas Fonte b. Brooklyn 1872 studied with Wm. Arms Fisher and J Wallace Goodrich Boston composed a cantata songs etc.

Manns (măns), **Aug. (Fr.),** b. Stolzenberg near Stettin, March 21, 1825 noted conductor, son of a glass blower who with his sons formed a quintet (vlns. 'cello, horn, and flute) at 15 apprenticed to Urban, of Elbing later 1st clar. of a regimental band Dantzig 1848 at Posen Wieprecht got him a place as 1st vln in Gungl's orch. at Berlin, 1849–51, cond. Kroll's Garden; regimental bandm. Königsberg and Cologne (1854) joined Crystal Palace band, London as asst. cond. to Schallen who pub as his own **M.**'s arrangement of certain quadrilles; whereupon **M.** resigned, publicly stating the reason 1859 he succeeded S he later made the band a full orch. giving famous and very popular Saturday Concerts till 1900, when the public ceased to support it, he has also cond. 7 Triennial Händel Festivals, concerts of the **Glasgow** Choral Union 1879 92 etc.

Mannsfeldt (mäns′-fĕlt), **Hn.**, Erfurt, 1833—Ems, 1892; conductor.

Mannstädt (män′-shtĕt), (1) **Fz.**, b. Hagen, Westphalia, July 8, 1852; pupil Stern Cons., Berlin; 1874, cond. at Mayence; 1876, Berlin Symph. Orch.; 1879, pf.-t. Stern Cons.; 1893–97, cond. Berlin Philh.; then returned to Wiesbaden, where he had been as conductor and teacher 1883–97. (!) (2) **Wm.**, b. Bielefeld, May 20, 1837; bro. of above; conductor and stage manager, Berlin Th.; editor; c. (text and music) farces and operettas.

Mansfeldt, E. Vide PIERSON, H. H.

Mantius (män′-tsĭ-oos), **Ed.**, Schwerin, 1806—Bad Ilmenau, 1874; tenor.

Mantovano, Al. Vide RIPA.

Manzuoli (män-tsoo-ō′-lē), **Giov.**, b. Florence, ca. 1725; famous soprano-musico.

Ma′pleson, Col. Jas. H., London, May 4, 1830—Nov. 14, 1901; famous impresario; studied R. A. M., London; a singer, and vla.-player in an orch.; 1861, managed Italian Opera at the Lyceum; 1862–68, was at H. M.'s Th.; 1869, Drury Lane; 1877, reopened H. M.'s Th.; gave opera at Acad. of Mus., New York, with varying succ. in different seasons.

Mara (mä′-rä), **Gertrud Elisabeth**, (née **Schmeling**), Cassel, Feb. 23, 1749—Reval, Jan. 20, 1833; phenomenal soprano, with compass, g–e‴ (v. PITCH, D.D.), who reached a high pinnacle of art over difficulties (ranging from rickets to the Moscow fire) not surpassed in the wildest fiction; she m. in 1773, the 'cellist Mara, divorced him 1799; teacher.

Mara, La. Vide LIPSIUS, MARIE.

Marais (mă-rĕ′), (1) **Marin**, Paris, March 31, 1656—Aug. 15, 1728, the greatest viola-da-gambist of his time; c. symphonies, etc. (2) **Roland**, son of above; solo gambist; pub. pcs. for gamba.

Mar′beck, J. (or **Merbecke**), 1523—ca. 1581; Engl. organist and composer.

Marceau (măr-sō), **Jas. Herbert**, b. Napierville, Canada, Oct. 31, 1859; studied singing with Willard, N.Y. and with de Padilla and Ch. Douaillier, Paris; teacher Mansion Sch. Wollaston, Mass.

Marcello (mär-chĕl′-lō), **Benedetto**, Venice, Aug. 1, 1686—Brescia, July 24, 1739; noted composer, pupil of Gasparini and Lotti; held gov't positions; pub. satires, and c. 50 psalms, etc.

Marchand (măr-shäñ), **Louis**, Lyons, 1669—in poverty, Paris, 1732; an org.-virtuoso whose fame wilted before his failure to meet J. S. Bach in a duel of virtuosity.

Mar′chant, Arthur Wm., b. London, Oct. 18, 1850; organist in several English churches; 1880–82, St. John's Cath., Denver, Col.; since 1895, organist, Dumfries, Scotland; wrote text-books; c. Psalm 48, with orch.; "*A Morning Service*" and an "*Evening Service*," etc.

Marchesi (mär-kā′-zē), (1) **Luigi** ("**Marchesi′ni**"), Milan, 1755—Inzago, Dec. 14, 1829; soprano musico. (2) **Salvatore, Cavaliere De Castrone** (dā-käs-trō′-nĕ) (**Marchese Della Rajata**), b. Palermo, Jan. 15, 1822; studied mus. with Raimondi, Lamperti and Fontana; exiled after the Revolution of 1848, and début as barytone, N. Y.; then studied with Garcia, London; a succ. concert-singer; 1852 m. Mathilde Graumann (v. *infra*), and they sang together in opera, later taught together at Vienna Cons., 1865–69, Cologne Cons.; 1869–81, Vienna, since then in Paris; pub. a vocal method, translations, etc.; c. songs. (3) **Mathilde** (née **Graumann**), b. Frankfort-on-M., March 26, 1826; famous singing-teacher; pupil of Nicolai, Vienna, and Garcia, Paris; sang in concert; wife of above (q. v.); pub. a vocal method, vocalises, and autobiog. "*Marchesi and Music*," enlarged from "*Aus meinem Leben*" (Dusseldorf, 1887 ?).

Marchetti (mär-kĕt′-tĭ), **Filippo,** Bolognola, Italy, Feb. 26, 1835—Rome, Jan. 18, 1902; pupil of Lillo and Conti, Royal Cons., Naples; at 21 prod. succ. opera, "*Gentile da Varano*" (Turin), "*La Demente*" (1857); singing-teacher, Rome; went to Milan and prod. succ. "*Giulietta e Romeo*" (1865), and "*Ruy-Blas*" (La Scala, 1869). From 1881, dir. R. Accad. di Santa Cecilia, Rome; prod. 3 other operas, symphonies, and church-music.

Marchet′tus of Padua (Marchetto da Padova), lived in Cesena, ca. 1270—ca. 1320; learned theorist. (Gerbert.)

Marchi (mär′-kē), **Emilio de,** Chevalier (rightly **Peano**), b. Voghera, Piedmont, 1866; prominent tenor; son of Italian general; entered army and served with distinction in Africa as lieutenant, then studied voice with Landi, Florence; début, Milan, 1866, as Alfredo in "*La Traviata*"; sang with great success throughout Europe; 1896–97 and 1901–02 in the U. S. 1900 created "Cavardossi" in Puccini's "*La Tosca*."

Marcolini (-lē′-nē), **Marietta**; Italian soprano, 1805–18; created Rossini rôles.

Maréchal (măr-ā-shăl), **H. Chas.,** b. Paris, Jan. 22, 1842; pupil of Cons., 1870, won Grand prix de Rome; prod. 1-act op.-com. "*Les Amoureux de Cathérine*" (Op.-Com., 1876); also 3-act op.-com. "*La Traverne des Trabans*" (ibid., '81); "*Déidamie*" (Gr. Opéra, '93); "*Calendal*" (Rouen, '94); c. sacred drama "*Le Miracle de Naïm*" ('91), etc.

Marek′, Louis, Galicia, 1837—Lemberg (?); pianist, pupil of Liszt.

Marenco (mä-rĕn′-kō), **Romualdo,** b. Novi Ligure, Italy, March 1, 1841; violinist; then 2d bassoon, Doria Th., Genoa, where he prod. a ballet, studied cpt. with Fenaroli and Mattei; 1873, dir. of ballet at La Scala, Milan; has prod. 4 operas, and over 20 ballets.

Marenzio (mä-rĕn′-tsĭ-ō), **Luca,** Coccaglio, near Brescia, ca. 1550—("of love disprized") Rome, Aug. 22, 1599; famous composer of madrigals, also of motets, etc.

Mareš (mä′-rĕsh), **John A.,** Chotebor, Bohemia, 1719—St. Petersburg, 1794; invented the Russian "hunting-horn mus.," each horn sounding one tone.

Maretzek (mä-rĕt′-shĕk), **Max,** Brunn, Moravia, June 28, 1821—Pleasant Plains, Staten Island, N. Y., May 14, 1897; well-known impresario; also dram. composer and teacher.

Mariani (mä-rĭ-ä′-nē), **Angelo,** Ravenna, Oct. 11, 1822—Genoa, June 13, 1873; famous conductor.

Marimon (mă-rē-môn̂), **Marie,** b. Liège, 1839; pupil of Duprez; début, 1857; soprano.

Marin (mă-răn̂), **M. Martin Marcelle de,** b. Bayonne, France, Sept. 8, 1769; harpist and composer.

Marini (mä-rē′-nē), (1) **Biagio,** Brescia—Padua, ca. 1660; violinist and composer. (2) **Carlo A.,** b. Bergamo; violinist and composer, 1696.

Mario (mä′-rĭ-ō), **Giuseppe,** Conte **di Candia,** Cagliari, Sardinia, Oct. 17, 1810—Rome, Dec. 11, 1883; eminent tenor; pupil of Bordogni and Poncharde; début, Paris Opéra, 1838; toured Europe and America with greatest success; m. Giulia Grisi.

Ma′rius, clavecin-maker, Paris, 17th cent.

Mark, Paula, b. ca. 1870; soprano; pupil Vienna Cons., début, Leipzig, 1890; in 1897 m. the physician, Neusser (who had cured her of a throat trouble), and retired from the stage.

Markull (mär-kool′), **Fr. Wm.,** Reichenbach, near Elbing, 1816—Danzig, 1887; pianist, critic and dram. composer.

Markwort (märk′-vôrt), **Jn. Chr.,** Riesling, near Brunswick, 1778—Bessungen, 1866; tenor and writer.

Marmontel (măr-môn̂-tĕl), **Ant. Fran.,** Clermont-Ferrand, Puy-de-Dôme, July 18, 1816—Paris, Jan. 1

1898; pupil Paris Cons., 1848; pf.-teacher there, noted for famous pupils; writer of historic and didactic treatises; composer.

Mar'ny, Elsa; contralto; pupil of Marchesi; at 8 sang in concert, later in opera; 1900 in New York.

Marpurg (mär'-poorkh), (1) **Fr. Wm.**, Seehausen, Altmark, Oct. 1, 1718—Berlin, May 22, 1795; important theorist; wrote treatises of great historic and theoretic value, much translated. (2) **Fr.**, Paderborn, 1825—Wiesbaden, 1884; great-grandson of above; violinist, pianist, cond. and dram. composer.

Marschner (märsh'-nĕr), (1) **H. (August)**, Zittau, Saxony, Aug. 16, 1795 (not 1796)—Hanover, Dec. 14, 1861; eminent opera-composer of Weber's school but great modernity, and remarkable brilliance of instrumentation; studied piano from age of 6; sang as a boy, then pupil of Bergt (org.); studied law Leipzig U. 1813, then turned to mus. entirely; pupil of Schicht; the Graf von Amadée became his patron, and he went to Vienna; later taught at Pressburg; c. 3 operas, the last prod. 1820 at Dresden by C. M. von Weber; 1823, he became co.-dir. of opera there with von W. and Morlacchi; 1826, cond. Leipzig Th. and prod. "*Der Vampyr*" (1828) and "*Der Templer und die Jüdin*;" both widely succ. and still heard, 1831–59, ct. cond. Hanover, when he was pensioned; while ct.-cond. he prod. "*Hans Herling*" (Berlin, 1833), also very succ. and still alive; he prod. 8 other operas; c. incidental music, choruses, etc. (2) **Fz.**, b. Leitmeritz, Bohemia, March 26, 1855; pupil Prague Cons., and Bruckner, Vienna; since 1886, teacher Female Teachers' Seminary, Vienna; pub. a treatise on piano-touch.

Marsh, J., Dorking, 1750—1828; composer and violinist.

Mar'shall, Wm., Oxford, 1806—Handsworth, 1875; organist, writer and editor.

Marsick (măr-sĭk), **Martin P. Jos.**, b. Jupille, near Liège, Belgium, March 9, 1848; prominent violinist; pupil of Désiré Haynberg, Liège Cons.; at 12 organist of the cath., and a vocalist; pupil of Léonard, Brussels Cons., later of Massenet at Paris Cons. (taking 1st vln. prize); and of Joachim at Berlin; début, Paris, 1873; toured Europe and (1895–96) U. S.; 1892, vln.-prof., Paris Cons.; c. 3 vln.-concertos, etc.

Mar'ston, George W., Sandwich, Mass., U. S. A., 1840—Feb., 1901; studied with Tufts at Portland; l. Boston as teacher and composer of pop. songs and pf.-pcs.

Marteau (măr-tō), **H.**, b. Rheims; excellent violinist; pupil Paris Cons.; 1892, took 1st prize; toured U. S., 1893, 1898; Russia, 1899; then compelled to spend a year in the French army; founded "Marteau Prize for vln.-sonata c. by a native-born American"; 1900 toured America.

Martelli, E. Vide COTTRAU, T.

Martin (măr-tăñ), (1) **Jn. Blaisé**, Paris, 1769—1837; barytone. (2) **P. Alex**, d. Paris, Dec., 1879; org.-builder, and inv. of the "percussion" action in the harmonium. (3) (măr'-tĭn), **Jonathan**, 1715—London, 1737; organist and composer. (4) **G. Wm.**, 1828—Wandsworth, 1881; Engl. composer, editor and publisher. (5) Sir **George Clement**, b. Lambourne, Berks, Sept. 11, 1844; organist various churches; teacher in R. Coll. of Mus.; c. anthems; knighted, Easter, 1889.

Martin y Solar (mär-tēn'-ē-sō-lär'), **Vicente**, Valencia, Spain, 1754—St. Petersburg, May, 1810; organist at Alicante; prod. operas in Italy in succ. rivalry with Cimarosa and Paisiello and in Vienna with Mozart; his best work was "*La Cosa Rara*," 1785; 1788–1801, dir. Italian Op. at St. Petersburg; then teacher; c. [illegible] operas, ballets, etc.

Martines (mär-tē'-nĕs) (or **Martinez**) (mär-tē'-nĕth), **Marianne di,** Vienna, 1744—1812; singer, pianist and composer.

Martini (mär-tē'-nē), (1) **Giambattista** (or **Giov. Bat.**) (known as **Padre M.**), Bologna, April 25, 1706—Aug. 3, 1784; son and pupil of a violinist ((2) **Antonio Maria M.**), he studied with Predieri and Riccieri Zanotti and Perti; took orders 1729; cond. from 1725 at church of San Francisco, Bologna; as a composer of church-mus., a theorist and teacher he won European fame; he also pub. a history of ancient mus., and treatises. (3) (rightly **Schwarzendorf**) (shvärts'-ĕn-dôrf), **Jean Paul Egide,** Freistadt, Palatinate, 1741—Paris, 1816; dram. composer.

Martucci (mär-toot'-chē), **Gius.,** b. Capua, Jan. 6, 1856; son and pupil of a trumpet-player; début as pianist Naples, 1867; studied at the Cons.; 1874, prof. there; cond. the orch. and concerts estab. by Prince d'Ardore, and dir. of the Società del Quartetto; from 1875, toured with succ. as pianist; 1886–1902, dir. Bologna Cons.; 1902, Naples; c. symph., pf.-concerto, etc.

Marty (măr-tē), **G. Eugène,** b. Paris, May 16, 1860; studied at the Cons. 1882; won the Grand Prix de Rome with cantata "*Edith*"; since 1894, prof. for ensemble singing there; 1895–96, chorusm. and cond. of the Concerts de l'Opéra; 1901, dir. concerts of the Cons.; c. several suites for orch., pantomime, "*Le Duc de Ferrare*," 3-act opera (1896), etc.

Marx (märx), **Ad. Bd.,** Halle, May 15, 1799—Berlin, May 17, 1866; eminent theorist; founded with Schlesinger, "*Berliner allgemeine musikalische Zeitung*"; editor, prof. and mus.-dir., 1832; c. opera; wrote v. succ. and important treatises.

Marxsen (märx'-zĕn), **Eduard,** Nienstadten, near Altona, 1806—Altona, 1887 (81); organist and teacher.

Marzials (mär-tsĭ-äls'), **Theodor,** b. Brussels, Dec. 21, 1850; pupil of Mme. L. Lawson, London; studied later in Paris and Milan; since 1870, supt. mus.-dept. British Museum; barytone and composer of pop. songs.

Marzo (mär'-tsō), **Ed.,** b. Naples; pupil of Nacciarone, Miceli and Pappalardo; 1867, New York, as boy pianist; became opera and concert-cond., and accompanist to Carlotta Patti, Sarasate, etc.; organist at St. Agnes' Church, N. Y.; later at All Saints; 1884, knighted by the King of Italy; 1892, member of the R. Acad. of S. Cecilia; l. N. Y. and teaches singing; pub. 6 masses (3 with orch.), etc.

Mascagni (mäs-kän'-yē), **Pietro,** b. Leghorn, Dec. 7, 1863. Son of a baker who wished him to study law; he secretly studied the piano, later at Soffredini's Mus.-Sch.; studied pf. harm., cpt., and comp.; his father finding him out, locked him in the house, whence he was rescued at 14 by an uncle; upon the uncle's death he was befriended by Count Florestan, while studying with Ponchielli and Saladino, at Milan Cons. He was cond. of various small troupes, finally cond. of the mus.-soc. at Cerignola; he won the prize offered by the mus.-pub. Sonzogno, for a 1-act opera, with "*Cavalleria Rusticana*," which had a sensational succ. (Costanzi Th., Rome, 1890) and has been universally performed; while fiercely assailed by the critics it has produced a school of short operas showing a tendency to excessive realism and strenuousness, yet offering a much-needed relief from the eternal classic, mythologic or costume-play plots and bringing serious opera as close home to real life as comic opera; 1895, dir. of the Rossini Cons. at Pesaro. M.'s later operas have not fared so well as his "*Cavalleria Rusticana*"; they include: "*L'Amico Fritz*" (Rome and Berlin, 1891), "*I Rantzau*" (Florence, 1892), fairly succ.; "*Guglielmo Ratcliff*" (Milan, La Scala, 1895), "*Silvano*" (ibid., 1895); 1-act "bozzetto" "*Zanetto*" (Pesaro, 1896); and the fairly succ. "*Iris*" (Rome, 1898; revised La Scala, Milan, 1899); "*Le Maschere*" simultaneously prod. without succ. in 6 cities in Italy, Jan., 1901, thus killing six opportunities with one stone; he c. also (previously to *Cav. Rust.*) 2-act opera "*Il Filanda*," and Schiller's "*Hymn to Joy*"; also a "*Hymn in Honor of Admiral Dewey, U. S. N.*" (July, 1899), etc. 1902, toured America with his own opera-troupe.

Maschek (mä-shäk′), (1) **Vincenz,** Zwikovecz, Bohemia, 1755—Prague, 1831; pf. and harmonica-virtuoso; organist and dram. composer. (2) **Paul,** 1761—Vienna, 1826; bro. of above; pianist.

Masetti (mä-sĕt′-tē), **Umberto,** b. Bologna, Feb. 18, 1869; studied at the Cons., and since 1895 prof. of singing there; member of the R. Phil. Acad.; c. the succ. "*Vindice*" (Bologna, 1891); a requiem with orch., etc.

Masini (mä-sē′-nē), **Fran.,** Florence, 1804—in extreme poverty, Paris, 1863; c. songs.

Ma'son, (1) Rev. **Wm.,** Hull, Engl., 1725—Aston, 1797; writer and composer. (2) **Lowell,** Boston, Mass., Jan. 24, 1792—Orange, N. J., Aug. 11, 1872; pioneer in American comp. and teaching; c. v. succ. and remunerative colls., principally of sacred music. (3) **Wm.,** Boston, Mass., Jan. 24, 1829; prominent American teacher and technician; son of above; studied with Henry Schmidt (pf.) in Boston; at 17, début as pianist there; 1849, studied with Moscheles, Hauptmann and Richter, at Leipzig; with Dreyschock at Prague; and Liszt, at Weimar; he played in Weimar, Prague, and Frankfort, London, and 1854–55 in American cities, since 1855 lives in New York as teacher; 1872, Mus. Doc. *h. c.*, Yale; pub. the important and influential "*Touch and Technic, a Method for Artistic Piano playing*"; "*A Method for the Pf.*" with E. S. Hoadley (1867); "*System for Beginners*" (1871); "*Mason's Pf.-Technics*" (1878); and "*Memoirs*" (New York, 1901); c. a serenata for 'cello and many pf.-pcs in classical form. (4) **Luther Whiting,** Turner, Maine, 1828—Buckfield, Maine, 1896; devised the v. succ. "*National System*" of mus.-charts and books; wrote "*Die neue Gesangschule.*"

Massa (mäs′-sä), **Nicolò,** Calice, Ligure, Italy, 1854—Genoa, 1894; c. operas.

Massaini (mäs-sä-ē′-nē), **Tiburzio,** b. Cremona, 16th cent.; Augustine monk; cond. and composer.

Massart (măs-săr′), (1) **Lambert Jos.,** Liège, July 19, 1811—Paris, Feb. 13. 1892; violinist and prof. Paris Cons. (2) **Louise Aglæ** (née Masson), Paris, 1827—1887; wife of above; pianist and. 1875, teacher at the Cons.

Massé (măs-sā), **Felix M.** (called Victor), Lorient, Mar. 7, 1822—Paris, July 5, 1884; pupil Paris Cons.; won Grand prix de Rome, prof. of cpt. there 1872; c. 18 operas, 13 prod., incl. the still succ. "*Les noces de Jeannette*" (Op. Com. 1853).

Massenet (măs-nā), **Jules** (**Émile Fr.**), b. Montreaux, near St. Étienne, France, May 12, 1842; eminent French opera-composer; pupil of Laurent (pf.), Reber (harm.), Savard and Ambr. Thomas (comp.) at the Cons.; took first prizes for piano and fugue; 1863, the Grand prix de Rome with cantata "*David Rizzio*"; 1878–96 prof. of comp. at the Cons.; 1878, member of the Académie, Commander of the Legion of Honour. C. operas, almost all of them succ. and constantly in the repertory of the Paris Opéra and Op. Com., 1-act comic opera "*La Grand Tanta*" (1867); the operas, "*Don César de Bazan*" (1872); "*Le Roi de Lahore*" (1877); "*Hérodiade*" (1884), "*Ma* *non Lescaut*" (one of the greatest successes in the history of the Op.-Com.), "*Le Cid*" (1885); fairy-opera (1889) "*Esclarmonde*"; "*Le Magé*" (1891); "*Werther*" (1892); lyric comedy, "*Thaïs*" (1894); 1-act com.-op. "*Le Portrait de Manon*" (1894); lyric episode, "*La Navarraise*" (London, 1894, Paris, 1895); "*Sapho*" (Op.-Com., 1897); "*Cendrillon*" (Op.-Com., 1899), also 4-act drama "*Marie-Magdeleine*" (Odéon Th., 1873); "*Eve*," a mystery, 1875; oratorio, "*La Vièrge*," 1880; conte lyrique "*Griseldis*" (Op.-Com., 1901), opera, "*Le Jongleur de Nôtre-Dame*" (Monte Carlo, 1902); orch. suites, overtures incl. "*Phèdre*"; pf.-pcs., songs, etc.

Massol (măs-sôl), **J. Étienne A. Lodève,** Herault, 1802—Paris, 1887; tenor.

Mas'son, Elizabeth, 1806—1865; English mezzo-soprano; teacher, and composer.

Masutto (mä-soot'-tō), (1) **Giov.,** Treviso, 1830—Venice, 1894, critic, and writer. (2) **Renzo,** b. Treviso, April 25, 1858; son of above, bandm. 27th Italian Infantry regiment; concert-pianist, violinist and dram. composer.

Maszkowsky (mäsh-kôf'-shkĭ), **Raphael,** b. Lemberg, 1838; pupil of the Vienna and Leipzig Cons.; 1885, cond. at Schaffhausen; 1889, mus.-dir. Coblenz; 1890 cond. of Orch. Soc. Breslau.

Materna (mä-tĕr'-nä), **Amalie,** b. St. Georgen, Styria, July 10, 1847; noted soprano, daughter of a sch.-master; sang in church and concert at Graz; début 1865 in opera as soubrette; m. an actor, K. Friedrich, and sang with him in operetta at the Carl Th., Vienna; 1869–96 prima donna, Vienna, ct.-opera; toured America later; she created "Brünnhilde," at Bayreuth, 1876, and "Kundry" in "*Parsifal*," 1882.

Math'er, (1) **Wm.,** 1756—1808; organist St. Paul's, London. (2) **Samuel,** 1783—1824; organist and composer.

Math'ews, Wm. Smyth Babcock, b. New London N. H. May 8, 1837; prominent teacher and writer; studied at New London; later at Lowell and Boston; 1860–63, pf.-teacher Macon, Ga.; 1867–93, organist Chicago; 1868–72, ed. "*Musical Independent*;" 1878–86, critic of Chicago "*Times*," "*Morning News*," and "*Tribune*;" 1891, founded and since ed. the magazine "*Music*;" pub. many books of educational value.

Mathias (mä-tē'-äs), **Georges (Amédée St. Clair),** b. Paris, Oct. 14, 1826, pupil of Kalkbrenner and Chopin (pf.) and of Paris Cons.; 1862, pianist and prof. there, c. symph., overtures, etc.

Mathieu (măt-yŭ), (1) **Adolphe Chas. Ghislain,** b. Mons, Belgium, June 22, 1840; custodian of MSS. Brussels Library; writer. (2) **Emile (Louis V.),** b. of Belgian parents, Lille, France, Oct. 18, 1844; studied Louvain Mus. Sch. and Brussels Cons.; won 1st harm. prize, and 1st pf. prize, 1869, and 1871, won 2nd Grand prix de Rome; 1867–73, prof. pf. and harm., Louvain Mus. Sch.; 1881–98, dir. Louvain Mus.-Sch.; since 1898, dir. R. Cons. at Ghent; c. 7 operas, mostly comic, a ballet, 4 cantatas and 2 children's cantatas, 3 (text and music) "*Poèmes lyriques et symphoniques*," 3 symph. poems, etc.

Mattei (mät-tā'-ē), (1) **Abbate Stanislao,** Bologna, 1750—1825; professor, conductor and writer. (2) **Tito,** b. Campobasso, near Naples, May 24, 1841; pianist to the King of Italy; pupil at 11 and later "Professore," Accad. di Santa Cecilia, Rome; received a gold medal from Pius IX.; toured Europe; 1865, cond. at H. M.'s Th., London; c. 3 operas incl. "*Maria di. Gand*" (H. M's Th., 1880), ballet, pop. songs, etc.

Matteis (mät-tā'-ēs), (1) **Nicolà,** Italian violinist, 1672, London. (2) **Nicolà,** d. 1749, son of above; teacher

Matthäi (mät-tā'-ē), **H. Aug.,** Dresden, 1781—Leipzig, 1835; violinist and composer.

Mat(t)heson (mät'-tĕ-zōn), **Jn.,** Hamburg, Sept. 28, 1681—April 17, 1764; an "admirable Crichton" of music; a singer, composer and player on the org. and harps.; operatic tenor; important in the development of the church cantata afterward advanced by Bach; the first to introduce women into church-service; pub. valuable and controversial and progressive treatises.

Matthias (or **Mattheus**), **Le Maître.** Vide LE MAISTRE.

Matthieux, Jna. Vide KINKEL.

Matthison-Hansen (mät'-tĭ-zōn-hän'-zĕn), (1) **Hans,** Flensburg, Denmark, 1807—Roeskilde, 1890; organist and composer. (2) **Godfred,** b. Roeskilde, Nov. 30, 1832, son of above; 1859, organist German Friedrichskirche, Copenhagen, 1862, won the Ancker scholarship, and studied at Leipzig, 1867, organist at St. John's and organ-teacher Copenhagen Cons.; from 1877, asst.-organist to his father; later organist of Trinity Ch.; c. vln. sonata, 'cello sonata, etc.

Mattiolo (mät-tĭ-ō'-lō), **Lino,** b. Parma, Italy, 1853; graduated from the Cons. with high honours; 'cellist and singing-teacher at Cincinnati, U. S. A.; c. songs.

Maurel (mō-rĕl), **Victor,** b. Marseilles, June 17, 1848, eminent barytone; studied Marseilles and with Vauthrot at the Paris Cons., gaining 1st prizes in singing and opera; début, 1869 (?), at the Gr. Opéra as "de Nevers" in "*Les Huguenots*"; 1870, sang at La Scala, Milan, then in New York, Egypt, Russia with Patti, London, etc.; 1883, co-director Th. Italien, Paris, without succ.; has sung in all the capitals as the supreme dramatic artist of his operatic generation; his splendid impersonation and vocal art carrying conviction after his voice lost its youth; he created 'Iago' in Verdi's "*Otello*," 1887 and has stamped "Don Giovanni" and other rôles with his own personality as a criterion.

Maurer (mow'-rĕr), **L. Wm.,** Potsdam, Feb. 8, 1789—St. Petersburg, Oct. 25, 1878; distinguished violinist and dram. composer.

Maurin (mō-răn), **Jean Pierre,** Avignon, 1822—Paris, 1894; violinist and teacher.

May, (1) **Edw. Collett,** Greenwich, 1806—London, 1887; vocal teacher and writer. (2) **Florence,** pianist, London; daughter of above.

May'brick, Michael (pseud. **Stephen Adams**), b. Liverpool, 1844; opera and concert barytone; pupil of Best (org.) and of Leipzig Cons.; vocal pupil of Nava, Milan; 1884, toured the U. S. and Canada; c. popular songs, including "*Nancy Lee.*"

Mayer (mī'-ĕr), (1) **Chas.,** Königsberg, 1799—Dresden, 1862; pianist and composer. (2) **Emilie,** b. Friedland, Mecklenburg, May 14, 1821, pupil of Löwe, Marx and Wieprecht; lives in Berlin; c. 7 symphonies, 12 overtures, an operetta, "*Die Fischerin,*" etc. (3) **Wm.** (pseud. **W. A. Remy**), Prague, 1831—Graz 1898; excellent teacher of cpt. and comp.; composer. (4) Vide MAYER. (5) **Karl,** b. Sondershausen, March 22, 1852; concert barytone; pupil of Götze; lives in Schwerin.

Mayerhoff (mī'-ĕr-hôf), **Fz.,** b. Chemnitz, Jan. 17 1864; pupil Leipzig Cons.; theatre-cond. various cities; from 1885, Chemnitz; 1888, cantor Petrikirche, and cond. Mus. Soc.; c. sacred choruses, etc.

Mayerl (or **Maierl**) (mī'-ērl), **Anton von,** Botzen (?)—Innsbruck, 1839; pupil of Ladurner and Ett; c. a Stabat Mater, etc.

Maylath (mī'-lät), **H.,** b. Vienna, Dec. 4, 1833; pupil of his father (pf.); toured, 1865; lived in Russia till 1867; then New York, teacher and composer.

Maynard, Walter. Vide BEALE, TH. W.

Mayr (or **Mayer**) (mīr), **(Jn.) Simon,** Mandorf, Bavaria, June 14, 1763—blind, Bergamo, Dec. 2, 1845; famous teacher and dram. composer; pupil of Lenzi and Bertoni; lived in Venice as church-composer; 1794 prod. v. succ. opera "*Saffo*," followed by 70 more; 1802, cond. Santa Maria Maggiore, Bergamo, and 1805, dir. Mus. Inst.; wrote a life of Haydn, treatises and verse; he is said to have been the first to use the orchestral crescendo in Italy; biogr. by Alborghetti and Galli (Bergamo, 1875).

Mayrberger (mīr'-bĕrkh-ĕr), **K.,** Vienna, 1828—Pressburg, 1881; conductor and dram. composer.

Mayseder (mī'-zā-dĕr), **Jos.,** Vienna, Oct. 26, 1789—Nov. 21, 1863; eminent violinist, teacher and composer; 2nd vln. of famous "Schuppanzigh Quartet."

Mazas (mă-zăs), **Jacques Féréol,** Béziers, France, 1782—1849; violinist, writer and dram. composer.

Mazzinghi (mäd-zēn'-gĭ), **Jos.,** of noble Corsican family, London, 1765—Bath, 1844; organist, teacher and dram. composer.

Mazzocchi (mäd-zôk'-kĭ), **Dom.,** Cività Castellana, Rome, ca. 1590—ca. 1650; composer.

Mazzucato (mäd-zoo-kät'-tō), **Alberto,** Udine, 1813—Milan, 1877; violinist, teacher, editor and composer.

Mead, Olive, b. Cambridge, Mass., Nov. 22, 1874; concert-violinist; pupil of J. Eichberg and Fr. Kneisel.

Mear(e)s, Richard, d. London, ca. 1743; son and successor of instrument-maker and publisher.

Mederitsch (mā'-dĕ-rĭtsh), **Jn.** (called **Gallus**), b. Nimburg, Bohemia, ca. 1765—after 1830, Lemberg; pianist and composer.

Meerens (mā-răns), **Chas.,** b. Bruges, Dec. 16, 1831; 'cellist and acoustician.

Meerts (mārts), **Lambert (Jos.),** Brussels, 1800—1863; violinist, professor and composer.

Mees (māz), **Arthur,** b. Columbus, Ohio, Feb. 13, 1850; pupil of Th. Kullak (pf.), Weitzmann (theory), and H. Dorn (cond.), Berlin; cond. Cincinnati May Festival Chorus; asst.-cond. various societies in New York Albany, etc.; 1896, asst.-cond. Thomas Orch., Chicago; since 1901, cond Mendelssohn Glee Club, New York writes analytical programmes, and c. pf.-studies; pub. "*Choirs and Choral Music*," 1901.

Mehlig (mā'-lĭkh), **Anna,** b. Stuttgart, June 11, 1843; pianist, pupil of Lebert and Liszt; m. Antwerp merchant Falk.

Mehrkens (mār'-kĕns), **Fr. Ad.,** b. Neuenkirchen, near Otterndorf-on-Elbe, April 22, 1840; pupil, Leipzig Cons.; lives in Hamburg as pianist, teacher and conductor; from 1871, cond. of the Bach-Gesellschaft; c. a symph., a Te Deum, etc.

Méhul (mā-ül), **Étienne Nicolas,** (Henri), Givet, Ardennes, June 22, 1763—of consumption, Paris, Oct. 18, 1817; one of the great masters of French opera, a student of orch. effects, and a special master of the overture; son of a cook; pupil of an old blind organist; at 10, studied with Wm. Hauser; at 14, his asst.; 1778, taught in Paris and studied with Edelmann (pf. and comp.); Gluck's advice and assistance turned him to dram. comp., after a succ. cantata with orch. (1782). He c. 3 operas, never prod., and now lost, a 4th was accepted but not performed until after the succ. of the op.-com. "*Euphrosyne et Coradin*" (Th. Italien, 1790); 15 other operas followed with general succ. incl. "*Stratonice*" (1792), "*Le Congrès des Rois*" (1793) with 11 collaborators; 1705, inspector of the new Cons., and a member of the Academie; 1797, "*Le Jeune Henri*" was hissed off as irreverent toward Henri IV., though the fine overture had been demanded three times; the opera buffa "*L'irato, ou l'emporté*" (1801) made great succ. and lightened the quality of later operas; his best work was "*Joseph*" (1807); for four years he wrote only ballets; he left 6 unprod. operas incl. "*Valentine de Milan*," completed by Daussoigne-Méhul, and prod. 1822; he c. also inferior symphs and pf.-sonatas, and very pop. choruses "*Chant du départ*," "*C. de victoire*," "*Chant de retour*," etc. Biogr. by Vieillard, 1859, and A. Pougin, 1889.

Meibom (mī'-bôm) (or **Meibo'mius**), **Marcus,** Tönning, Schleswig, 1626 (?)—Utrecht, 1711; theorist and collector; his great work is a valuable historical coll. of old composers.

Meifred (mĕ-frā), **Jos. J. P. Émile,** Colmars, Basses-Alps, 1791—Paris, 1867; horn-virtuoso, professor and writer.

Meiland (mī'-länt), **Jakob,** Senftenberg, Upper Lusatia, 1542—Celle, 1577; important contrapuntist.

Meinardus (mī-nar'-doos), **L. Siegfried,** Hooksiel, Oldenburg, 1827—Bielefeld, 1896; writer and dram. composer.

Meiners (mī'-nĕrs), **Giov. Bat.,** Milan, 1826—Cortenova, Como, 1897; conductor and dram. composer.

Meissen (mīs'-sĕn), **H. von** (called **Frauenlob,** "woman-praise"); 14th cent. German singer, poet, and reputed founder of the Meistersinger (v. D. D.) at Mainz, 1311.

Meister (mī'-shtĕr), **K. Severin,** Königstein (Taunus), 1818—Montabaur, (Westerwald), 1881; teacher and mus. director.

Mel (mĕl), **Rinaldo del,** Flemish musician, 16th cent.

Mela (mā'-lä), (1) **del M.** Vide DEL MELA. (2) **Vincenzo,** Verona, 1821—Cologna, Vaneta, 1897; dram. composer.

Melani (mā-lä'-nē), **Amelia,** b. Pistoia, 1876; soprano; pupil of Galetti; début, Florence, 1896 (?); has sung elsewhere with success.

Melba (mĕl'-bä), **Nellie** (rightly **Mitchell,** "Melba" being a stage-name from her birthplace), b. Melbourne, Australia, 1865; one of the chief colorature-sopranos of her time, with a voice of great range, purity and flexibility; pupil of Mme. Marchesi début Th. de la Monnaie, Brussels, 1887, as "Gilda" in "*Rigoletto*", has sung in Europe and America with greatest succ. in both opera and concert.

Melcer (mĕl'-tsĕr), **H. von,** b. Warsaw, Oct. 25, 1869; pianist and composer; 1895 won Rubinstein prize with Concertstück for pf. and orch.

Melchior (mĕl'-kĭ-ôr), **Edw. A.,** b. Rotterdam, Nov. 6, 1860; teacher and lexicographer.

Melchiori (mĕl-kĭ-ō'-rē), **Ant.,** Parma, 1827—Milan, 1897; violinist and composer.

Melgunow (mĕl'-goo-nôf), **Julius von,** b. Kostroma, Russia, 1846; pupil of Henselt and the Rubinsteins; also of Moscow Cons. and R. Westphal, whose system he adapted to Bach's; pub. a coll. of folk-songs.

Mell, Davis, English violinist and composer, 1657.

Melone. Vide BOTTRIGARI.

Meluzzi (mā-lood'-zē), **Salvatore,** Rome, July 22, 1813—April 17, 1897; eminent organist, composer and conductor.

Membrée (mäñ-brā), **Edmond,** Valenciennes, 1820—Château Damont, near Paris, 1882; dram. composer.

Mendel (mĕn'-dĕl), **Hn.,** Halle, 1834—Berlin, 1876; writer and lexicographer.

Mendelssohn, (1) **(Jakob Ludwig) Felix** (rightly **Mendelssohn-Bartholdy**) (mĕn'-d'l-zōn-bär-tôl'-dē), Hamburg, Feb. 3, 1809—Leipzig, Nov. 4, 1847; eminent composer of remarkably early maturity. Great-grandson of a Jewish sch.-master, Mendel, who adopted Christianity and had his children reared in the Christian faith; grandson of the prominent philosopher Moses; son of the banker Abraham M. Pf.-pupil of his mother, Lea Salomon-Bartholdy, as was also his elder sister Fanny (v. HENSEL). The family-life of the Mendelssohns is almost unique in history for its happiness and mutual devotion. **M.** studied also with L. Berger, Zelter (theory), Hennings (vln.) and Mme. Bigot (pf.). At 10 he entered the Singakademie, as an alto; the same year his setting of the 19th Psalm was performed by the Akademie. Every Sunday a small orch. performed at his father's house, and his comps. were heard here early and often; he usually cond. these concerts even as a child. 1825 his father took him to Paris to consult Cherubini, who offered to teach him, but the father preferred to have him at home. At 12 he began the series of 44 vols., in which he kept copies of his comps. This year he c. bet. 50 and 60 pcs., incl. a cantata, a mus. comedy, a pf.-trio, 2 pf.-sonatas, a vln.-sonata, songs, etc. At 9 he had played the pf. in public; at 12 he was a notable improviser (while playing a Bach-fugue at Goethe's request he extemporised the Development which he had suddenly forgotten). At 17 he c. the remarkably original, beautiful and (in advance) Wagnerian overture to "*A Midsummer Night's Dream*," and the superb octet for strings (op. 20). This same year he matriculated at Berlin Univ. with a translation of Terence, said to be the first German attempt to render Terence in his own metres. He also painted, and was proficient in gymnastics and billiards. At 18 he prod. the succ. opera "*Die Hochzeit des Camacho*," at the Berlin Opera, in which he used the leit-motif (v. D. D.). At 20 he compelled and conducted the first performance since the composer's death of the Bach "*Passion according to St. Matthew*" at the Singakademie. This was the first step in the great crusade he waged, taking Bach out of obsolescence into the pre-eminence he now keeps. 1830, **M.** declined the chair of mus. at the Berlin Univ. The year before he had made the first of nine voyages to England, where he has stood next to Händel in popularity and influence. He cond. his symph. in C minor, at the London Philh., which gave him his first official recognition as a composer. The same year he was invited (in vain) to c. a festival hymn for the anniversary of the emancipation of the natives of Ceylon, and in his letters (in which his sunny nature finds free play) he referred to himself as "Composer to the Island of Ceylon." He appeared also with brilliant succ. as pianist and organist. He now travelled in Scotland, Switzerland, and elsewhere, and returning to London, conducted the "*Hebrides*" overture, played his G min. concerto and B min. Capriccio brillant, and pub. his first 6 "Songs without Words" (c. in Venice, 1830). His race and his amazing energy and succ. made him much opposition at Berlin, and he was refused the conductorship of the Singakademie in 1833, although he had arranged a series of concerts for the benefit of the Orch. Pension Fund. 1833, he cond. the Lower Rhine Mus. Festival at Düsseldorf, and became Town Mus. Dir. of the ch.-mus., the opera, and two singing-societies, for a salary of 600 Thaler (about $450). 1835, he became cond. of the Gewandhaus Orch., Leipzig, which (with Fd. David as leader) he raised to the highest efficiency; the Univ. made him, in 1836, Dr. Phil., *h. c.*; 1836, he cond. his oratorio "*Paulus*," the Lower Rhine Festival, Düsseldorf, in 1837 also at the Birmingham Festival. 1837, he m. Cécile Charlotte Sophie Jeanrenaud of Frankfort, daughter of a French Protestant clergyman. She bore him five children, Karl, Marie, Paul, Felix, and "Lili" (Elisabeth). In 1841 Friedrich Wilhelm IV. invited him to take charge of the grand orch. and choral concerts at Berlin. The hostility to him was however so general that he wished to resign, but at the King's request organised the cath. mus., later famous as the "Domchor" (cath. choir). He was made R. Gen. Mus. Dir. With Schumann, Hauptmann, David, Becker, and Pohlenz, in the faculty, he organised the since famous Conservatorium of Mus. at Leipzig (since 1876 the "R. Cons."); he again cond. the Gewandhaus Concerts. 1845 he cond. "*Elijah*" at Birmingham. He resigned the Gewandhaus conductorship to Gade, and the piano-dept. to Moscheles, whom he invited from London. Upon hearing the news of the sudden death of his idolised sister, Fanny Hensel, he fell insensible and lived only 6 months.

M. was kept from opera by inability to find a satisfactory libretto. Besides "*Die Hochzeit des Camacho*" he left an unfinished opera "*Lorelei*," an operetta "*Son and Stranger*," and 5 small unpub. operas. He c. 3 oratorios, "*Paulus*" (St. Paul), "*Elias*" (Elijah), and "*Christus*" (unfinished), the symph. cantata "*Lobgesang*," op 52; the ballade, with orch. "*Die erste Walpurgisnacht*," op. 60; 2 "*Festgesänge*," "*An die Künstler*" (for male chorus and brass), and "*Zur Säcularfeier der Buchdruckerkunst*" ("Gutenberg Cantata"), with orch.; mus. to the plays "*Antigone*" (op 55), "*Athalie*" (op. 74), "*Œdipus in Colonos*" (op. 93), and "*A Midsummer Night's Dream*" (op. 61), c. also vocal works with orch., hymn, "*Tu es Petrus*," Psalms 114, 115, and 95, prayer "*Verleih' uns Frieden*," and sopr. concert-aria "*Infelice*" (op. 94).

4 SYMPHONIES, in C min., A min. (or "*Scotch*"); A (or "*Italian*"), D (or "*Reformation*"). OVERTURES. "*Sommernachtstraum*" ("A Midsummer Night's Dream"), op. 21, "*Hebrides*," "*Die Fingalshöhle*" (or "Fingal's Cave"), op. 26, "*Meerstille und glückliche Fahrt*" ("Calm Sea and Prosperous Voyage"), "*Die Schöne Melusine*" ("The lovely Melusine") (op. 32), "*Ruy Blas*" (op. 95), "*Trumpet*" overture and an overture for wind-band (op. 24), c. also andante, scherzo, capriccio, and fugue, for string-orch. (op. 81), funeral march (op. 103), and march (op. 108); 2 pf.-concertos, in G min. and D min.; capriccio brillant, rondo brillant, and serenade and allegro giojoso, for pf. with orch.; vln.-concerto in E min. (op. 64); a string octet, quartets, 2 quintets, a pf.-sextet, 7 string-quartets, 3 pf.-quartets, 2 pf.-trios, 2 trios for clar., basset horn, and pf., 2 'cello-sonatas, a sonata for vln., variations concertantes (op. 17) and "*Lied ohne Worte*" (op. 109), for 'cello with pf., religious and secular choruses, 13 vocal duets, and 83 songs. FOR PIANO—3 sonatas; capriccio; Charakterstücke; rondo capriccioso; 4 fantasias, incl. "*The Last Rose of Summer*"; "*Lieder ohne Worte*" ("Songs without Words") in 8 books; "*Sonate écossaise*," 6 preludes and fugues, "*Variations sérieuses*," etc.; 6 Kinderstücke, 3 preludes and 3 studies, op. 104; "*Albumblatt*," "*Perpetuum mobile*," etc. 4-hand variations; 4-hand allegro brillant; duo concertant (with Moscheles), for 2 pfs. on the march-theme in Weber's "*Preciosa*." FOR ORGAN, 3 preludes and fugues; 6 sonatas, op. 65; preludes in C min.

Biogr. by his eldest son Karl (1871); by Hiller (1874); S. Hensel (1879); Eckardt (1888); an extended article by Grove (in his Dictionary) etc. Numerous editions of his letters are published. See also next page.

(2) **Arnold**, b. Ratibor, Dec 20 1855; grand-nephew of above, studied with Haupt, Kiel, Grell, Taubert, organist and teacher in [illegible]

Univ. at Bonn; then teacher at Cologne Cons.; then at Darmstadt professor. C. operas "*Elsi*" (Cologne City Th., 1894), and "*Der Bärenhäuter*," "*Der Hagestolz*" for chorus and orch.

Mendelssohn.

By Vernon Blackburn.

FELIX MENDELSSOHN BARTHOLDY almost rivalled Mozart in the precocity of his genius. Music came to him, as it were, straight out of the skies. He played with it from boyhood, and at the age of nineteen wrote his greatest work. I refer, of course, to the overture to "*A Midsummer Night's Dream.*" It would be difficult to say exactly whence Mendelssohn derived the leading motives of his musical tendency. Mozart, of course, did much for him, but he was a brilliant, though, I should imagine, a superficial, student of the great John Sebastian and of the train of German and Austrian composers, including Haydn, which succeeded the period of that great master, Beethoven, with whom, of course, he was intimate from his childhood. One remembers the story of his playing one of the symphonies to Goethe; but I doubt if Beethoven had a very serious influence over this gay, companionable, brilliant musician to whom music was not so much a spiritual as a pantheistic influence. ¶ The external world to him fired his brain, and his delicate genius responded to the influence. His personality was neither commonplace nor profoundly interesting. There is a certain class of German youth which makes a point of exuberance, of high spirits and somewhat boisterous assertiveness of the bright side of life. Such a temperament is usually accompanied by a certain shallowness of spirit, and by a certain naïf outlook which is just a trifle irritating to the serious man. ¶ His place in the art of music has not, I should imagine, been quite definitely settled even at this day. While Sir George Grove would place him among the archangels of musical creation, there are others who prefer to rank him as quite in the front rank of the second class. On the whole, my judgment ranges with the latter, although there are times, of course, when he strayed into the really great things of his art, as for example in the "*Watchman*," from the "*Hymn of Praise*," or "*How Lovely are the Messengers*," from "*St. Paul.*" There will be none, however, I imagine, not even Sir George Grove himself, to rank Mendelssohn with Mozart, John Sebastian Bach, and Handel, and that alone may be taken as a test as to whether he really may be placed among the great gods. ¶ If I were asked to assign his position, in the flash of a phrase, I should call him the Ganymede, the cup-bearer of Jupiter's table. He was in the company of the gods, and he served them, he pleased them well; and his dwelling-place was in the palace of jove; but he was not of royal rank, though he wore the livery of the great kings of art. And his influence has been confined chiefly to the more elegant song-writers of the time, to the composers of graceful and forgotten oratorios, and to the brilliant comic opera record of Sir Arthur Sullivan. And this, though Mendelssohn, after arriving at man's estate, never wrote a note that indicates him as possessing one flash of genuine humour. The disciple has here indeed outstripped the master.

Mendès (mäṅ-dĕs), **Catulle,** b. Bordeaux, May 22, 1841. Poet; librettist of pop. poems and operettas.

Mengal (mäṅ-găl), **Martin Jos.,** Ghent, 1784—1851; horn-virtuoso and dram. composer.

Mengelberg (meng'-ĕl-bĕrkh), **Wm. Jos.,** b. Utrecht, May 28, 1870; pupil of Umland, Hol, Wurff, and Petré at Amsterdam, then at Cologne Cons., 1891, dir. at Lucerne, 1895, Amsterdam; at 8 began to compose.

Mengewein (mĕng'-ĕ-vīn), **K.,** b. Zaunroda, Thuringia, Sept. 9, 1852; from 1881–86, teacher at Freudenberg's Cons. Wiesbaden; co-founder of a Cons. at Berlin, 1886; c. oratorio, festival cantata, operetta, overture "*Dornröschen*," etc.

Mengozzi (mĕn-gôd'-zē), **Bdo.,** Florence, 1758—Paris, March, 1800; tenor, writer and composer of 13 operas.

Menter (mĕn'-tĕr), (1) **Jos.,** Deutenkofen, Bavaria, 1808—Munich, 1856: 'cellist. (2) **(Menter-Popper) Sophie,** b. Munich, July 29, 1848; daughter of above; eminent pianist; pupil of Schönchen, Lebert and Niest; début, 1863; in 1867, studied with Tausig; 1869, with Liszt; 1872, m. the 'cellist Popper (divorced 1886); ct.-pianist to the Emperor of Austria; 1878–87, prof. St. Petersburg Cons.; lives at her country-seat, Castle Itter, in the Tyrol.

Merbecke, J. Vide MARBECK.

Mercadante (mĕr-ka-dän'-tĕ), **Fran. Saverio,** Altamura, Sept. 17, 1795—Naples, Dec. 17, 1870; pupil of Zingarelli and in 1840 his successor as dir. of Naples Cons.; in 1819 prod. an opera with great succ. and followed it with 60 others, incl. "*Elisa e Claudio*" (Naples, 1866), "*Il Giuramento*" (Milan, 1837); he lived in various cities; 1833 cond. at Novara Cath.; 1862 he went blind; he c. also 2 symphonies, 4 funeral symphonies, 20 masses, etc.

Mercadier (mĕr-kăd-yā), **J. Bap.,** Belesta, Ariège, France, April 18, 1750—Foix, Jan. 14, 1815; theorist.

Merck, Louis, Landau, 1832—Brussels, April 15, 1900; horn-virtuoso.

Mer'cy (or **Merci**), **Louis,** Engl. virtuoso on the beak-flute, 1735; composer.

Méreaux (mā-rō), (1) **J. Nicolas Amédée Lefroid de,** Paris, 1745—1797; organist and dram. composer. (2) **Jos. N. L. de,** b. Paris, 1767; son of above; organist, and pianist. (3) **J. A. L. de,** Paris, 1803—Rouen, 1874; son of above; pianist, composer and writer.

Merian (mā'-rĭ-än), **Hans,** d. Leipzig, 1902; writer.

Méric (mā-rĭk). Vide LALANDE.

Mériel (mā-rĭ-ĕl), **Paul,** Mondoubleau, 1818—Toulouse, 1897; violinist, cond. and dram. composer; dir. Toulouse Cons.

Merighi (mā-rē'-gē), **Antonia,** Italian contralto profondo in Händel's operas, London, 1729–38.

Merk (märk), **Jos.,** Vienna, 1795—Ober-Döbling, 1852; violinist and composer.

Merkel (măr'-kĕl), (1) **Gustav (Ad.),** Oberoderwitz, Saxony, Nov. 12, 1827—Dresden. Oct. 30, 1885; org. and composer. (2) **K. L.**, wrote treatises on throat, etc.

Merklin (măr'-klēn), **Jos.**, b. Oberhausen, Baden, Jan. 17, 1819; org.-builder at Brussels; son of an org.-builder; took his brother-in-law, F. Schütze, into partnership, as "Merklin-Schütze," 1858; in 1855, est. a branch in Paris.

Mersenne (mĕr-sĕn'), **Marie**, Oize (Maine), France, Sept. 8, 1588—Paris, Sept. 1, 1648; writer of mus. treatises.

Mertens (măr'-tĕns), **Jos.**, Antwerp, Feb. 17, 1834—Brussels, July, 1901; 1st vln. at the opera there and teacher at the Cons.; 1878–79, cond. Flemish Opera, Brussels; later, dir. at Royal Th., The Hague; prod. succ. Flemish and French operettas and operas, incl. "*De Zwarte Kapitein*" (The Hague, 1877).

Mertke (mĕrt'-kĕ), **Ed.**, Riga, 1833—Cologne, 1895; pianist, violinist, composer and collector.

Mertz (mărts), **Jos. K.**, Pressburg, Hungary, 1806—Vienna, 1856; guitar-virtuoso.

Merula (mā-roo'-lä), **Tarquinio**, b. Bergamo; violinist and composer, 1623–40.

Merulo (mā-roo'-lō) (rightly **Merlot'ti**), **Claudio** (called **"Da Coreggio"**), Coreggio, April 8, 1533—Parma, May 4, 1604; eminent organist, dram. composer and famous teacher; pupil of Menon and G. Donati; he was a leader of the Venetian sch. and bordered on the new tonality.

Merz (märts), **K.**, Bensheim, near Frankfort-on-Main, 1836—Wooster, Ohio, 1890; teacher and writer.

Messager (mĕs-să-zhā), **André** (**Chas. Prosper**), b. Montlucon, Allier, France, Dec. 30, 1853; pupil of Niedermeyer School and of Saint-Saëns; 1874, organist of the choir, St. Sulpice; cond. at Brussels; organist at St. Paul-Saint-Louis; Paris, cond. at Sainte Marie des Batignolles; 1898, cond. Op. Com.; Chev. of the Legion of Honour; 1901, mus.-dir. Covent Garden, London; completed Bernicat's unfinished score, "*François les Bas Bleus*" (Folies-Dramatiques, 1883), following it with about 20 other comic operettas, and operas, incl. the succ. "*Le Chevalier d'Harmental*" (Op.-Com., 1896); "*La Basoche*" (Op.-Com., 1890, Bremen, 1892, as *Zwei Könige*); m. Hope Temple (q. v.).

Messerschmidt-Grünner (mĕs'-sĕr-shmĭt-grĭn'-nĕr) (Frau), Vienna, ca. 1847—1895; founded at Vienna the first "Ladies' Orchestra."

Mestrino (mās-trē'-nō), **Niccolò**, Milan, 1748—Paris, 1790; violinist, conductor, and composer.

Metastasio (mā-täs-tä'-zĭ-ō) (rightly **Trapassi**, but changed to **M.**, a pun. on **T.** to please his patron Gravina), **P. Ant. Dom. Bonaventura**, Rome, Jan. 3, 1698—Vienna, April 12, 1782; poet and dramatist; wrote librettos set to mus. by Gluck and Mozart.

Methfessel (māt'-fĕs-sĕl), (1) **Albert Gl.**, Stadtilm, Thuringia, 1785—Heckenbeck, 1869; dram. composer. (2) **Fr.**, Stadtilm, 1771—1807; bro. of above; composer. (3) **Ernst**, Mülhausen, 1802—Berne, 1878, relative of above; conductor. (4) **Ernst M.**, 1811—1886, conductor.

Métra (mā-trä), (**Jules Louis**) **Olivier**, Rheims, 1830—Paris, 1889; violinist and double-bass player, conductor and dram. composer.

Mettenleiter (mĕt'-tĕn-lī-tĕr), (1) **Jn. G.**, studied Ulrich, near Ulm, 1812—Ratisbon, 1858; organist and composer. (2) **Dominicus**, Tannenhausen, Würtemberg, 1822—Ratisbon, 1868, brother of above; writer and composer. (3) **Bernhard**, cousin of above; composer at Kempten, Bavaria.

Metzdorff (mĕts'-dôrf), **Richard**, b. Danzig, June 28, 1844; pupil of Fl. Geyer, Dehn, and Kiel, Berlin; cond. at various cities; c. opera "*Rosamunde*" (Weimar, 1875); succ. "*Hagbart und Signe*" (Weimar, 1893); c. also 3 symph. incl. "*Tragic*"; ove ture "*King Lear*"; "*Frau Alice*," ballade, with orch., etc.

Metzler (mĕts'-lĕr), (1) **& Co.**, London, mus.-pubs., founded by **Valentine M.**, 1790. (2) **Metzler-Löwy** (mĕts'-lĕr-lā'-vē), **Pauline**, b. Theresienstadt, 1850 (?) ; contralto ; 1875–87, Leipzig City Th.; 1881, m. the pf.-teacher, (3) **Fd M.**

Meurs, de. Vide MURIS, DE.

Meursius (mŭr'-sĭ-oos), **Jns.**, Loozduinen, near The Hague, 1579—Denmark, 1639 ; prof. and writer.

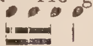
Meusel (moi'-zĕl), **Jn. G.**, Eyrichshol, 1743—Erlangen, 1820 ; writer and editor.

Meyer (mī'-ĕr), (1) **Joachim**, Perleberg, Brandenburg, 1661—Göttingen, 1732 ; prof. and writer. (2) **Ld. von** (called "**De Meyer**"), Baden, near Vienna, 1816—Dresden, 1883 ; pianist and composer. (3) **Julius Ed.**, Altenburg, Germany, 1822—Brooklyn, U. S. A., 1899 ; vocal-teacher, from 1852, at Brooklyn. (4) **Jenney**, Berlin, 1834—1894 ; concert-singer ; 1865 teacher, 1888 proprietress Stern Cons. Berlin. (5) **Felix**, b. Berlin, Feb. 5, 1850 ; son of (6) **Bernard** (mus.-director) ; pupil of David ; violinist in ct. chapel, Berlin. (7) **Waldemar**, b. Berlin, Feb. 4, 1853 ; violinist, pupil of Joachim ; 1873–81, member of the Berlin ct. orch. (8) **Gustav**, b. Königsberg, Prussia, June 14, 1859 ; pupil of Leipzig Cons. ; cond. various cities ; 1895, Leipzig City Th ; c. 4-act farce, ballet-pantomime, etc.

Meyerbeer (mī'-ĕr-bār), **Giacomo** (rightly **Jakob Liebmann Beer**; by adding the name "Meyer" he secured a large inheritance from a wealthy relative ; he then Italianised "Jacob" as "Giacomo"), Berlin, Sept. 5. 1791 (94 ?)—Paris, May 2, 1864 ; son of a Jewish banker ; a precocious and remarkable pianist, pupil of Lauska and Clementi ; at 7 played in public ; studied with Zelter, Anselm, Weber ; 1810, was invited by Abbé Vogler to live in his house as a son and pupil ; did so for 2 years, one of his fellow-pupils being his devoted friend C. M. von Weber. Here he c. an oratorio and 2 operas "*Jephthas Gelübde*" (Ct.-Op., Munich, 1813) and "*Abimilek*" (Munich, 1813), the first a failure, the latter accepted for Vienna, whither he went and made a great succ. as pianist though his opera was not a succ. In his discouragement Salieri told him he needed only to understand the voice, and advised an Italian journey. He went to Venice in 1815 and, carried away with Rossini's vogue, c. 6 Italian operas which had succ., especially "*Il Crociato in Egitto*" (Venice, 1824). While writing this last he went to Berlin hoping to prod. 3-act German opera, "*Das Brandenburger Thor*"; though he found no hearing, Weber begged him not to give himself up to Italian influences. In the 6 years of silence that followed, occurred his marriage, his father's death, and the death of his two children. In 1826, he went to Paris to live, and made a profound and exhaustive study of French opera from Lully down, forming his third style, in which acc. to Mendel "he united to the flowing melody of the Italians and the solid harmony of the Germans the pathetic declamation and the varied, piquant rhythm of the French." He made a coalition with the sophisticated librettist, Scribe, and his first French opera, "*Robert le Diable*" (Gr. Opéra, 1831), was an enormous succ., financially establishing the Opéra itself, though **M.** had had to pay the manager Véron a large sum to secure its production. Less pop. succ. at first, but more critical favour attended "*Les Huguenots*" (1836) ; its prod. at Berlin, 1842, led King Fr. Wm. IV. to call him there as Gen. Mus.-Dir. His opera "*Das Feldlager in Schlesien*" (1843), had only mod. succ until Jenny Lind sang it in 1844. 1847, he visited Vienna and London returning to Berlin he prod. Wagner's new work "*Rienzi*"; later he obtained "*The Flying Dutchman*" performance, after its rejection elsewhere. The extent to which he befriended Wagner is matter of bitter controversy, some claiming that he gave only formal assistance while Wagner was obscure, and fought him with underhanded methods and a "press-bureau," when Wagner attained power. At any rate Wagner despised and publicly assailed the music of Meyerbeer. Yet, whether or no Wagner borrowed money from **M.**, he certainly borrowed numberless points of artistic construction from him. In 1849, "*Le Prophète*" (finished 1843) was prod. at the Paris Gr. Opéra (1849) followed by the successes "*L'Étoile du Nord*" (Op.-Com., 1854), some of it taken from his "*Das Feldlager in Schlesien*"; and "*Dinorah, ou le Pardon de Ploërmel*" (Op. Com., 1859). "*L'Africaine*" (worked on with constant and characteristic changes from 1838) was prod. at the Paris Gr. Opéra, 1865, a year after his death. **M.** left by will 10,000 thaler ($7,500) for the foundation of a *Meyerbeer Scholarship*, for which only Germans under 28, and pupils of the Berlin "Hochschule," the Stern Cons., and the Cologne Cons., are eligible. Competitors must submit a vocal fugue *à 8* (for double chorus), an overture for full orch., and a dram. cantata *à 3*, with orch. (text of cantata, and text and theme of fugue being given). The fund gives six months in Italy, six in Paris, and six more in Vienna, Munich and Dresden together. **M. c.** also incid. music to "*Struensee*" (the tragedy by his brother, Michael Beer; Berlin, 1846), choruses to Æschylus' "*Eumenides*"; festival-play "*Das Hoffest von Ferrara*"; monodrama "*Thevelindens Liebe*," for sopr. solo, chorus with clar. obbligato (Vienna, 1813); cantatas, "*Gutenberg*" and "*Maria und ihr Genius*" (for the silver wedding of Prince and Princess Carl of Prussia); "*Der Genius der Musik am Grabe Beethoven*"; serenade "*Brautgeleite aus der Heimath*" (for the wedding of Princess Louise of Prussia); ode to Rauch (the sculptor), with orch.; 7 sacred odes *a cappella*; *Festhymnus* (for the King of Prussia's silver wedding); 3 "Fackeltänze," for wind-band, also scored for orch. (for the weddings of the King of Bavaria, and the Princesses Charlotte and Anna of Prussia); grand march for the Schiller Centenary (1859); overture in march-form (for opening of London Exhibition, 1862); coronation march for King Wilhelm I. (1863), church-music; pf.-pcs., etc. Biog. by A. de Lasalle (1864); H. Blaze de Bury (1865); Ella (1868); H. Mendel (1868), and J. Schucht, 1869.

Meyerbeer.

By Irenaeus Prime-Stevenson.

WITHIN a decade or so, especially since the Wagnerian measuring-rule was applied right and left, up and down, to almost all the lyric drama, more in enthusiasm than in good judgment, and also since opera-making has come to be talked of as a sort of exact science—Meyerbeer has been ungraciously handled by a certain school of criticism. This school is rich in Podsnaps. If we can believe these arbiters and observers, Meyerbeer was a feeble charlatan in French opera, or in any kind of opera, a vulgar and bawdy melodist and a commonplace orchestrator. Moreover, we must, by such critics, believe that the public as well as the critics have so thoroughly "found him out," that the popular interest in his works is over; that "*The Huguenots*," "*L'Africaine*," and "*Le Prophète*" are works that bore everybody of true musical intelligence—"the souls of them fumed forth, the hearts of them torn out." ¶ Unfortunately for these undiscerning prophets, their premises are obviously wrong, and their results are short-sighted. Meyerbeer is a composer full of faults. His inconsistencies are a continual irritation. His shortcomings are plain to the ear. His superficial, emotional side, too, is indisputable. He was never sure of himself, or rarely so; and that is fatal often to artistic strength. But when all is counted against him, Meyerbeer is still a great composer, an operatic master to be reckoned with for a long operatic time to come; and as for the world in general it is far from setting him aside when his best scores are the question. ¶ His splendid subtler mastery of true dramatic effect is, after all, as emphatic as his cheaper method of making a point. He does not, alas! sustain his melodies. He does not work out good themes as they deserve, over and over. He gives-out, he resorts to noise and claptrap. His favourite rhythm  is tedious. ¶ But notwithstanding all, he is a genius in dramatic, pathetic melody. He is constantly able to move us legitimately by his beautiful art as an orchestral colourist. He writes for the operatic actor as a singer, perfectly and consistently, as well as for the operatic artist as a declaimer. He is a king at great musical phrases, words and music so linked that we cannot think of them as not together. And as a merely French composer Meyerbeer is of the first rank. A sincere and learned musician himself, especially influenced by the greatest and even severest German and Italian musicians, he is distinctly a descendant in artistic speech of no less than Gluck. One often find a Gluck-like nobility of phrase in Meyerbeer's dialogue, a Gluck-like outstart of melody, to atone for all that is savoury of Offenbach or worse. ¶ As for Meyerbeer's influence on not only the French opera but in far wider range, that is undeniable. French opera since his day has never set his monitions aside, from Halévy to Reyer; and Wagner (heretical as it sounds to say so) never quite drew away from the French principles in dramatic opera that he often most repudiated—exactly as he repudiates his eternal practical debts to Meyerbeer for no vague kindness. ¶ Meyerbeer is the Scott, the Jokai, of opera, forever. Just as we forgive technical error or error of sentiment in both here and there, so must we forgive Meyerbeer: and in admiring his best scenes much indeed is to be forgot! ¶ Personally, he was a large-souled and a good man as well as a man of finest cultivation and polish. His charities were numberless and his large bequests have continued them. Take him all in all, he is a creator and an influencer of, we may say, permanent dignity and honour in the general gallery of the really great, not merely the pseudo-great, operatic sovereigns.

Meyer-Helmund (mī'-ĕr-hĕl-moont), **Erik,** b. St. Petersburg, April 13 (25 new style), 1861; pupil of his father and of Kiel and Stockhausen; prod. 3 comic operas, incl. the succ. "*Der Liebeskampf*" (Dresden, 1892); succ. ballet "*Rübezahl*" (or "*Der Berggeist*") (Leipzig, 1893) 1-act burlesque "*Tischka*" (Riga, 1894); and pop. songs.

Meyer-Lutz (mī'-ĕr-loots), **Wm., b.** Münnerstadt, near Kissingen, 1829; pupil of Eisenhofer and Keller, Würzburg, 1848, in England, organist at Birmingham, then Leeds, later St. George's R. C. Ch., London; 1869, cond. at Gaiety Th.; c. 8 operas, masses, etc.

Meyer-Olbersleben (mī'-ĕr-ôl'-bĕrs-lā-bĕn), **Max,** b. Olbersleben, near Weimar, April 5, 1850, pupil of his father, of Müller-Hartung and Liszt, on whose recommendation he was given a stipend by the Duke, and studied with Rheinberger and Wüllner, 1877, teacher of cpt., and comp. R. Cons. of Mus., Würzburg, 1879, cond. the "*Liedertafel*"; 1885, "Royal Prof."; 1896, dir. "*Deutscher Sängerbund*," and co-dir. the Fifth National *Sängerfest*, Stuttgart; c. succ. romantic opera "*Cläre Dettin*" (Würzburg, 1896), and a comic opera "*Der Hauben Krieg*" (Munich Opera), overtures, "*Feierklänge*" and "*Festouvertüre*"; fine choruses; chamber-mus., etc.

Mézeray (māz-rĕ'), **L. Chas. Lazare Costard de,** Brunswick, 1810—Asnières, near Paris, April, 1887; barytone and dram. composer.

Miceli (mē-chā'-lē), **Giorgio,** Reggio di Calabria, 1836—Naples, 1895; c. 6 operas, 2 biblical operas, etc.

Michaelis (mē-khä'-ā-lēs), (1) **Chr. Fr.,** Leipzig, 1770—1834; writer. (2) **Gustav,** Ballenstedt, 1828—Berlin, 1887; cond. and composer. (3) **Theodor,** Ballenstedt, 1831—Hamburg, 1887; bro. of above; organist.

Micheli (mē-kā'-lē), **Romano,** Rome, ca. 1575—ca. 1660; conductor, writer and composer of notable canons, etc.

Mickwitz (mĭk'-vĭts), **Harald von,** b. Helsingfors, May 22, 1859; pianist; pupil of Brassin and Rimsky-Korsakov, St. Petersburg Cons., and of Leschetizky, Vienna, 1886, pf.-prof. Carlsruhe Cons; 1893, Wiesbaden Cons, composer.

Mierżwinski (mĭrzh-vĭn'-shkĭ), **Ladislas,** b. Warsaw, Oct. 21, 1850; untrained tenor of short-lived fame.

Mihalovich (mē-hä'-lō-vĭch), **Edmund von,** b. Fericsancze, Slavonia, Sept. 13, 1842, pupil of Hauptmann and von Bülow; dir. R. Acad. of Mus., Pesth; c. romantic opera "*Hagbarth und Signe*" (Dresden, 1882); succ. opera "*Toldi*" (Pesth, 1893); ballads for full orch. ("*Das Geisterschiff*," "*Hero und Leander*," "*La ronde du sabbat*," "*Die Nixe*"), a symph., etc.

Miksch (mēksh), **Jn. Aloys,** Georgenthal, Bohemia, 1765—Dresden, 1845; barytone and celebrated teacher.

Mikuli (mē'-koo-lē), **Karl,** Czernowitz, Bukowina, 1821—Lemberg, 1897; pupil of Chopin and ed. of standard edition of his works, composer.

Milanollo (mī-län-ôl'-lō), (1) **Teresa,** b. Savigliano, near Turin, Aug. 28, 1827; at 4 hearing a vln. at church she became so frantic for one that she was given lessons; studied with Ferrero, Gebbaro, and Mora, at Turin, and played in public at 6; afterwards touring with great succ. till in 1857 she m. military engineer, Parmentier, lived in Toulouse. Her companion on her tours was her sister (2) **Maria,** 1832—(of consumption) Paris, 1848. Also a violinist.

Milchmeyer (mĭlkh′-mī-ĕr), **Ph. Jakob,** Frankfort-on-Main, 1750—Strassburg, 1813, pf.-teacher; inv. a 3-manual pf.; composer.

Milde (mēl′-dĕ), (1) **Hans Feodor von,** b. Petronek, near Vienna, April 13, 1821; pupil of Hauser and Manuel Garcia; created "Telramund" in *Lohengrin*, Weimar, 1850; life-member of the Weimar ct.-opera. (2) **Rosa (née Agthe),** b. Weimar, June 25, 1827; wife of above; created "Elsa," sang at Weimar till 1876. (3) **Fz. von,** b. Weimar, March 4, 1855; son and pupil of (1) and (2); barytone, since 1878 at Hanover ct.-th. (4) **Rudolf von,** b. Weimar, Nov. 29, 1859; son and pupil of (1) and (2); barytone; début 1883 at the ct.-th. and sang there till 1886, then in the New York Opera till 1888; teacher Stern Cons. till 1894, then sang at Dessau ct.-opera; 1897 sang "Gunther" at Bayreuth.

Milder-Hauptmann (mēl′-dĕr-howpt′-män), **Pauline Anna,** Constantinople, 1785—Berlin, 1838; soprano; Beethoven wrote the rôle of "Fidelio" for her.

Mildner (mēlt′-nĕr), **Moritz,** Turnitz, Bohemia, 1812—Prague, 1865; vln.-teacher.

Mililotti (mē-lē-lôt′-tē), (1) **Leopoldo,** b. Ravenna, Aug. 6, 1835; studied at Rome and lives there as singing-teacher; pub. songs and writes. His brother (2) **Giuseppe,** 1833—1883, prod. 2 operettas.

Millard′, Harrison, b. Boston, Mass., Nov. 27, 1830; studied in Italy; tenor concert-singer; toured Great Britain; lived in New York from 1856, as singer and teacher; c. an opera, grand mass; and many pop. songs, incl. "*Waiting*."

Mil′ler, Edw., Norwich, 1735—Doncaster, 1807; organist, composer, and writer.

Milleville (mĭl-lĕ-vĭl′-lĕ), (1) **Fran.,** b. Ferrara, ca. 1565; conductor and composer; son and pupil of (2) **Alessandro M.,** organist, and composer to the Ducal Court.

Mil′lico, Giuseppe, b. Modena, 1739, male soprano, and dram. composer.

Millöcker (mĭl′-lĕk-ĕr), **K.,** b. Vienna, March 29, 1842; pupil of the Cons.; 1864, th.-cond. at Graz; 1866, Harmonie-Th., in Vienna; from 1869, Th. an der Wien; c. many graceful and succ. operettas, and comic operas, incl. 2 prod. at 23, "*Der todte Gast*" and "*Die beiden Binder*" (Pesth, 1865); "*Das verwünschene Schloss*" (1878), with songs in Upper Austrian dialect; the widely pop. "*Der Bettelstudent*" (Dec. 6, 1881; in Italian as "*Il Guitarrera*," in English "*The Beggar Student*"); "*Die sieben Schwaben*" (1887, in Engl. "The 7 Swabians"); "*Der arme Jonathan*" (1890, in Engl. "Poor Jonathan"); "*Das Sonntagskind*" (1892); "*Nordlicht*" (1897); c. also pf.-pcs.

Mills, (1) **Sebastian Bach,** Cirencester, England, March 1, 1838—Wiesbaden, Dec. 21, 1898; organist; pf.-teacher, New York. (2) **Watkin,** b. Painswich, Engl., ca. 1861; oratorio and concert basso cantante, range E♭-*f′* (v. PITCH, D.D.); pupil of Edwin Holland at the R. A. M., and of F. Blasco, Milan; of Sir J. Barnby, Randegger, and Blume; début, Crystal Palace, 1884; in America, 1894-95.

Milon (mē-lôn̆). Vide TRIAL.

Mil′ton, J., d. 1646(7?); father of the English poet; a scrivener in London, and an excellent musician and composer.

Mingotti (mēn-gôt′-tĭ), **Regina** (née **Valentini**); b. Naples, 1728; soprano.

Minoja (mē-nō′-yä), **Ambrosio,** Ospedaletto, 1752—Milan, 1825; singing-teacher and composer.

Mirande (mē-ränd), **Hippolyte,** b Lyons, May 4, 1862; pupil of Du bois and Guiraud, Paris Cons.; 1886-90, prof. Geneva Cons.; 1890, Sec.-Gen. Gr. Th., Lyons, and prof. of mus. history, Lyons Cons.; critic; organist at the synagogue; c. v. succ. ballet, "*Une Fête Directoire*" (Lyons, 1895); overtures, "*Rodogune*," "*Frithjof*," "*Macbeth*," "*Prométhée*," and "*La mort de Roland*," etc.

Mirus (mē'-roos), b. Klagenfurt, 1856; studied in Italy; barytone and composer; since 1891, lives in Vienna.

Miry (mē'-rē), **Karel,** Ghent, 1823—1889; professor and dram. composer.

Missa (mĭs'-sä), **Edmond Jean Louis,** b. Rheims, June 12, 1861; pupil of Massenet, Paris Cons.; won Prix Cressent; lives in Paris, as teacher; c. an op. com., "*Juge et Partie*" (Op.-Com., 1886), followed by others, also pantomimes, revieus, *Ninon de Lenclos* lyric episode (1895), etc.

Mitterwurzer (mĭt-tĕr-voor-tsĕr), **Anton,** Sterzing, Tyrol, 1818—Döbling, near Vienna, 1872; barytone.

Mizler (mĭts'-lĕr), **Lorenz Chp.** (ennobled as **M. von Kolof**), Heidenheim, Würtemberg, 1711—Warsaw, 1778; writer, editor and composer.

Mlynarski (m'lē-när'-shkĭ), **Emil,** b. Poland, 1850; violinist; dir. opera, Warsaw.

Modernus (mō-der'-noos), **Jacobus** (rightly **Jacque Moderne**; called **Grand Jacques,** or **J. M. de Pinguento,** because of his stoutness); cond. at Notre Dame, Lyons; pub. and composer, 1732-58.

Mof'fat, Alfred E., b. Edinburgh, Dec. 4, 1866; pupil of L. Bussler, Berlin; c. cantatas.

Mohr (mōr), **Hn.,** Nieustadt, 1830—Philadelphia, 1896; composer.

Möhring (mā'-rĭng), **Fd.,** Alt-Ruppin, 1816—Wiesbaden, 1887; organist, teacher, and dram. composer.

Moir, Frank Lewis, b. Market Harborough, Engl., April 22, 1852; studied painting at S. Kensington, also mus.; won scholarship Nat. Training Sch. (1876); c. a comic opera, church-services, madrigal "*When at Chloe's Eyes I Gaze*" (Madr. Soc. prize, 1881), many pop. songs, etc.

Mol, de. Vide DEMOL.

Molique (môl-ēk'), **Wm. Bd.,** Nürnberg, Oct. 7, 1802—Cannstadt, May 10, 1869; eminent violinist; son and pupil of a town-musician; studied with Rovelli on royal stipend; 1820, successor of R. as leader of Munich orch.; studied with Spohr; 1826, "Musik-direktor" at Stuttgart; 1849-66, London; also toured with great succ.; c. an oratorio, 6 famous vln.-concertos, etc.

Mollenhauer (môl'-lĕn-how-ĕr), three brothers, b. at Erfurt. (1) **Fr.,** 1818—1901; violinist and composer. (2) **H.,** 1825; 'cellist. (3) **Ed.,** April 12 1827, violinist; pupil of Ernst, and of Spohr; 1853, New York, founded a vln.-sch.; one of the originators of the "Conservatory System" in America; c. 2 operas; 3 symphonies, incl. the "*Passion*," string-quartets, vln.-pcs., etc. (4) **Emil,** b. Brooklyn, U. S. A., 1855; son of (1); violinist at 9, then with Boston Symph. Orch., now cond. Boston Handel and Haydn Societies.

Moller (or **Möller**) (môl'-lĕr, or mĕl-ler), **Joachim.** Vide BURGK.

Molloy', Jas. Lyman, b. Cornolore, Ireland, 1837; c. operettas; pub. Irish melodies with new accompaniments and c. pop. songs.

Momigny (mō-mēn'-yē), **Jérome Jos. de,** Philippeville, 1762—?; organist, theorist and dram. composer.

Momolet'to. Vide ALBERTINI, M.

Monasterio (mō-näs-tā'-rĭ-ō), **Gesù,** b. Potes, Spain, March 21, 1836; violinist; début at 9, then pupil of De Bériot, Brussels Cons.; made v. succ. tours; 1861 founded Quartet Soc., Madrid; ct.-violinist, prof., and (1894) dir. Madrid Cons.; c. pop. vln.-pcs.

Monbelli (môn-bĕl'-lē), **Marie,** b. Cadiz, Feb. 13, 1843; soprano; pupil of Mme. Garcia, Paris.

Mondonville (môn-dôn vē'-yŭ), **J. Jos. Cassanea de** (**de M.** being his wife's maiden name), Narbonne, 1711--Belleville, near Paris, 1772; violinist, conductor and dram. composer.

Moniuszko (mō-nĭ-oosh'-kō), **Stanislaw**, Ubiel, Lithuania, May 5, 1813—Warsaw, June 4, 1872; pupil of Freyer and Rungenhagen; l. Berlin, then at Wilna; c. 15 notable Polish operas, also masses, songs, etc.; organist, director, professor. Biogr. by A. Walicki (Warsaw, 1873).

Monk, (1) **Edwin G.**, b. Frome Engl., December 13, 1819; pupil of G. A. Macfarren; Mus. Doc. Oxon, 1856; 1859–83, organist York Minster; ed. choral books, etc.; c. 2 odes, unison service, etc. (2) **Wm. H.**, London, 1823—Stoke Newington, London, 1889; organist, professor of vocal mus.; editor.

Monpou (môn-poo) (**Fran. L.**) **Hip.**, Paris, 1804—Orleans, 1841; c. of light operas and songs.

Monro', **H.**, b. Lincoln, 1774; Engl. organist and composer.

Monsigny (môn-sēn-yē), **P. Alex.**, Fauquembergue, near St.-Omer, Oct. 17, 1729—Paris, Jan. 14, 1817; ill-trained but melodious French comic opera writer of noble birth but left poor on his father's death; became a clerk, later steward to the Duke of Orleans; he had studied the vln. as a child and now studied harm. for 5 months with Gianotti; at 30 prod. a succ. 1-act op., followed by 12 others, the last, "*Félix, ou l'enfant trouvé*" (1777), the greatest succ. of all; immediately m., ceased to write; his stewardship and his royalties had brought him riches, which the Revolution swept away; he was given a pension of 2,400 francs ($480) a year by the Op. Com.; 1800–02, inspector at the Cons.; 1813, member of the Acad.; 1816, Legion of Honour. Biogr. by Alexandre (1819), and Hédouin, 1820.

Montaubry (môn-tō-brē). **Achille F.**, Niorte, Nov. 12, 1816—Angers, 1898 tenor.

Monte (môn'-tĕ), **Filippo** (or **Philippus de**) (**Philippe de Mons**) (dŭ-môns), probably at Mons (or Malines), 1521—Vienna, July 4, 1603; conductor and celebrated composer.

Montéclair (môn-tā-klăr), **Michel Pignolet de**, Chaumont, 1666—Saint-Denis, n. Paris, Sept., 1737; double-bass player; dram. composer and writer of methods.

Monteverde (môn-tā-vĕr'-dĕ) (he signed his name, **Monteverdi**), **Claudio** (**Giov. A.**), Cremona (bapt., May 15), 1567—Venice, Nov. 29, 1643; eminent composer; when young, vla.-player in the orch of Duke Gonzaga, Mantua, and studied cpt. with Ingegneri. At 17 and at 20 pub. Canzonette à 3, and madrigals, in which appeared (among many unintentional or unbeautiful effects) the harmonic innovations for which he is famous and which led Rockstro to call him "not only the greatest musician of his own age, but the inventor of a system of harmony which has remained in uninterrupted use to the present day." His progressions include the unprepared entrance of dissonances, the dominant seventh and the ninth (v. D. D., CHORD, PROGRESSION, SUSPENSION, PREPARATION, etc.). He was bitterly assailed in pamphlets, particularly by Artuso, and he replied in kind. The outcome was his complete triumph and the establishment of the new school of song and accompaniment. His victory, while salutary for art in general and dramatic song in particular, was too complete; for the bigoted defenders of polyphonic music dragged down with them in their ruin the splendid edifice of church-mus. built to perfection by Palestrina and others. 1603, **M.** became his teacher's successor as Maestro to the Duke and c. for the wedding of the Duke's son to Margherita of Savoy the opera "*Arianne*," in which Ariadne's grief moved the audience to tears. In 1608 he prod. his opera "*Orfeo*" with the unheard-of orchestra of 36 pieces (Riemann states that "*Arianne*" was the 2d work and Orfeo the first). *Orfeo* was published in 1609 and in 1615, and the score shows great modernity, Rockstro comparing its preludes with one bass-note sustained throughout to the Introduction to "*Das Rheingold*," and its continual recitative also to that of Wagner.

In 1608 appeared his mythological spectacle "*Ballo delle Ingrate*." Vespers and motets (pub. 1610) gave him such fame that he was in 1613 made Maestro di Cappella at San Marco, Venice, at the unprecedented salary of 300 ducats (the usual salary had been 200), but it was raised to 500 in 1616, and a house and travelling expenses given him. 1621, his very romantic Requiem was given with effect. In 1624, he introduced the then startling novelty of an instrumental tremolo (which the musicians at first refused to play) into his Dramatic Interlude; "*Il Combattimento di Tancredi e Clorinda*"; 1627 he c. 5 dramatic episodes incl. "*Bradamante*" and "*Dido*," for the court at Parma; 1630, opera "*Proserpine Rapita*"; in 1637 in the first opera-house opened at Venice, the Teatro di S. Cassiano, operas having hitherto been performed at the palaces of the nobility (v. PERI), **M.** prod. the operas "*Adone*" (Venice, 1639); "*Le Nozze di Enea con Lavinia*" (1641), "*Il Ritorno di Ulisse in Patria*" (1641), and "*L'Incoronazione di Poppea*" (1642). He earned the title of "the father of the art of instrumentation"; was the most popular and influential composer of his time.

In 1663 he joined the priesthood and is heard of no more. C. masses, psalms, hymns, magnificats motets, madrigals, etc.

Monticelli (môn-tĭ-chĕl'-lē), **Angelo Maria,** Milan, 1710—Dresden, 1764; soprano musico.

Montigny-Rémaury (môn-tēn-yē-rā-mō-rē), **Caroline,** b. Pamiers, Jan. 21, 1843; sister and pupil of Mme. Ambroise Thomas; studied at the Cons. and took 3 prizes; one of the best French pianists of her time, 1866, m. Léon M., a journalist.

Moore, (1) **Thos.,** Dublin, 1779—near Devizes, 1852; famous poet; pianist and singer. (2) **Homer,** b. America; teacher at St. Louis, Mo.; prod. there 1902, opera "*The Puritans.*"

Moorehead, J., b. Ireland—d. 1804; composer.

Mooser (mō'-zĕr), **Aloys,** Fribourg, 1770—1829; Swiss org.-builder.

Morales (mō-răl'-ās) **(Cristofero), Cristofano,** b. Sevilla; entered the Papal chapel ca. 1540; eminent Spanish contrapuntist and composer.

Moralt (mō'-rält), the name of four brothers famous at Munich as a quartet. (1) **Jos.,** Schwetzingen, near Mannheim, 1775—Munich, 1828, 1st violinist. (2) **Jn. Bpt.,** Mannheim, 1777—Munich, 1825; 2d violinist; composer. (3) **Philipp,** Munich, 1780—1829; 'cellist. (4) **G.,** Munich, 1781—1818; vla.-player.

Moran-Olden (rightly **F. Tappenhorn**) (mō'-rän-ōl'-dĕn), **Fanny,** b. Oldenburg, Sept. 28, 1855, pupil of Haas and Götze; début as "**Fanny Olden**" at the Gewandhaus, 1877; 1878, leading sopr., Frankfort; 1888–89, New York, m. in 1879 the tenor **K. Moran**; 1897, m. Bertram, ct.-singer at Munich.

Morel (mō-rĕl), **Auguste Fran.,** Marseilles, 1809—Paris, 1881; dir. of the Marseilles Cons. and dram. composer.

Morelli (mō-rĕl'-lē), (1) **Giacomo,** Venice, 1745—1819; librarian, San Marco. (2) **Giov.,** Italian bass, in London, 1787.

Morelot (môr-lō), **Stephen,** b. Dijon, Jan. 12, 1820; from 1845, co-ed. "*Revue de la Musique*"; 1847, sent by the Ministry of Pub. Instruction to study church-mus. in Italy; wrote a work on plain-chant, an attempt to revive ancient harmonisation, etc.

Moret'ti, Giov., Naples, 1807—Ceglie, near Naples, 1884, cond. and dram. composer.

Mor'gan, (1) G. Washbourne, Gloucester, Engl., 1822—Tacoma, U. S. A., 1892; organist and conductor. (2) **J. Paul,** Oberlin, Ohio, 1841—Oakland, Cal., 1879; organist and composer.

Mori (mō'-rē), (1) **Nicolas,** London, 1793—1839; violinist. (2) **Frank,** d. Aug., 1873; son of above; composer.

Moriani (mō-rĭ-ä'-nē), **Napoleon,** Florence, 1806—1878; tenor.

Morichelli (mō-rĭ-kĕl'-lē), **Anna Bosello,** Reggio, 1760; violinist; after 1791, opera-singer.

Morja, pen-name of **Moriz Jaffe** (q. v.).

Morlacchi (môr-läk'-kē), **Fran.,** Perugia, June 14, 1784—Innsbrück, Oct. 28, 1841; pupil of Zingarelli, Padre Martini, etc., from 1810 cond. of Italian opera, Dresden; c. many succ. operas, also church-music, incl. Tuba Mirum, inspired by Michelangelo's "*Last Judgment*"; biog. by Count Rossi-Scotti (1870).

Mor'ley, (1) Thos., 1557—1604; pupil of Byrd; 1588, Mus. Bac., Oxford; 1592, Gentleman of the Chapel Royal; also Epistler and Gospeller; c. the only contemporary Shakespearean song extant, "*It Was a Lover and His Lass*" from "*As You Like It*," pub. 1600 in one of his very numerous colls.; he wrote the first English treatise on mus. (1597) still valuable, and ed. (1599) a curious treatise on ensemble playing; some of his madrigals and melodious ballets are still heard. (2) **Wm.,** d. 1731; Mus. Bac Oxford, 1713; 1715, Gent. of the Chapel Royal; c. one of the earliest known double-chants, songs, etc.

Morn'ington, Garret Colley Wellesley, Earl of; Dangan, Ireland, 1735—1781; father of the Duke of Wellington; prof. of music at Dublin U. and composer.

Morse, Chas. H., b. Bradford, Mass., Jan. 5, 1853; 1873, graduate New Engl. Cons.; studied with Perabo, and Baermann. 1879; 1873, teacher N. E. Cons.; 1875-84, Mus. Dir. Wellesley Coll.; from 1891, organist Plymouth Church, Brooklyn, pub. collections of organ-pieces and composed.

Mortier de Fontaine (môrt-yā dŭ fôñ-tĕn), **H. Louis Stanislas,** Wisniewiec, Russia, 1816—London, 1883; pianist.

Mor'timer, Peter, Putenham, Surrey, 1750—Dresden, 1828, a Moravian brother; writer.

Mosca (môs'-kä), (1) **Giuseppe,** Naples, 1772—Messina, 1839; conductor and dram. composer. (2) **Luigi,** Naples, 1775—1824; bro. of above; prof. of singing.

Moscheles (mô'-shĕ-lĕs), **Ignaz,** Prague, May 30, 1794—Leipzig, March 10, 1870; son of a Jewish merchant; at 10 pupil of Dionys Weber. Prague Cons.; at 14 played publicly a concerto of his own; studied with Albrechtsberger and Salieri while earning his living as a pianist and teacher; at 20 was chosen to prepare the pf.-score of "*Fidelio*" under Beethoven's supervision; as a pianist a succ. rival of Hummel and Meyerbeer; he could not comprehend or play Chopin or Liszt, but had large influence on subsequent technic; after tours, he lived in London 1821-46, when Mendelssohn, who had been his pupil, persuaded him to join the newly founded Leipzig Cons., of which he became one of the pillars; c. 8 pf.-concertos, incl. "*fantastique*," "*pathétique*" and "*pastoral*"; "*Sonata*" and "*Sonate symphonique*," for pf. 4 hands, and "*Sonate caracteristique*," "*Sonate mélancolique*," and many standard studies; biog. (1872) by his wife Charlotte (née Embden).

Mosel (mō'-zĕl), **Ignaz Fz., Edler von,** Vienna, 1772—1844; conductor, writer and dram. composer.

Mosenthal (mō'-zĕn-täl), **Jos.,** Cassel, Nov. 30, 1834—New York, Jan. 6, 1896; from 1867, cond. Mendelssohn Glee Club, New York, also violinist, organist and composer.

Moser (mō'-zĕr), (1) **K.,** Berlin, 1774—1851; violinist and conductor. (2) **Aug.,** Berlin, 1825—(while touring America) 1859; son of above, composer and violinist.

Mosewius (mō-zā'-vĭ-oos), **Jn. Th.,** Königsberg, 1788 — Schaffhausen, 1858; opera-singer and writer.

Moso'nyi (rightly **Michael Brandt**), Boldog-Aszony, Hungary, 1814—Pesth, 1870; pf.-teacher and composer.

Mos'sel, Jan., b. Rotterdam, April 22, 1870; 'cellist; pupil of Köhler and Eberle; 1886 toured; since 1888 lives in Amsterdam as soloist and teacher in the Cons.

Moszkwa (môshk'-vä), Prince **de la (Jos. Napoléon Ney),** Paris, 1803—St. Germain-en-Laye, 1857; eldest son of Marshal Ney; a senator, Brigadier Gen. under Napoleon III., also a finished musician; cond. and dram. composer.

Moszkowski (môsh-kôf'-shkĭ), (1) **Moritz,** b. Breslau, Aug. 23, 1854; son of a wealthy Polish gentleman; pupil of Dresden Cons., Stern and Kullak Cons.; teacher Stern Cons. for years; later début with succ. as pianist, Berlin, 1873; until 1897 Berlin then Paris, as a composer, prod. succ. opera, "*Boabdil der Maurenkönig*" (Berlin, 1892); symph. poem "*Jeanne d'Arc*"; "*Phantastischer Zug*" for orch.; 2 orchestral suites and a vln.-concerto; c. many pop. pf.-pcs., incl. "*Aus allen Herren Länder,*" and "*Spanische Tänze.*" (2) **Alex.,** b. Pilica, Poland, Jan. 15, 1851; bro. of above; critic, editor and writer at Berlin.

Mottl (môt'-'l), (1) **Felix,** b. Unter-St. Veit, near Vienna, Aug. 24, 1856; prominent conductor; as a boy-soprano, entered Löwenberg "Konvikt," then studied at the Vienna Cons., graduating with high honours; cond. the Academical Wagnerverein for some time; 1880, ct.-cond. at Carlsruhe, also, until 1892, cond. Philh. Concerts; 1893 the Grand Duke app. him Gen. Mus. Dir.; 1886, cond.-in-chief, Bayreuth; invited to be ct.-cond. but he declined; 1898 declined a similar call to Munich; gives succ. concerts London and Paris; 1892, he m. (2) **Henriette Standhartner** (b. Vienna, Dec. 6, 1866, now ct. opera singer at Weimar and Carlsruhe). He c. succ. operas, "*Agnes Bernauer*" (Weimar, 1880); and the 1-act "*Fürst und Sänger*" (Carlsruhe, 1893), prod. also a "Festspiel," "*Eberstein,*" songs, etc.

Moun'sey, (1) **Ann Shephard,** b. London, 1811; composer, teacher, and organist. (2) **Elizabeth,** b. London, 1819; organist, pianist, guitar-player and composer.

Mount-Edg'cumbe, Richard, Earl of, 1764—Richmond, Surrey, 1839; wrote "*Reminiscences of an Amateur*"; c. opera "*Zenobia.*"

Mouret (moo-rā), **J. Jos.,** Avignon, 1682 — insane asylum, Charenton, 1738; conductor and composer.

Moussorgsky. Vide MUSSORGSKI.

Mouton (moo-tôñ) (**Jean de Hollingue** (ôl'-lăng) (called "Mouton")), Holling(?), near Metz—St. Wuentin, Oct. 30, 1522; important contrapuntist.

Mouzin (moo-zăñ), **P. Nicolas** (called **Edouard**), b. Metz, July 13, 1822; studied at Metz branch of the Paris Cons.; 1842, teacher there, 1854, dir.; 1871, teacher at the Paris Cons.; writer; c. 2 operas, symphs., etc.

Mozart (mō'-tsärt) (originally **Motzert**), (1) (**Jn. G.**) **Ld.,** Augsburg, 1719—Salzburg, 1787; father of W. A. M.; dram composer. (2) (**Maria**) **Anna** (called "**Nannerl**"), Salzburg, 1751—1829; daughter and pupil of above; pianist; c. org. pcs.

(3) **Wolfgang Amadeus** (baptised **Jns. Chrysostomus Wolfgangus Theophilus**), Salzburg, Jan. 27, 1756—Vienna, Dec. 5, 1791; son of (1), and bro. of (2); one of the major divinities of music. Of unrivalled precocity in performance, composition, and acoustic sensitiveness; at 3 his talent and his discovery of thirds (v. D.D.), led his father to teach him. He began at once to compose little minuets which his father and later he himself noted down. He and his sister made a joint début at Munich, when he was barely 6, though he had appeared as a performer 4 months before in a comedy at the Univ. at Salzburg. He appeared the same year in Vienna, fascinating the court. He now learned the vln. and org. without instruction. At 7 he was in Paris, where his first works were pub., "*II Sonates pour le clavecin.*" The next year he was in London, delighting royalty, winning the honest praise of musicians and coming victoriously out of remarkable tests of his ability as sight-reader and improviser. During his father's illness, while silence was required, he c. his first symph. Here his 6 sonatas for vln. and harps. were pub. and his first symph. performed frequently. He won the friendship of J. Chr. Bach, and was given singing lessons by Manzuoli. Before leaving England he wrote a motet to English words in commemoration of a visit to the British Museum. The family stopped at various cities on the way home, the children playing at courts with constant succ., a concert being given at Amsterdam in 1766, at which all the instrumental music was **M.**'s. At Biberuch he competed as organist without result against a boy 2 years older, Sixtus Bachmann. Returning to Salzburg, in 1766, **M.** was set to studying Fux, etc. 1767 he c. an oratorio, 1768, an opera, "*La Finta Semplice,*" at the Emperor's request. Its production was postponed by the now jealous musicians till 1769. Meanwhile a German opera "*Bastien und Bastienne*" had been performed, and **M.** made his début as cond. in 1768 (aged 12), with his solemn mass. The Archbishop made him Konzertmeister, with salary, but his father wished him to enjoy study in Italy. His concerts were sensations, the Pope gave him the order of the Golden Spur (also given to Gluck), and at his father's behest he signed a few compositions by his new title Signor Cavaliere Amadeo, but soon dropped this. After tests he was elected a member of the Accademia Filarmonica of Bologna. At 14 he gave a concert at Mantua in which according to the programme he promises to play "a Symphony of his own composition; a Clavichord-concerto, which will be handed to him, and which he will immediately play at sight; a Sonata handed him in like manner, which he will provide with variations, and afterwards repeat in another key; an Aria, the words for which will be handed to him, and which he will immediately set to music and sing himself, accompanying himself on the clavichord; a Sonata for clavichord on a subject given him by the leader of the violins; a Strict Fugue on a theme to be selected, which he will improvise on the clavichord; a trio, in which he will execute a violin-part *all' improvviso;* and finally, the latest Symphony composed by himself." In Rome, after twice hearing Allegri's famous "*Miserere,*" long kept secret, he correctly wrote out the entire score from memory. At Milan he prod. 3-act opera seria "*Mitridate, re di Ponto*" (1770), which had 20 consecutive performances under his direction. 1771, he brought out a dramatic serenade, "*Ascanio in Alba,*" for the wedding of Archduke Ferdinand. 1772 his friendly protector, the Archbishop of Salzburg, died; his successor, Hieronymous, Count of

Colloredo, treated **M.** with the greatest inappreciation, compelling him to sit with the servants (though **M.** was frequently entertained at the houses of the nobility with great distinction); and when **M.** demanded his discharge in 1781, he had him kicked out by a servant. It was for his installation that **M.** had c. the dramatic "*Il Sogno di Scipione*" (1775), "*Lucio Silla*" (1772), and "*La Finta Giardiniera*," prod. at Milan, under his own direction, 1775; later "*Il Re Pastore*" at Salzburg during Archduke Maximilian's visit. 1778 he went with his mother to Paris, where he won little attention in the struggle between Gluck and Piccini. At length after his mother's death he returned to Salzburg as Konzertmeister, and ct.-organist; but settled in Vienna, after prod. the opera "*Idomeneo*" (Munich, Jan., 1781). On commission for the Emperor he wrote ("*Belmonte und Constance*, *oder*) *Die Entführung aus dem Serail*," prod. with great succ., despite the machinations of the theatrical clique, 1782; a month later he m. Constance Weber (the sister of Aloysia, whom he had loved in Mannheim). She bore him six children, four sons and two daughters. The small receipts for compositions and concerts were quickly spent on luxuries beyond their means, and as neither was a good manager of resources, many hardships followed. After two unfinished operas he prod. a mus. comedy, "*Der Schauspieldirector*" (Schönbrunn, 1786). May 1, in Vienna, his opera buffa "*Le Nozze di Figaro*" ("Marriage of Figaro") was rescued from intrigues into a very great succ. The then famous librettist Da Ponte next wrote the book for "*Don Giovanni*" (Don Juan), which made a very great succ. at Prague (1787), and led the Emperor to appoint **M.** "chamber composer," at 800 gulden ($400) a year (Gluck, just deceased, had 2,000 gulden). 1789 he accompanied Prince Karl Lichnowski to Berlin, playing for the Dresden court, and at the Thomaskirche, Leipzig. King Fr. Wm. II., hearing him at Potsdam, offered him the post of 1st Royal cond. with 3,000 thaler ($2,250) a year, but **M.** would not abandon his "good Kaiser;" still Fr. Wm. II. ordered three quartets, for which he paid well. Hearing this, the Emperor ordered the opera buffa "*Così fan Tutte*" (Vienna, 1790). Soon after its production the Emperor died; his successor Ld. II. cared little for **M.**, leaving him in greatest hardship. His devoted friend Jos. Haydn now went to London. **M.** made a tour, pawning his plate to pay the expenses. For the coronation of Leopold II., as King of Bohemia, at Prague, he was invited to write the festival opera "*La Clemenza di Tito*," performed 1791. He returned to Vienna and c "*Die Zauberflöte*" ("Magic Flute," Vienna, Sept. 30, 1791), a work in which are exploited the allegories of the Masonry of which **M.** was a member. It made a decided succ. He was, however, growing weaker and suffering from fainting fits, claiming that he had been poisoned. A mysterious stranger had commissioned him to write a requiem, and **M.** began it with a superstitious dread that the messenger had come from the other world to announce his death. It has since been learned that he was Leutgeb, the steward of Count von Walsegg, who gave the work out as his own, not, however, destroying the MS. The work was not quite completed by Mozart, who had his pupil Süssmayer fill out the incomplete portions. Mozart died of malignant typhus. A violent rain-storm coming up in the midst of the funeral, the party turned back leaving the body to be interred in some spot, never after discovered, in the ground allotted to paupers in the St. Mary cemetery. The profits of a Mus. Festival given by the Frankfort "Liederkranz," June 25, 1838, were devoted to founding a Mozart Scholarship, the interest amounting in 1896 to 1500 marks, applied quadrennially to the aid of talented young composers of limited means. At Salzburg the *Mozarteum*, a municipal musical institute founded in his memory, consists of an orch. soc. pledged to perform his church-music in the 14 churches of the town, to give 12 concerts yearly, and to sustain a mus.-sch. in which the musicians of the orch. give instruction.

A complete ed. of **M.'s** works pub. by Breitkopf & Hartel (1876–86), contains much church-mus. inc. 15 masses, cantatas "*Davidde penitente*" (masonic), "*Maurerfreude*" and "*Kleine Freimaurrercantate*," etc.; stage-works, besides those mentioned, "*Die Schuldigkeit des ersten Gebots*" (only partially his own), "*Apollo et Hyacinthus*" (Latin comedy with mus.); "*Zaïde*" (unfinished); "*Thamos, König in Aegypten*" (choruses and entr'actes; Berlin, 1786); "*Idomeneo, re di Creta, ossia Ilia ed Idamante.*" ORCH. WORKS: 41 symph.; 2 symph. movements; 31 divertimenti, serenades, and cassations; 9 marches; 25 dances, "*Masonic Funeral-Music*"; "*A Musical Jest*" for string-orch. and 2 horns; a sonata for bassoon and 'cello; phantasie for Glockenspiel; andante for barrel-organ, etc.; 6 vln.-concertos, bassoon-concerto, a concerto for flute and harp, 2 flute-concertos, horn-concertos, a clarinet-concerto, 25 pf.-concertos, a double concerto for 2 pfs., a triple concert for 3 pfs. CHAMBER-MUSIC: 7 string-quintets; 26 string-quartets; "*Nachtmusik*" for string-quintet; 42 vln.-sonatas, etc. PF.-MUSIC: for 4 hands; 5 sonatas, and an andante with variations; for 2 pfs., a fugue, and a sonata; 17 solo sonatas; a fantasie and fugue; 3 fantasias; 36 cadenzas to pf.-concertos; rondos, etc.; 17 organ sonatas, etc. VOCAL MUSIC: 27 arias, and 1 rondo for sopr. with orch.; German war-song; a comic duet; 34 songs; a song with chorus and org.; a 3-part chorus with org.; a comic terzet with pf.; 20 canons.

The best of many biographies is by Otto Jahn (1856–59, 4 volumes in English, London, 1882), etc.

His letters have also been published and translated in two volumes. One of his two overtures was found at the Paris Cons. 1901. Six unpublished sonatas were found in Buckingham Palace, 1902.

Mozart.

BY VERNON BLACKBURN.

JOHN CHRYSOSTOM WOLFGANG AMADEUS MOZART, the son of a tolerably good musician, by name Leopold, from his earliest years displayed the most extraordinary sense of musical precocity. At the age of three years he was able to pick out harmonies on the harpsichord; by the time he was seven, he had already burdened his young soul with the responsibility of various compositions which are more interesting than such compositions might be expected to be. The darling of courts in his childhood (for his father took him early on his travels for purposes of exhibition as a musical prodigy), the intensely industrious youth, the creator of a dramatic art in music, separate and by itself in the world, the greatest master of melody that this earth has ever seen, the writer of innumerable symphonies, innumerable songs, innumerable sonatas, the possessor of a musical memory such as had never been conferred on the son of man before, he was the brilliant artist of high spirits, the man who lived life to the very last drop of the glass. ¶ In a word, a genius, in art and in living, of the highest flower. He went down to his grave before he was forty years of age, buried no man knows where, deserted of friends, deserted even in his last journey to the Vienna cemetery by his wife; abjectly poor, with not a soul to weep for him, not a soul to care what became of these sacred relics. Here was, indeed, a combination of glory and the darkest tragedy which can scarcely be found outside the Attic drama. ¶ Yet, from the critical point of view, it can scarcely be said that Mozart was in any sense a revolutionary; he was the glorious link which combined the music of the last century with the music of this. The strictest formalist, the impeccable master of counterpoint, the respecter in every way of traditions, you can see him, as it were, on the tiptoe of the future, bearing on his brilliant soul, and bearing it lightly, all the burdens of the past. ¶ But it is as a writer of opera that his fame is like to last longest, for it is here that he brought the brilliant qualities of the consummate musician to combine with the scarcely less brilliant qualities of the dramatist. Many men who might have written music equally noteworthy could not have touched the dramatic significance of it. "*Don Giovanni*," that glory of our blood and state, "*Le Nozze di Figaro*," "*Cosi Fan Tutte*," "*Die Zauberflöte*," these remain as noble a testimony of his great genius in the musico-dramatic world as the centuries are likely to bring forth. Then consider the G minor symphony—so different in quality from the quality of Beethoven at his best, and therefore not comparable to the great nine, but in its way the very flower of musical genius. Then again, such work as he brought into the *Requiem* declares him to be, as a master of the emotions, of supernatural terror, unsurpassed; I would almost say unsurpassable. In a word, here was the golden child of music, adding to the simplicity of his childishness the complex wisdom of the serpent. ¶ Poor Mozart! Yet, who is ordinary man that he should say "poor" of such an immortal creature? Poor as it seems to us, yet it is not likely that he would have given up one golden moment of his glorious inspiration in exchange for the comforts of a Sultan. He was an artist, every inch of him.

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(4) **Wolfgang Amadeus,** Vienna, July 26, 1791—Carlsbad, July 30, 1844; son of above; pianist, teacher and composer of pf.-concertos, sonatas, etc.

Muck (mook), **K.,** b. Darmstadt, Oct 22, 1859; Dr. Philh., Leipzig; pupil of Leipzig Cons., cond. at various cities; since 1892, ct.-cond. Royal Op., Ber

Mu'die, Thos. Molleson, Chelsea, 1809—London, 1876; teacher, organist and composer.

Muffat (moof'-fät), (1) **G.,** b. Passau, 1704; organist, conductor and composer. (2) **Aug. Gl.,** 1683—Vienna, 1770; son of above; organist and composer.

Mühldörfer (mül'-dĕrf-ĕr), (1) **Wm.,** 1803—Mannheim, 1897; ct.-inspector of theatres, Mannheim. (2) **Wm. K.,** b. Graz, Styria, March 6, 1837; son of above; studied at Linz-on-Danube and Mannheim; actor; 1855, th.-cond., Ulm; 1867–81, 2d cond. at Cologne; c. 4 operas, incl. successful "*Iolanthe*" (Cologne, 1890), overtures, etc.

Mühlfeld (mül'-fĕlt), **Richard,** b. Salzungen, Feb. 28, 1856; clarinettist for whom Brahms c. a trio and sonata; studied with Büchner at Meiningen, where he lived since 1873, also 1875-96, 1st clarinet at Bayreuth.

Mühling (mü'-lĭng), **Aug.,** Raguhne, 1786—Magdeburg, 1847; organist and composer.

Mühlberger-Leisinger (lī'-zĭng-ĕr), **Elizabeth,** b. Stuttgart, May 17, 1863; colorature-soprano; studied with Viardot-Garcia; début, R. opera, Berlin; sang in Paris, 1887.

Müller (mül'-lĕr), (1) **Chr.,** org.-builder at Amsterdam, ca. 1720–70. (2) **Wm. Chr.,** Wassungen, Meiningen, 1752—Bremen, 1831; mus. director and writer. (3) **Aug. Eberhard,** Nordheim, Hanover, 1767—Weimar, 1817; son and pupil of an organist; organist, ct.-conductor and dram. composer. (4) **Wenzel,** Tyrnau, Moravia, 1767—Baden, near Vienna, 1835; conductor and composer of 200 operas. (5) **Fr.,** Orlamunde, 1786—Rudolstadt, 1871; clarinettist, conductor and composer. (6) **Ivan (Iwan),** Reval, 1786—Bückeburg, 1854; inv. of the clarinet with 13 keys, and altclarinet; finally ct.-mus. (7) **Peter,** Kesselstadt; Hanau, 1791—Langen, 1877; c. operas, and famous "*Jugendlieder,*" etc. (8) Two famous German quartet parties, (a) The bros. **K. Fr.** (1797—1873), **Th. H. Gus.** (1799—1855), **Aug. Th.** (1802—1875), and **Fz. Fd G.** (1808—1855), sons of (9) **Aegidius Chp. M.** (d. 1841, Hofmus. to Duke of Brunswick), all b. Brunswick, and in the orch. there—**K.** as Konzertmeister, **Th.** 1st 'cello, **Gv.** symph.-director, and **G.** conductor. (b) The four sons of the **Karl Fr.** above, who organised 1855 a ct.-quartet. **Hugo,** 2d vln. (1832—1886); **Bd.,** b. Feb. 24, 1825, viola; **Wm.,** b. June 1, 1834, 'cello; **Karl,** jr., b. April 14, 1829, 1st vln. Since 1823 this last lives in Stuttgart and Hamburg; m. Elvina Berghaus and took name **Müller-Berghaus,** under which he has c. a symph., etc. (10) (Rightly **Schmidt**) **Ad.** Sr., Tolna, Hungary, 1801—Vienna, 1886; singer, conductor and dram. composer. (11) **Ad.,** Jr., Vienna 1839—1901, son of above; 1875, cond. German opera at Rotterdam; prod. 4 operas and 5 operettas, incl. the succ. "*Der Blondin von Namur*" (Vienna, 1898). (12) **Jns.,** Coblenz, 1801—Berlin, 1858; writer. (13) **Fz. K. Fr.,** Weimar, 1806—1876; one of the first to recognise Wagner; pub. treatises on his work. (14) **Aug.,** 1810—1867; eminent double-bass. (15) **K.,** Weissensee, near Erfurt, 1818—Frankfort, 1894; conductor and composer. (16) **Bd.,** Sonneberg, 1824—Meiningen, 1883; cantor. (17) **K. Chr.,** b. Saxe-Meiningen, July 3, 1831; pupil of F. W. and H. Pfeiffer (pf. and org.), Andreas Zollner (comp.) 1854, New York; since 1879, prof. of harm. N. Y. Coll. of Mus.; translator, etc. (18) **Richard,** b. Leipzig, Feb. 25, 1830; pupil of Zollner, Hauptmann and Reitz; until 1893, cond. "Arion," then the "Hellas," and the "Liedertafel;" teacher singing, Nikolai Gymnasium; c. motets, etc. (19) **Jos.,** 1839—Berlin, 1880; writer.

(20) **Wm.,** b. Hanover, Feb. 4, 1845; tenor at the ct.-opera, Berlin. (21) **Hans,** Cologne, 1854—Berlin, 1897; prof. and writer. (22) **Gustav.** Vide BRAH-MULLER.

Mül′ler-Hartung, K. (Wm.), b. Sulza, May 19, 1834; pupil of Kuhmstedt, Eisenach; mus.-dir. and teacher at the Seminary; 1864, prof.; 1869, opera-cond. Weimar; 1872, founder and dir. Gr Ducal "Orchester-und-Musikschule;" wrote a system of music theory (vol. i. "*Harmonielehre*" appeared in 1879); composer.

Müller-Reuter (roi-tĕr), **Theodor,** b. Dresden, Sept. 1, 1858; pupil of Fr. and Alwin Wieck (pf.); J. Otto and Meinardus (comp.); and the Hoch Cons., Frankfort; 1879–87, teacher Strassburg Cons.; 1887, cond. at Dresden; 1892, teacher in the Cons.; c. 2 operas, Paternoster, with orch; "*Hackelberend's Funeral*" for chorus and orchestra (1902), etc.

Müller von der Werra (rightly **Fr. Konrad Müller**), Ummerstadt, Meiningen, 1823 — Leipzig, 1881; popular poet and ed., founded "Deutscher Sängerbund"

Münchhoff (mĭnsh′-hôf), **Mary,** b. Omaha, U.S.A.; coloratura soprano; studied in Germany 1897; sang in Austria, etc.; 1902, U.S.A.

Munck, de. Vide DEMUNCK.

Munzinger (moonts′-ĭng-ĕr), **Edgar,** b. Olten, Switz., Aug. 3, 1847; studied Leipzig Cons. and with Kiel and Ehrlich, Berlin, where he is pf.-teacher, and 1893–98 dir. Eickelberg Cons.; c. 3 symphonies No. 1 "*In der Nacht*," No. 3 "*Nero*," an opera, 2 symphonic poems, etc.

Muris (dŭ mü′-rēs), **Jns de** (or **de Meurs**) (dŭ mŭrs), eminent theorist; wrote treatise "*Speculum Musicæ*" (probably ca. 1325) (Coussemaker).

Murschhauser (moorsh′-how-zĕr), **Fz. X. Anton,** Zabern, near Strassburg, ca. 1670—Munich, 1724; conductor and theorist.

Murska (moor′-shkä), **Ilma di,** Croatia, 1836—Munich, Jan. 16, 1889; famous dramatic soprano, with remarkable compass of nearly 3 octaves.

Musard (mü-zăr), (1) **Philippe,** Paris, 1793—1859; c. pop. dances. (2) **Alfred,** 1828 — 1881; orch.-cond., and composer; son of above.

Musin (moo-zēn), **Bonaventura.** Vide FURLANETTO.

Musin (mü-zăñ), **Ovide,** b. Nandrin, n. Liège, Sept. 22, 1854; violinist; pupil of Liège Cons.; at 11 took 1st vln.-prize; studied then at Paris Cons.; at 14 won the gold medal for solo and quartet playing; taught a year at the Cons. then toured Europe with great succ.; later organised a concert-troupe and toured America, then the world; 1897, returned to Liège as vln.-teacher at the Cons.; 1898, vln.-professor.

Musiol (moo′-zĭ-ōl), **Robt. Paul Jn.,** b. Breslau, Jan. 14, 1846; from 1873-91 teacher and cantor at Röhrsdorf, Posen; pub. mus. lexicons; c. part-songs, etc.

Mussorgski (moos-sôrg′-shkĭ), **Modest Petrovitch,** Toropetz, Russia. March 28, 1839 — St. Petersburg, March 28, 1881; army officer, then pupil of Balakirev; c. operas, "*Boris Godunoff*" (Imp. Opera, St. P., 1874), "*Chovanstchina*" (1893); c. pf pcs., etc.

Mustel (müs-tĕl), **Victor,** b. Havre, 1815; mfr. and improver of the harmonium.

Muzio (moo′-tsĭ-ō), **Emanuele,** b. Zibello, near Parma, Aug. 25, 1825; pupil of Provesi and Verdi, and (for pf.) of Verdi's first wife, Margherita Barezzi; 1852, cond. It. Opera, Brussels; later, London, New York (Acad. of Mus.); 1875 noted singing teacher, Paris; c. 4 operas, etc.

Myrzwinski (mērsh-vĭn′-shkĭ), ———; tenor in Paris.

Mysliweczek (mē-slē′-vā-chĕk) **Jos.** (called "Il Boemo," or "Venatorini"), near Prague, March 9, 1737—Rome, Feb. 4, 1781; prod. about 30 pop. operas in Italy; c. symphs., pf.-sonatas praised by Mozart, etc.

N

Naaff (näf), **Anton E. Aug.,** b. Weitentrebelitzsch, Bohemia, Nov. 28, 1850; mus. editor and poet at Vienna.

Nachbaur (näkh'-bowr), **Fz.,** Schloss Giessen, near Friedrichshafen, March 25, 1835—Munich, March 21, 1902; pupil of Pischek; sang at theatres in Prague and other cities; 1866–90, "Kammersänger," Munich.

Náchez (nä'-chĕs) (**Tivadar** (**Theodor**) **Naschitz** (nä'-shĭts)), b. Pesth, May 1, 1859; vln.-virtuoso; pupil of Sabatil, Joachim and Leonard; toured the continent; lived in Paris and (1889) London; c. 2 concertos for vln., 2 Hungarian Rhapsodies, requiem mass, with orch., etc.

Nadaud (nă-dō), **Gv.,** Roubaix, France, Feb. 20, 1820—Paris, 1893; celebrated poet, composer of chansons; also c. 3 operettas.

Nadermann (nä'-dĕr-män), **François Jos.,** Paris, 1773—1835; harpist, teacher and composer. (2) **H.,** b. 1780; bro. of above and his asst.-harpist in the King's music, and asst.-professor.

Nagel (nä'-gĕl), (1) **Julius,** Gotha, 1837—St. Petersburg, 1892; 'cellist, teacher and composer. (2) Dr. **Willibald,** German writer; pub. "*Geschichte der Musik in England*" (1897).

Nägeli (nā'-gĕl-ē), **Jn. Hans G.,** Wetzikon, near Zürich, 1773—1836; mus.-publisher, writer and composer.

Nagiller (nä'-gĭl-lĕr), **Matthäus,** Münster, Tyrol, 1815—Innsbrück, 1874; conductor and dram. composer.

Naldi (näl'-dē), (1) **Giuseppe,** Bologna, 1770—Paris, ca. 1820; actor, singer, pianist, 'cellist and composer. (2) ——— daughter of above singer; début, 1819; retired, 1824; m. Conte di Sparre.

Nal'son, Rev. **Valentine,** d. 1722; Engl. composer.

Nanini (nä-nē'-nē) (incorrectly **Nanino**), (1) **Giov. M.,** Vallerano, Italy, ca. 1540—Rome, March 11, 1607; noted Italian composer; pupil of Goudimel; cond. at Vallerano, 1571–75, at Santa Maria Maggiore, Rome (vice Palestrina); 1575 founded a pub. mus.-sch. in which Palestrina was one of the teachers; 1577, papal singer; 1604 cond. Sistine Chapel; his 6-part motet "*Hodie nobis cœlorum rex*" is still sung there every Christmas morning. (2) **Giov. Bernardino,** Vallerano, ca. 1560—Rome, 1624; younger bro. (Riemann says nephew) and pupil of above; conductor and notable composer.

Nantier-Didiée (näñt-yā dēd-yā), **Constance Betsy R.,** Ile de la Reunion, 1831—Madrid, 1867; v. succ. mezzo-soprano.

Napo'léon, Arthur, b. Oporto, March 6, 1843; pianist and cond.; at 9 made a sensation at the courts of Lisbon, London (1852), and Berlin 1854), then studied with Hallé, at Manchester; toured Europe, and N. and S. America. 1868 (1871?) settled in Rio de Janeiro as mus.-seller, etc.

Nápravnik (**Náprawnik**), (nä-präf'-nĕk) **Eduard,** b. Bejst, near Königgratz, Aug. 24, 1839; pupil Prague Org.-Sch.; from 1856 teacher Maydl Inst. for Mus., Prague; 1861, cond. to Prince Yussupoff at St. Petersburg; then organist and 2nd cond. Russian Opera; from 1869 1st cond.; 1870–82, cond. the Mus. Soc.; c. 4 operas, incl. the succ. "*Dubroffsky*" (St. P., 1895); symph. poem "*The Demon,*" overtures, incl. "*Vlasta*" (1861), etc.

Nardini (när-dē'-nē), **Pietro,** Fibiana, Tuscany, 1722—Florence, May 7, 1793; noted violinist; pupil of Tartini; ct.-musician at Stuttgart and Florence; composer.

Nares (närz), **Jas.,** Stanwell, Middlesex, 1715—London, Feb. 10, 1783; organist and composer.

Naret-Koning (nä'-rĕt-kō-nĭng), **Jn. Jos. D.,** b. Amsterdam, Feb. 25, 1838; violinist; pupil of David, Leipzig: from 1878 leader City Th., Frankfort; pub. songs, etc.

Nasolini (nä-sō-lē'-nē), **Sebastiano,** Piacenza, ca. 1768—(?); prod. 30 operas in Italy.

Natale (nä-tä'-lĕ), **Pompeo,** choir-singer and composer at S. Maria Maggiore, Rome, 1662.

Nathan, Isaac, Canterbury, 1792—Sydney, Australia, 1864; writer.

Natorp (nä'-tôrp), **Bd. Chr. L.,** Werden-on-Ruhr, Nov. 12, 1774—Münster, Feb. 8, 1846; reformer of church and sch.-mus.; writer.

Nau (na'-oo), **Mana Dolores Benedicta Josefina,** b. of Spanish parents, New York, March 18, 1818; soprano; pupil of Mme. Damoreau-Cinti, Paris Cons., taking 1st prize in 1834; début at the Opéra, 1836; sang minor rôles there 6 years, etc.; 1844-48 and 1851-53, leading rôles, singing in other cities; retired, 1856.

Naubert (now'-bĕrt), **Fr. Aug.,** Schkeuditz, Saxony, 1839—Neubrandenburg, 1897; organist and singing-teacher.

Naudin (nä'-oo-dēn), **Emilio,** b. Parma, Oct. 23, 1823; tenor; pupil of Panizza, Milan; début, Cremona. Meyerbeer in his will requested him to create the rôle of "Vasco" in "*L'Africaine*" (1865), which he did.

Naue (now'-ĕ), **Jn. Fr.,** Halle, 1787—1868; organist and composer.

Nauenburg (now'-ĕn-boorkh), **Gv.,** b. Halle, May 20, 1803; barytone and singing-teacher; writer and composer.

Naumann (now'-män), (1) **Jn. Gl.** (Italianised as **Giov. Amadeo**), Blasewitz, near Dresden, April 17, 1741—Dresden, Oct. 23, 1801; pupil of Tartini and Padre Martini; 1764, ct.-cond., Dresden; 1776, cond.; prod. 23 operas and excellent church-music. (2) **Emil,** Berlin, Sept. 8, 1827—Dresden, June 23, 1888; grandson of above; court church mus.-dir., Berlin; c. an opera, a famous oratorio "*Christus der Friedensbote*"; pub. many valuable treatises. (3) **K. Ernst,** b. Freiberg, Saxony, Aug. 15, 1832; grandson of (1), studied with Hauptmann, Richter, Wenzel and Langer, Leipzig (1850), Dr. Philh. at the Univ., 1858; studied with Joh. Schneider (org.) in Dresden; mus.-dir. and organist, Jena; prof., 1877; pub. many valuable revisions of classical works, for the Bach-Gesellschaft; c. the first sonata for vla., much chamber-mus., etc.

Nava (nä'-vä), (1) **Ant. Maria,** Italy, 1775—1826; teacher and composer for guitar. (2) **Gaetano,** Milan, 1802—1875; son and pupil of above; prof. at the Cons. and composer.

Navál (nä-väl'), **Fz.,** b. Laibach, Austria, Oct. 20, 1865; tenor at Vienna; pupil of Gänsbacher.

Nawratil (nä-vrä'-tēl), **K.,** b. Vienna, Oct. 7, 1836; pupil of Nottebohm (cpt.); excellent teacher; pub. Psalm XXX with orch., an overture, chamber mus., etc.

Nay'lor, (1) **J.,** b. Stanningly, near Leeds, 1838—at sea, 1897; organist and composer. (2) **Sidney,** London, 1841—1893; organist.

Neate (nēt), **Chas.,** London, 1784—Brighton, 1877; pianist, 'cellist and composer.

Nebe (nā'-bĕ), **Karl,** bass; pupil of Jahn at Wiesbaden; 1890, at Carlsruhe; sang "Alberich" and "Beckmesser" at Bayreuth and London; 1900, Berlin.

Ned'bal, Oscar, b. Tabor, Bohemia, March 25, 1874; vla.-player in the "Bohemian" string-quartet; studied Prague Cons. (comp. with Dvořák); c. a scherzo-caprice for orch., etc.

Neeb (nāp), **H.,** Lich, Upper Hesse, 1807—Frankfort, 1878; conductor and dram. composer.

Need'ler, H., London, 1685—1760; pianist, violinist and composer.

Neefe (nā'-fĕ), **Chr. Gl.,** Chemnitz, 1748—Dessau, 1798; mus.-director and conductor.

Nef (nāf), (Dr.) **K.,** Swiss writer; pub. a treatise on the amateur musical associations of the 17th and 18th centuries.

Neff, Fritz, notable composer, lives at Munich; c. "Chorus of the Dead" with orch. (1902), etc.

Nehrlich (nār'-lĭkh), **Chr. Gf.,** Ruhland, Upper Lusatia, 1802—Berlin, 1868; teacher and writer.

Neidhardt (nīt'-härt), **Jn. G.,** d. Königsberg, 1739; writer.

Neidlinger (nīt'-lĭng-ĕr), **Wm. Harold,** b. Brooklyn, N. Y., July 20, 1863; pupil of Dudley Buck and Müller; teacher of singing in Paris, then Chicago; c. a mass, etc., pop. songs and valuable books of mus. for children.

Neithardt (nīt'-härt), **Aug. H.,** Schleiz, 1793—Berlin, 1861; oboist, teacher of singing, conductor and dram. composer.

Neitzel (nīt-tsĕl), **Otto,** b. Falkenburg, Pomerania, July 6, 1852; pupil of Kullak's Acad., Berlin; Dr. Philh., 1875, at the Univ.; toured as pianist; 1879–81, teacher Moscow Cons.; then Cologne Cons.; since 1887, also critic; prod. 3 operas: "*Angela*" (Halle, 1887), text and music of, "*Dido*" (Weimar, 1888) and "*Der Alte Dessauer*" (Wiesbaden, 1889).

Nel'li, Romilda, b. Italy, 1882(?); colorature and operatic soprano; pupil of Galletti.

Nen'na, Pomponio, b. Bari, Naples; pub. madrigals, 1585—1631.

Neri (nā'-rē), **Filippo,** Florence, July 21, 1515—Rome, May 26, 1595; preacher in the oratory (It. *oratorio*) of San Girolamo. From the music c. for illustrations by Animuccia and Palestrina arose the term "oratorio."

Neruda (nā-roo'-dä), (1) **Jakob,** d. 1732; violinist. (2) **Jn. Chrysostom,** Rossiez, 1705—1763; violinist; son of above. (3) **Jn. Baptist G.,** Dresden, 1707—1780; composer, son of Jakob. (4) **(Normann-Neruda)** (or **Lady Hallé**) **Wilma Maria Fran.,** b. Brünn, March 29, 1839; noted violinist (daughter of (5) **Josef,** an organist); she studied with Jansa; at 7 played in public at Vienna with her sister (6) **Amalie** (a pianist); then toured Germany with her father, sister and bro. (7) **Fz.** (a 'cellist); 1864, in Paris, she m. L. Normann; since 1869 has played annually in London; she m. Hallé (q.v.), 1888, and toured Australia with him, 1890–91; 1899, America.

Ness'ler, Victor E., Baldenheim, Alsatia, Jan. 28, 1841—Strassburg, May 28, 1890; studied with Th. Stern at Strassburg; 1864, prod. succ. opera, "*Fleurette*"; studied in Leipzig, became cond. of the "Sängerkreis" and chorusm. City Th., where he prod. with general succ. 4 operettas and 4 operas, incl. two still pop. "*Der Rattenfänger von Hameln*" (1879), "*Der Trompeter von Säkkingen*" (1884); c. also "*Der Blumen Rache,*" ballade, with orch.; pop. and comic songs, etc.

Nesvad'ba, Jos., Vyskeř, Bohemia, 1824—Darmstadt, 1876; conductor and dram. composer.

Neśvera (nĕsh-vā'-rä), **Jos.,** b. Proskoles, Bohemia, Oct. 24, 1842; now cond. Olmütz Cath.; c. succ. opera "*Perdita*" (Prague, 1897); masses, De Profundis, with orch., etc.

Netzer (nĕt'-tsĕr), **Jos.,** Imst, Tyrol, 1808—Graz, 1864; teacher, conductor and dram. composer.

Neubauer (nā'-oo-bow-ĕr), **Fz. Chr.,** Horzin, Bohemia, 1760—Bückeburg, 1795; violinist, conductor and composer.

Neuendorff (noi'-ĕn-dôrf), **Ad.,** Hamburg, June 13, 1843—New York, Dec. 4, 1897; at 12 taken to America; pianist, concert-violinist, prominent conductor and composer of comic operas.

Neukomm (noi'-kôm), **Sigismund, Ritter von,** Salzburg, 1778—Paris, 1858; organist, conductor and composer.

Neumann (noi'-män), **Angelo,** b. Vi enna, Aug. 18, 1838; studied singing with Stilke-Sessi, début as lyric tenor, 1859; 1862–76, Vienna ct.-opera; 1876–82, Leipzig opera; as manager of a travelling company prod. Wagner operas; 1882–85, manager Bremen opera; then German opera, Prague.

Neumark (noi'-märk), **G.**, Langensalza, 1621—Weimar, 1681; composer.

Neusiedler (noi'-zēt-lĕr) (or **Newsidler**), (1) **Hans,** b. Pressburg, Nürnberg, 1563; lute-maker. (2) (or **Neysidler**) **Melchior,** d. Nürnberg, 1590; lutenist and composer at Augsburg; 2 books of lute mus. (Venice, 1566), etc.

Nevada (nĕ-vä'-dä) (rightly **Wixon**), **Emma,** b. Austen, Nevada, U. S.A., 1862; eminent colorature-soprano; pupil of Marchesi in Vienna; début London, 1880; sang in various Italian cities; 1883 and 1898 Paris, Op.-Com.; 1885 sang Opera Festival Chicago, and again in 1889; 1898, Op.-Com., Paris; 1885 m. Dr. Raymond Palmer; sang "Mignon" a whole year in Paris; 1900 America.

Nevin (nĕv'-ĭn), (1) **Ethelbert** (**Woodbridge**), Edgeworth, Penn., Nov. 25, 1862—New Haven, Conn., Feb. 17 1901; prominent American composer; pupil of von der Heide and E. Günther (pf.) at Pittsburg; of von Böhme (voice), at Dresden, 1877–78; of Pearce (N. Y.), B. J. Lang and Stephen A. Emery (Boston); von Bülow, Klindworth, and K. Bial, Berlin; lived in Florence, Venice, Paris, and New York as teacher and composer; after 1900 at Sewickley, near Pittsburg, Pa.; c. a pf.-suite; song-cycles "In Arcady," and a posthumous "The Quest of Heart's Desire"; highly artistic piano pieces and many song albums of well-deserved popularity. His songs are genuinely lyrical, with an exuberance of musical passion, and accompaniments full of colour, individuality and novelty. (2) **Arthur,** b. Sewickley, Pa. 1871; bro. of above from 1891 studied Boston, then at Berlin with Boise and Klindworth; lives in New York; c. songs, etc.

New'man, Ernest, b. Liverpool, Nov. 30, 1868; prominent critic; studied for the Indian Civil Service, but his health broke down from over-study, engaged in business in Liverpool where he has since lived; in 1888 wrote "*Gluck and the Opera,*" which was published in 1895; "*A Study of Wagner*" 1899. Has contributed numerous scholarly essays on musical and other topics to various magazines.

Newsidler, Neysidler. Vide NEUSIEDLER.

Ney. Vide MOSZKVA.

Niccolò de Malta. Vide ISQUARD.

Nichelmann (nĭkh'-ĕl-män), **Chp.,** Treuenbrietzen, Brandenburg, 1717—Berlin, 1762; cembalist and writer.

Nicholl (nĭk'-ôl), **Horace Wadham,** b. Tipton, near Birmingham, Engl., March 17, 1848; notable contemporary contrapuntist; son and pupil of a musician John N.; studied with Samuel Prince; 1867–70 organist at Dudley; 1871 organist at Pittsburg, Pa., U. S. A.; 1878 editor New York. 1888–95 prof. at Farmington, Conn.; contributed to various periodicals; pub. a book on harmony; his most notable compositions are his 12 symphonic preludes and fugues for organ, displaying his remarkable contrapuntal ability (1 in quadruple cpt., 1 in triple, 4 in double); he c. also a suite for full orch. (op. 3), a cycle of 4 oratorios with orch.; symph. poem "*Tartarus*"; 2 symphonies; a psychic sketch "*Hamlet,*" etc.

Nich'olson, Chas., Liverpool, 1795—London, 1837; flutist and composer.

Nick'lass-Kempt'ner, Selma, b. Breslau, April 2, 1849, noted colorature soprano and teacher, studied at Stern Cons., début, 1867, sang in Rotterdam 10 yrs., then teacher Vienna Cons.; 1893, Berlin "*Professoria*"

Nicodé (nē'-kō-dā), **Jean Louis,** b. Jerczik, near Posen, Aug. 12 1853 pupil of his father and the organist Hartkas, and at Kullak's Acad.; lives in Berlin as a pianist and teacher; 1878–85 pf.-teacher Dresden Cons.; 1897, cond. Leipzig "Riedel Verein"; c. symph. poem "*Maria Stuart*"; "*Faschingsbilder*," "*Sinfonische Variationen*," op. 27; "*Das Meer*," symph. ode, for full orch.; "Erbarmen," hymn for alto with orch., etc.

Nicolai (nē′-kō-lī). (1) **Otto,** Königsberg, June 9, 1810—of apoplexy, Berlin, May 11, 1849; son and pupil of a singing-teacher; studied with Zelter and Klein, later with Baini at Rome, where he was organist at the embassy chapel; 1837–38 theatre-cond. at Vienna; again in Rome, 1841–47 ct.-cond. at Vienna and founded the Phil., 1842; 1847 cond. of the opera and cath.-choir, Berlin; prod. 5 v. succ. operas, incl. "*Il Templario*" (Turin, 1840; known in Germany as "*Der Templer*," based on Scott's "*Ivanhoe*"); and the unctuous and still popular opera "*Die lustigen Weiber von Windsor*," based on and known in English as "*The Merry Wives of Windsor*" (Berlin, 1849); he c. also a symph., etc.; biog. by Mendel (Berlin, 1868); his diary ("Tagebücher") was pub. Leipzig, 1893. (2) **Wm. Fr. Gerard,** Leyden, Nov. 20, 1829—The Hague, April 25, 1896; professor; notable conductor and composer.

Niccolini (nēk-kō-lē′-nē), (1) **Giuseppe,** Piacenza, Jan. 29, 1762—Dec. 18, 1842; conductor and operatic composer. (2) (Rightly **Ernest Nicholas**) Tours, France, Feb. 23, 1834—Pau, Jan. 19, 1898, tenor; 1886 m. Adelina Patti.

Nic′olson, Richard, d. 1639; Engl. organist.

Niecks (nēks), **Frederick (Friedrich),** b. Düsseldorf, March 3, 1845; lecturer, critic, etc.; pupil of Langhans, Grünewald, and Auer (vln.); début at 12; 1868, organist, Dumfries, Scotland, and viola-player in a quartet with A. C. Mackenzie; studied in Leipzig Univ. (1877), and travelled Italy; critic, London; 1891, Ried Prof. of Mus., Edinburgh Univ.; pub. notable biog. of "*Frederic Chopin as a Man and a Musician*" (1888); a "*Dict. of Mus. Terms*," etc.

Nieden, Zur. Vide ZUR NIEDEN.

Niedermeyer (nē′-dĕr-mī-ĕr), **Louis,** Nyon, Switzerland, 1802 — Paris, 1861; dramatic composer and theorist.

Niedt (nēt), **Fr. Erhardt,** d. Copenhagen, 1717; writer.

Niemann (nē′-män), (1) **Albert,** b. Erxleben, near Magdeburg, Jan. 15, 1831; 1849, without study sang in minor rôles at Dessau; then studied with F. Schneider, and the bar. Nusch; sang at Hanover, then studied with Duprez, Paris; 1860–66, dram. tenor, Hanover, since at the ct.-opera, Berlin; Wagner chose him to create "Tannhäuser" (Paris, 1861), and "Siegmund" (Bayreuth, 1876); retired 1889. (2) **Rudolf (Fr.),** Wesselburen, Holstein, 1838—Wiesbaden, 1898; pianist and composer.

Nietzsche (nēt′-shĕ), **Fr.,** Röcken, near Lutzen, Oct. 15, 1844—(insane) Aug., 1900; prof. at Basel Univ.; notable, if eccentric, philosopher; as a partisan of Wagner he pub. "*Die Geburt der Tragödie aus dem Geiste der Musik*," "*Richard Wagner in Bayreuth*"; while "*Der Fall Wagner*," and "*Nietzsche contra Wagner*" attack Wagner as violently as he once praised him; his philosophical work "*Also sprach Zarathustra*" provides the title of R. Strauss' symph. poem.

Niggli (nĭg′-glē), **Arnold,** b. Aarburg, Switzerland, Dec. 20, 1843; since 1875 sec. to the Aarau town council; writer.

Nikisch (nĭk′-ĭsh), **Arthur,** b. Szent, Miklos, Hungary, Oct. 12, 1855; eminent conductor; son of the head-bookkeeper to Prince Lichtenstein; pupil of Dessoff (comp.) and

Hellmesberger (vln.), Vienna Cons., graduating at 19 with prizes for vln., and for a string-sextet; violinist in the ct.-orch.; then 2nd cond. Leipzig Th.; 1882–89, 1st. cond.; 1889–93, cond. Symph. Orch., Boston (U. S. A.); 1893–95, dir. Royal Opera, Pesth, and cond. Philh. Concerts; since 1895 cond. Gewandhaus Concerts, Leipzig (vice Reinecke), also Phil. concerts, Berlin; he conducts usually without score; 1902, dir. Leipzig Cons.

Nikita (nĭ-kē´-tä) (stage-name of **Louisa Margaret Nicholson**), b. Philadelphia, Aug. 18, 1872; coloratura-soprano; pupil of M. Le Roy, Washington; sang in various cities, with an opera-troupe, then studied with Maurice Strakosch, Paris; sang in concerts with much succ.; 1894, prima donna soprano, Paris Opéra.

Nikom´achus (called **Gerasenus**), b. Gerasa, Syria; Greek writer on mus., 2nd century, A.D.

Nilsson (nēls´-sōn), **Christine**, b. on the estate Sjoabel, near Wexio, Sweden, Aug. 20, 1843; eminent soprano, compass 2½ octaves (g–d''); pupil of Baroness Leuhausen and F. Berwald, Stockholm; later, in Paris, of Wartel; début, 1864, Th.-Lyrique, Paris, engaged for 3 years there; 1868–70, Opéra; toured America and Europe; 1872, she m. Auguste Rouzaud (d. 1882); 1887, m. Count Casa di Miranda.

Nini (nē´-nē), **Ales.**, Fano, Romagna, 1805—Bergamo, 1880; cond. and dram. composer.

Nisard (nē-zăr), **Théodore** (pen-name of Abbé **Théodule Eleazar X. Norman**), b. Quaregnon, near Mons, Jan. 27, 1812; chorister at Cambrai; studied in Douay; 1839, dir. Enghien Gymnasium, and 1842, 2d *chef de chant* and organist St.-Germain, Paris; then confined himself to writing valuable treatises on plain-chant, etc.

Nissen (nĭs´-sĕn), (1) **G. Nicolaus von,** Hardebsleben, Denmark, 1761—Salzburg, March 24, 1826; councillor of State; m. the widow of Mozart, 1809, and aided her in preparing his biog. (1828). (2) (**Nissen-Saloman**) **Henriette,** Gothenburg, Sweden, March 12, 1819—Harzburg, Aug. 27, 1879; great singer and teacher; pupil of Chopin and Manuel Garcia; début Paris, 1843; 1850, m. Siegfried Saloman, from 1859 teacher St. Petersburg Cons. (3) **Erica.** Vide LIE.

Nivers (nē-văr), **Guillaume Gabriel,** Melun, 1617—after 1701; organist, singer and composer.

Nix´on, (1) **H. G.,** Winchester, 1796—1849; organist and composer. (2) **Jas. Cassana,** 1823—1842; violinist; son of above. (3) **H. Cotter,** b. London, 1842; organist and composer at St. Leonard's.

Nöb (nāp), **Victorine.** Vide STOLTZ.

Nohl (nōl), (**K. Fr.**) **L.,** Iserlohn, 1831—Heidelberg, 1885; 1880, professor and writer; wrote biogs. of Beethoven, Mozart, etc., and published many colls. of the letters of composers.

Nohr (nōr), **Chr. Fr.,** Langensalza, Thuringia, 1800—Meingen, 1875; violinist and dram. composer.

Norblin (nôr-blăn̄), (1) **Louis Pierre Martin,** Warsaw, 1781—Château Conantre, Marne, 1854; 'cellist and professor. (2) **Emile,** 1821—1880; son of above; 'cellist.

Nor´dica, Lillian (stage-name of **Mrs. Lillian Norton** (**Gower**) **Doeme**), b. Farmington, Me., 1859; pupil of John O'Neill and of N. E. Cons., Boston; concert-début, Boston, 1876; 1878, toured Europe with Gilmore's Band; studied opera with San Giovanni, Milan; début at Brescia, 1880; 1881. Gr. Opéra, Paris; 1882, m. Frederick A. Gower; 1885, he made a balloon ascension and never returned; she retired till 1887, then sang Covent Garden, London, 1893; since then has sung regularly in U. S., England, etc.; 1894 chosen to sing "Elsa" at Bayreuth;

1896, m. Zoltan F. Doeme, Hungarian singer.

Norman. Vide NISARD.

Nor'man(n), L., Stockholm, 1831—1884; conductor, professor and composer. Vide NERUDA.

Nor'ris, (1) **Wm.,** d. ca. 1710; English composer. (2) **Thos.,** ca. 1745-1790; English male soprano, organist and composer. (3) **Homer A.,** b. Wayne, Maine, U. S. A.; notable theorist; studied with Marston, Hale, Chadwick and Emery, Boston; lives there as teacher; also studied 4 years in Paris with Dubois, Godard, Gigout and Guilmant; c. overture "*Zoroaster*," cantata "*Nain*" and songs; pub. "Harmony" and "Counterpoint" on French basis.

North, (1) **Francis, Lord Guilford,** Rougham, Norfolk, ca. 1640—1685; amateur musician and writer. (2) **Hon. Roger,** Rougham Lane, 1650—1733; bro. of above; writer.

Noszkowski (nôsh-kôf'-shkĭ), **Sigismund (Zygismunt von),** b. Warsaw, May 2, 1846; pupil of Warsaw Mus. Inst.; inv. a mus.-notation for the blind, and was sent by the Mus. Soc. to study with Kiel and Raif, Berlin; 1876 cond.; 1881, dir. of the Mus. Soc., Warsaw, and (1888) prof. at the Cons.; prod. succ. opéra "*Livia*" (Lemberg, 1898); c. symph., overture "*Das Meerauge*," etc.

Noszler (nôsh'-lĕr), **K. Eduard,** b. Reichenbach, Saxony, March 26, 1863; pupil of Leipzig Cons.; 1888-93, organist Frauenkirche, Bremen; since 1887. cond. Male Choral Union; also (since 1893) organist Bremen Cath., and since 1896, cond. Neue Singakademie; c. symph., "Lustspiel-Ouvertüre," etc.

Notker (nôt'-kĕr) (called **Balbulus,** "the stammerer"), 840—912, monk at St. Gallen; important writer and composer of sequences. (V. D. D.)

Notot (nŭ-tō), **Jos.,** b. Arras, Pas de Calais, 1755; d. in England; pupil of Leclerc, Paris, noteworthy organist there and at Arras; c. important symphonies, pf.-concertos, sonatas, etc.

Nottebohm (nôt'-tĕ-bōm), **Martin Gv.,** Ludenscheid, Westphalia, 1817—Graz, 1882; teacher and writer chiefly of valuable Beethoven works and discoveries; also composer.

Nourrit (noor-rē), (1) **Louis,** Montpellier, 1780—Brunoy, 1831; leading tenor Gr. Opéra, Paris. (2) **Ad.,** Paris, 1802—suicide, Naples, 1839; eminent tenor; son and successor (1825) of above; pupil of Garcia and teacher at the Cons.; also composer.

Novello (nō-vĕl'-lō), (1) **Vincent,** London, Sept. 6, 1781—Nice, Oct. 9, 1861; son of Italian father and English mother; founded, 1811, the pub. firm Novello & Co. (now Novello, Ewer & Co., London); notable organist, pianist and composer. (2) **Mary Sibilla,** London, 1809—Genoa, 1898; daughter of above; m. Cowden Clarke; transl. treatises into English; wrote Shakespeare Concordance, etc. (3) **Jos. Alfred,** London, 1810—Genoa, July 17, 1896; son of (1); bass singer and organist. (4) **Clara Anastasia,** b. London, June 19, 1818; 4th daughter of (1); pupil Paris Cons., succ. operatic début Padua, 1841, but made her best succ. in oratorio; 1843, m. Count Gigliucci; retired 1860.

Noverre (nō-văr), **J. G.,** Paris, April 29, 1727—St. Germain, Nov. 19, 1810; solo-dancer at Berlin; ballet-master at the Op.-Com., Paris; inv. the dramatic ballet.

Nowakowski (nō-vä-kôf'-shkĭ), **Jozef,** Mniszck, 1805—Warsaw, 1865; pf.-teacher, professor and composer.

Nowowiejski (nō-vō-vē'-shkĭ), **Felix,** b. Poland; 1902, won Berlin Meyerbeer prize with oratorio "*Die Rückkehr des verlorenen Sohnes*."

Nuceus. Vide GAUCQUIER.

Nux (nüx), **Paul Véronge de la,** b. Fontainebleau, June 29, 1853; pupil of F. Bazin, Paris Cons.; took 2d Grand prix, 1876; prod. succ. 2-act grand opera "*Zaïre*" (Opéra, 1889; Stuttgart, 1895); c. music-drama "*Labdacides*," etc.

O

Oakeley (ōk'-lĭ), Sir **Herbert Stanley,** b. Ealing, Middlesex, July 22, 1830; while at Oxford, studied with Elvey (harm.), later at Leipzig Cons., with Schneider, Dresden, and Breidenstein, Bonn.; 1865–91, Ried Prof. of Mus., Edinburgh Univ., developing the annual Ried Concerts into a 3-days' Festival; his org.-recitals had a large influence; knighted 1876; Mus. Doc., Cantab., 1871; Oxon., Dublin, 1887; 1892, Emeritus Professor; composer to the Queen in Scotland, and since 1887, Pres., Cheltenham Mus. Festival; pub. a cantata "*Jubilee Lyric*," "*Suite in the Olden Style*," "*Pastorale*," Festival March, and a Funeral March (op. 23) for orch.; pf.-sonata, etc.

Oberthür (ō'-bĕr-tür), **K.,** Munich, 1819—London, 1895; harpist, teacher and dramatic composer.

Obin (ō-băn), **Louis H.**, Ascq., near Lille, 1820—Paris, 1895; basso cantante.

O'Car'olan, Turlough, Newton, Meath, 1670—Roscommon, 1738; Irish harpist.

Ochs (ôkhs), (1) **Traugott,** b. Altenfeld, Schwerin-Sondershausen, Oct. 19, 1854; pupil of Stade, Erdmannsdorfer, Kiel, and the R. Inst. for Church-mus.; 1899, artistic dir. Mus.-Union and the Mus.-Sch., Brünn; c. "*Deutsches Aufgebot*" for male chorus and orch.; requiem, etc. (2) **Siegfried,** b. Frankfort-on-Main, April 19, 1858; studied R. Hochschule für Musik, Berlin, later with Kiel and Urban, and von Bülow, who brought into publicity a small choral union, the "Philharmonischer Chor," of which he was cond., and which is now the largest singing-society in Berlin; he is also a singing-teacher and writer, 1901. Munich; c. succ. comic opera (text and music, "*Im Namen des Gesetzes*" (Hamburg, 1888); 2 operettas; etc.

Ochsenkuhn (ôkh'-zān-koon), **Sebastian,** d. Heidelberg, Aug. 2, 1574, lutenist and composer.

Ockenheim. Vide OKEGHEM.

Odenwald (ō'-dĕn-vält), **Robt. Th.,** b. Frankenthal, near Gera, May 3, 1838; since 1882 teacher Hamburg and cond. a succ. church-choir; c Psalms and part-songs.

O'dington, Walter de ("Monk of Evesham"), b. Odington, Gloucestershire; d. ca. 1316; important theorist (Coussemaker.)

O'do de Clugny (dŭ klün'-yē) (Saint), **became in 927** abbot of Clugny, where **he d. 942**; writer. (Gerbert.)

Oeglin (ākh'-lēn), **Erhard,** 16th cent German printer of Augsburg, the first to print figured mus. with types.

Oelschlägel (āl'-shlā-gĕl), **Alfred,** b Anscha, Bohemia, Feb. 25, 1847 Prague Org.-Sch.; th.-cond. at Hamburg, etc., and Karltheater, Vienna; later bandm. Klagenfurt; c. operettas "*Prinz und Maurer*" (Klagenfurt, 1884); succ. "*Die Raubritter*" (Vienna, 1888); succ. *Der Landstreicher* (Magdeburg, 1893).

Oelsner (ĕls'-nĕr), **(Fr.) Bruno,** b Neudorf, near Annaberg, Saxony, July 29, 1861; pupil of Leipzig Cons., solo-vla., ct.-orch. Darmstadt; studied with de Haan (comp.); since 1882, vln.-teacher Darmstadt Cons., with title Grand Ducal Chamber-mus.; prod. at Darmstadt 1-act operas, incl. succ. "*Der Brautgang*" (1894); also a cantata with orch., etc.

Oesten (ā'-shtĕn), **Theodor,** Berlin, 1813—1870; pianist and composer.

Oesterle (äs-tĕr'-lē), **Otto,** St. Louis, Mo., 1861—Darien, Conn., 1894; 1st flute Thomas Orch., the Philh. of New York and Brooklyn, and Seidl Orch.; teacher the Nat. Cons., N. Y.

Osterlein (ā'-shtĕr-līn), **Nikolaus,** 1840—Vienna, 1898; maker of the coll. known as the "*Wagner Museum.*"

Oettingen (ĕt′-tĭng-ĕn), **Arthur Joachim von,** b. Dorpat, March 28, 1836; 1866, prof. of physics in ordinary there; pres. of the Dorpat Mus. Soc., and cond. an amateur orch.; theorist.

Offenbach (ôf′-fĕn-bäkh), **Jacques,** Cologne, June 21, 1819—Paris, Oct. 5, 1880; eminent writer of light opera; studied 'cello at the Cons., then joined Op.-Com. orch., Paris; c. chansonnettes (parodying La Fontaine), played the 'cello in concerts, and c. 'cello-pcs.; 1849, cond. Th.-Français, prod. unsucc. 1-act operetta "*Pepito*" (Op.-Com., 1853); others followed till 1855–66 he had a theatre for his own work; 1872–76, manager Th. de la Gaité; 1877, toured America with little succ. described in his "*Notes d'un musicien en voyage*" (1877); his 102 stage-works include the ballet-pantomime "*Le Papillon*" and the v. succ. operas, "*Orphée aux Enfers*," 1858; "*La Belle Hélène*," 1864; "*Barbe-Bleu*" and "*La Vie Parisienne*," 1866; "*La Grande Duchesse de Gérolstein*," 1867; "*Madame Favart*," 1879.

Oginski (ō-gēn′-shkĭ), (1) Prince **Michael Cléophas,** Guron, near Warsaw, 1765—Florence, 1833; composer. (2) **Michael Casimir,** Warsaw, 1731—1803; uncle of above; said to have inv. the pedals of the harp.

O'keghem (or **Okekem, Okenghem, Ockegheim, Ock'enheim**), **Jean de** (or **Joannes**), probably Termonde, East Flanders, ca. 1430—Tours (?), 1495—1513; eminent contrapuntist; the founder of the Second (or New) Netherland Sch. Chorister, Antwerp cathedral; studied with Dufay; 1454, ct.-cond. and composer to Charles VII. at Paris; 1467, royal cond. to Louis XI.; toured Spain and Flanders on stipend; c. masses, motets, canons, etc.

O'Leary (ō-lā′-rĭ), (1) **Arthur,** b. n. Killarney, Ireland, 1834; pianist and composer. (2) **Rosetta,** wife of above; composer.

Olib'rio, Flavio Anicio. Vide J. F. AGRICOLA.

Ol'iphant, Thos., Condie, Perthshire, 1799—London, 1873; theorist and collector.

Olitz'ka, Rosa, b. Berlin, Sept. 6, 1873; contralto; studied with Artot and Hey; sang at Brünn, Hamburg, then Covent Garden and New York opera; then in Russia, etc.

Ol'iver, H. Kemble, Beverley, Mass., 1800—Boston, 1885; boy soprano; organist, mus. dir. and composer.

Olsen (ōl′-zĕn), **Ole,** b. Hammerfest, Norway, July 4, 1851; c. symph. poem "*Asgaardsreien*," 1891, etc.

Ondriczek (ôn′-drĭ-chĕk), **Fz.,** b. Prague, April 29, 1859; violinist; pupil of his father, and at 14 member of his small orch. for dance mus.; then studied Prague Cons. and with Massart, Paris Cons., took first prize for vln.-playing; toured Europe and America; lives in Boston.

Ons'low, G., Clermont-Ferrand, France, 1784—1852; grandson of the first Lord Onslow; amateur 'cellist and pianist; prod. 4 succ. comic operas; 34 string-quintets; 36 quartets; and other chamber-music.

Opelt (ō′-pĕlt), **Fr. Wm.,** Rochlitz, Saxony, 1794—Dresden, 1863; writer.

Ordenstein (ôr′-dĕn-shtīn), **H.,** b. Worms, Jan. 7, 1856; pianist; pupil of Leipzig Cons., also in Paris; 1879–81, teacher at Carlsruhe; 1881–82, at Kullak's Acad., Berlin; 1884, founded Carlsruhe Cons.; made prof. by Grand Duke of Baden.

Orefice, dell'. Vide DELL' OREFICE.

Orgeni (ôr-gā′-nē) (**Orgenyi**) (ôr-gān′-yē), **Anna Maria Aglaia,** b. Tismenice, Galicia, Dec. 17, 1843; colorature soprano; pupil of Mme. Viardot-Garcia; début, 1865, Berlin Opera; 1886, teacher Dresden Cons.

Orlando, or **Orlandus.** Vide LASSO.

Orlow (ôr′-lôf), Count **Gregor Vladimir,** 1777—St. Petersburg, 1826; writer.

Ornithopar'cus (Greek form of **Vogelsang**) (fō'-gĕl-zäng), **Andreas**, b. Meiningen; early 16th cent. theorist.

Orpheus (ôrf'-yoos), mythical Greek singer; son of Apollo, and best of singers to the lyre, 1350 B. C.

Or'ridge, Ellen Amelia, London, 1856—Guernsey, 1883; contralto.

Ortigue (ôr-tēg), **Jos. Louis de**, Cavillon Vaucluse, 1802—Paris, 1866; writer.

Orto (ôr'-tō), **Giov. de** (Italian form of **Jean Dujardin**) (dü-zhăr'-dăn); Latinised as **de Hor'to** (called "**Marbriano**"); contrapuntist and composer 15th and 16th centuries.

Os'borne, (1) **G. Alex.**, Limerick, Ireland, 1806—London, 1893; composer. (2) (rightly **Eisbein** (īs'-bīn)), **Adrienne**, b. Buffalo, N. Y.; pupil of Auguste Götze and Max Stagemann in Leipzig; dram. soprano; now at Leipzig City Th.; has sung at the Gewandhaus.

Os'good, Geo. Laurie, b. Chelsea, Mass., April 3, 1844; graduated Harvard, 1886; dir. of the Glee Club, and the orch. there; studied singing with Sieber and Haupt, and German song and chorals with R. Franz; studied with the elder Lamperti in Italy 3 years; made a succ. tour of Germany; then, under Thomas, of America; since 1872, lived Boston as vocal-teacher and conductor; pub. "*Guide in the Art of Singing*" (8 editions); c. anthems, etc.

Osiander (ō'-zē-änt-ĕr), **Lucas**, Nürnberg, 1534—Stuttgart, 1604; writer and composer.

Othmayer (ōt'-mī-ĕr), **Kaspar**, Amberg, 1515—Nürnberg, 1553; composer.

Otho. Vide ODO.

Ott(o) (or **Ottl**), **Hans**, ca. 1533—1550; pub. in Nürnberg.

Ottani (ôt-tä'-nē), Abbate **Bernardino**, Bologna, 1735—Turin, 1827; dram. composer.

Otto (ôt'-tō), (1) Vide OTT. (2) (**Ernst**) **Julius**, Königstein, Saxony, Sept. 1, 1804—Dresden, March 5, 1877; notable composer of cycles for male chorus, songs, operas, etc. (3) **Fz.**, Königstein, Saxony, 1809—Mayence, 1841; c. pop. songs. (4) **Rudolph K. Julius**, b. Berlin, April 27, 1829; solo boy-soprano at the Domchor, Berlin; from 1848, tenor there; 1852, teacher singing Stern Cons.; 1873 at R. Hochschule für Musik.

Otto-Alvsleben (ôt'-tō-älf'-slā-bĕn), **Melitta** (née **Alvsleben**), Dresden, 1842—1893; soprano; married, 1866.

Oudin (oo-dăn), **Eugène** (**Espérance**), New York, 1858—London 1894; barytone, pianist and composer.

Oudrid y Segura (oo-drēdh' ē sā-goo'-rä), **Cristobal**, Badajoz, 1829—Madrid, March 15, 1877; conductor and dram. composer.

Oulibichef. Vide ULIBISHEV.

Oury. Vide BELLEVILLE-OURY.

Ouse'ley, Sir **Fr. Arthur Gore**, London, Aug. 12, 1825—Hereford, April 6, 1889; notable theorist and composer; pianist and organist remarkable for fugal improvisation; wrote important treatises, etc.; c. an opera at 8; M. A. Oxford, 1840, Mus. Doc. there, 1854; also from Durham and Cambridge, 1862; from 1855 Prof. of Music at Oxford, vice Sir H. R. Bishop; c. 2 oratorios incl. "*Hagar*."

O'verend, Marmaduke, d. 1790; Engl. organist and composer of services, 70 anthems, 18 organ preludes and fugues, etc.; biog. by Joyce (London, 1896).

Owst, Wilberfoss G., b. London, June 13, 1861; pupil of Eaton Faning and H. Gadsby, and of Stuttgart Cons., 1893–95; organist, Baltimore, U. S. A.; pub. Communion Service, anthems, etc.

P

Pabst (päpst), (1) **Aug.**, Elberfeld, May 30, 1811—Riga, July 21, 1885; director and composer of operas,

(2) **Louis,** b. Königsberg, July 18, 1846; son of above; pianist and composer. From 1899, head pf.-teacher Moscow Philh. Sch. (3) **Paul,** Königsberg, 1854—Moscow, 1897; son of (1); pf.-prof.; director.

Pacchiarotti (päk-kĭ-ä-rôt'-tē), **Gasparo,** Fabriano, Ancona, 1744—Padua, Oct. 28, 1821; one of the greatest and most succ. of 18th cent. singers; soprano-musico.

Pachelbel (päkh'-ĕl-bĕl), (1) **J.,** Nürnberg, Sept. 1, 1653—March 3, 1706; org.-virtuoso and composer. (2) **Wm. Hieronymus,** b. Erfurt, 1685; son of above; organist and composer.

Pacher (päkh'-ĕr), **Jos. Adalbert,** Daubrawitz, Moravia, 1816—Gmunden, 1871; composer.

Pachmann (päkh'-män), **Vladimir de,** b. Odessa, July 27, 1848; notable pianist especially devoted to Chopin's mus.; son and pupil of a prof. at Vienna Univ.; a good violinist; studied also with Dachs, Vienna Cons.; 1869 toured Russia with a great succ. that has followed him throughout Europe and America; in Denmark he received the Order of the Danebrog from the King; since 1896, lives in Berlin.

Pachulski (pä-khool'-shkĭ), **Henry,** b. Poland, Oct. 4, 1859; pupil Warsaw Cons., now prof. Moscow Cons.; c. pf.-pcs., etc.

Pac(c)ini (pä-chē'-nē), (1) **Andrea,** b. Italy, ca. 1700; male contralto. (2) **A. Fran. Gaetano Saverio,** Naples, 1778—Paris, 1866; singing-teacher, conductor and composer of comic operas. (3) **Giov.,** Catania, Feb. 17, 1796—Pescia, Dec. 6, 1867; son of a tenor; pupil of Marchesi, Padre Mattei and Furlanetto; 1813-35, prod. 40 operas, the last failing, he established a sch. at Viareggio, later Lucca, wrote treatises, etc.; 1840, the succ. of "*Saffo*" set him to work again, and he turned out 40 more operas, also oratorios, a symph. "*Dante*," etc. (4) **Emilio,** 1810—Neuilly, near Paris, Dec. 2, 1898; bro. of above; librettist of "*Il Trovatore*," etc.

Pacius (pä'-tsĭ-oos), **Fr.,** Hamburg, March 19, 1809—Helsingfors, Jan. 9, 1891; violinist; c. the Finnish National Hymn, operas, etc.

Paderewski (päd-ĕ-rĕf'-shkĭ), **Ignace Jan,** b. Podolia, Poland, Nov. 6, 1859; eminent pianist and composer; pupil of Raguski (harm. and cpt.) Warsaw Cons., of Urban and Wuerst, Berlin; of Leschetitzky, Vienna. 1878–83, pf.-teacher, Warsaw Cons.; has toured Europe and America with unprecedented succ. financially and with high artistic triumph. His first wife, who died young, bore him a son. 1899, m. Mme. Gorski. 1896 he set aside $10,000 as the Paderewski fund, the interest to be devoted to triennial prizes "to composers of American birth without distinction as to age or religion;" 1. $500 for best orchestral work in symph. form, 2. $300 for best comp. for solo instr with orch.; 3. $200 for best chamber music work. Lives in Paris and Switzerland; c. succ. opera "*Manru*" (Ct.-Th., Dresden, 1901); Polish fantasia for pf. with orch. op. 19, "*Légende No. 2*," for pf. op. 20, and many original and brilliant pf.-pcs. incl. "*Chants du voyageur*," a vln. sonata; vars and fugue on original theme; op. 14, "*Humoresques de concert for pf.*" (*Book 1; Menuet, Sarabande, Caprice; Book 2, Burlesque Intermezzo polacco, Cracovienne fantastique*); "*Dans le désert, toccata*"; v. pop. Minuet (op. 1); songs, etc.

Padilla y Ramos (pä-dēl'-yä ē rä'-mōs), b. Murcia, Spain, 1842; pupil of Mabellini, Florence; barytone at Messina, Turin, etc., St. Petersburg, Vienna and Berlin; 1869, m. Désirée Artot.

Paër (pä'-ăr), **Ferdinando,** Parma, June 1, 1771—Paris, May 3, 1839. 1807, ct.-cond. to Napoleon and cond. Op.-Com, 1812, cond. Th.-

Italien (vice Spontini), violinist and c. 43 operas.

Paesiello. Vide PAISIELLO.

Paganini (päg-ä-nē´-nē), **Niccolò,** Genoa, Oct. 27, 1782—Nice, May 27, 1840; the pre-eminent violin-virtuoso. Studied with G. Servetto and G. Dosta; at 8 he c. a vln.-sonata; at 9 he played in public with greatest succ.; from 1795 he studied with Ghiretti and Aless. Rolla (though **P.** denied this), at Parma. 1798, he ran away from his severe father after a concert at Lucca, and played at Pisa and other places. At 15 he was a passionate gambler, and very dissipated. Fits of gambling alternated with periods when he practised 10 hours a day, the result being a ruined constitution. He pawned his violin to pay a gambling debt, but a M. Levron presented him with a Joseph Guarnerius, which **P.** willed to Genoa. In 1804 he went home, and practised till 1805, when he had extraordinary succ. making a sensation by brilliant performances on the G string alone; soon ct.-soloist at Lucca; then to 1827 he toured Italy, crushing all rivalry with an extraordinary technic; 1827, Pope Leo XII. conferred on him the Order of the Golden Spur; he played at Vienna, receiving from the municipality the great gold medal of St. Salvator; from the Emperor the honorary title of ct.-virtuoso. 1829, Berlin; 1831, Paris; 1831, London. 1833–34, Paris; then retired to his villa at Parma. He lost 50,000 francs on a scheme to establish a gambling house with concert-annex at Paris, the gambling-license being refused. Though his earnings were enormous, he was not generous except spasmodically; he gave Berlioz $4,000 as a compliment for his "*Symphonie Fantastique*" (B. had writtten "*Harold in Italy*" for **P.'s** Stradivari viola). He m. the singer Antonia Bianchi, and he left his son Achille $400,000 (£80,000). He died of phthisis of the larynx. His technic was never equalled, and it provoked superstitious dread among his auditors, his ghoulish appearance aiding the impression. He was sometimes the charlatan and some of his effects were due to special tunings (scordatures), but his virtuosity has never been rivalled. C. 24 caprices for violin-solo; of which pf.-transcriptions were made by Schumann and Liszt; 12 sonatas for violin and guitar (op. 2); do (op. 3); 3 gran quartetti; concerto in E♭ (solo part in D, for a vln. tuned a semitone high); concerto in B min., "*La Campanella*," with Rondo à la clochette (op. 7); variations on many themes, "*Le Streghe*," "*God save the King*," "*The Carnival of Venice*," etc.; concert Allegro "*Moto perpetuo*" (op. 12); a sonata with accomp. of vln., 'cello or pf., and studies, etc. Biog. by Fétis (Paris, 1851; Engl. London, 1852); A. Niggli (1882); O. Bruni (Florence, 1873).

Page, (1) **J.,** England, ca. 1750—London, 1812; tenor. (2) **Nathan Clifford,** b. San Francisco, Oct. 26, 1866; pupil of E. S. Kelley; at 21 c. an opera (prod. at San Francisco), incid. mus. for "*Moonlight Blossom*" (London, 1898), using Japanese themes; c. also an opera "*Villiers*," a "*Caprice*" developing one 8-measure theme through 5 movements of an orch. suite; a "*Village Suite*" for orch., etc.

Paine (pān). **J. Knowles,** b. Portland, Me., Jan. 9, 1839; the first American composer of importance; pupil of Kotzschmar, at Portland, Haupt (cpt.), Fischer (singing), and Wieprecht (instr.), Berlin; gave org.-concerts in Berlin and American cities, then lived in Boston as organist West Church; 1862, teacher of mus. Harvard Univ., and organist at Appleton Chapel, Cambridge; since 1876, prof. of mus. and organist at Harvard; c. an opera (text and mus.) "*Azara*"; oratorio "*St. Peter*," "*Centennial Hymn*," with orch. (to open the Philadelphia Exposition, 1876); "*Columbus March and Hymn*" (to open the Columbian Exposition, Chicago, 1893); mus. to Sophokles' "*Œdipus Tyrannus*" for male voices and orch. (prod. at Harvard, 1881); 3 cantatas with orch. "*The Realm of Fancy*," "*The Nativity*," "*Song of Promise*," 2 symphs. op. 23, in C min., and op. 34 in A ("*Spring symph.*"); 2 symph. poems, "*The Tempest*" and "*An Island Fantasy*"; overture to "*As You Like It*"; Domine Salvum with orch.; mass, with orch.; chamber-mus., vln.-sonata, etc.

Paisiello (pä-ē-sĭ-ĕl′-lō) (or **Paesiello**) (pä-ā-sí-ĕl′-lō), Taranto, Italy, May 9, 1741—Naples, June 3, 1816. At 5 studied at Jesuit sch. in Taranto with a priest Resta; later studied with Durante, Cotumacci and Abos, Cons. di S. Onofrio, at Naples, teacher there, 1759–61. He c. masses, etc., till a comic intermezzo (Cons. Theatre, 1763) won him a commission to c. an opera for the Marsigli Th., at Bologna, where his comic opera "*La Pupilla, ossio il Mondo alla Rovescia*," was prod. 1764. (Grove calls this work 2 operas.) In 12 years he prod. 50 operas mainly succ., though in rivalry with Piccinni and Cimarosa; these include "*Il Marchese di Tulipano*" (Rome, 1766); "*L'Idolo Cinese*" (Naples, 1767) and "*La Serva Padrona*" (Naples, 1769). He was notable also for his jealousy and devotion to intrigue. 1776–84, St. Petersburg, with a splendid salary and on invitation from Empress Catherine. Here he prod. 1776 "*Il Barbiere di Siviglia*," gaining such succ. that the later and better opera by Rossini was received as a sacrilege with great hostility at first; on his return from Russia he prod. at Vienna one of his best works, "*Il Re Teodoro*," and 12 symph. for Joseph II. 1784–99, cond. to Ferdinand IV. of Naples; and prod. various works incl. "*L'Olimpiade*" (1786) and "*Nina, o la Pazza per Amore*" (1789), "*La Molinara*" and "*Izingari in Fiera.*" During the revolution 1799–1801, he won the favour of the Republican govt., also regained the favour of royalty at the Restoration, till Napoleon who had always admired him called him to Paris, 1802–03, as cond. Here **P.** lived in magnificence, lording it over Cherubini and Méhul. 1803–15, he was in Naples again as ct.-cond. In 1815, on the return of Ferdinand IV., he was reduced to a small salary; soon his wife died, and he shortly after. A composer of great prolificity, melodic grace and simplicity, his works are rarely heard now. He c. 100 operas, a Passion oratorio (Warsaw, 1784); 3 solemn masses, Te Deum for double chorus and 2 orch.; requiem with orch. (performed at his own funeral); 30 masses with orch., 40 motets, 12 symphs., and other things in proportion. Biog. by Le Seuer (1816), Quatremère de Quincy (1817), Schizzi (Milan, 1833), Villarosa (Naples, 1840).

Paix (pä′-ēx), **Jacob**, Augsburg, 1550—after 1590; organist and composer.

Paladilhe (păl-ä-dēl), **Emile**, b. June 3, 1844; studied with Marmontel (pf.), Benoît (org.) and Halévy (cpt.), Paris Cons.; won 1st prize for pf. and org., 1857; 1860, Grand prix de Rome, with the cantata "*Le Czar Ivan IV.*" (Opéra, 1860); from Rome, he sent an Italian opera buffa, an overture and a symph.; 1872, prod. the 1-act comic opera "*Le Passant*" (Op.-Com.) followed by 5 operas incl. the still pop. "*Patrie*" (Opéra, 1886; 1889, Hamburg, as "*Vaterland*"; 1895, Milan, as "*Patria*"); and c. also 2 masses, a symph., etc.

Palestrina (pä-lĕs-trē′-nä) (rightly **Giovanni Pierluigi Sante**, called **da Palestrina**, from his birthplace), Palestrina, near Rome, probably 1514 or 1515 (some say 1528 or 9)—Rome, Feb. 2, 1594. One of the most revered names in music; he was b. of poor parents, little is known of his early life; he is said to have earned his living first as a church-singer; probably studied in Goudimel's sch., 1540, and was, 1544–51, organist at Palestrina, then magister puerorum (master of the boys), in the Cappella Giula, with title "maestro della cappella della Basilica Vaticana." He dedicated a book of masses to Pope Julius III., who, Jan., 1554, admitted him to the Pontifical Chapel as a singer, against the rules, **P.** having a wife and no voice. July 30, 1555, Paul IV. dismissed him with a pension of 6 scudi per month. This blow affected him so deeply (he had 4 children to support) that he suffered nervous prostration. On Oct. 1, however, the Pope appointed him cond. at the Lateran. 1560, he prod. his famous "*Improperia*" (v. D. D.) for Holy Week, with such succ., that the Pope secured them for the Sistine Chapel, where they have been performed on every Good Friday since. 1561, he took the better-salaried post of cond. at Santa Maria Maggiore. The Pope was determined to rid church-mus. of its astonishing secular qualities: first, the use of street-ballads, even when indecent, as *canti fermi*, many of the choir actually singing the words; and second, the riotous counterpoint with which the sacred texts and the secular tunes were overrun. The Council of Trent and a committee of 8 cardinals, considering the matter seriously, decided not to revolutionise church-music entirely, and in 1564 commissioned Palestrina, by this time famous, to write a mass which should reform, without uprooting, ecclesiastical polyphony. He wrote three, all noble, the third, the "*Missa papæ Marcelli*," winning the most profound praise. He was called "the saviour of music," and appointed composer to the Pontifical Chapel. 1571, he became and remained till death maestro of St. Peter's. He also composed for the "Congregazione del Oratorio" (v. NERI); taught in Nanini's sch., and was from 1581 maestro concertatore to Prince Buoncompagni. Pope Sixtus V. wished to appoint him maestro of the Sistine Chapel, but the singers refused to serve under a layman. He was, however, commissioned to revise the Roman Gradual and Antiphonal, by Pope Gregory XIII.; he pub. the "Directorium chori" (1582), the offices of Holy Week (1587), and the *Præfationes* (1588), but on the death of his pupil and assist. Giudetti, he was compelled to leave the work unfinished. A complete ed. of his works is pub. by Breitkopf and Härtel: Vols. i.–vii. contain 262 motets; Vol. viii., 45 hymns; Vol. ix., 68 offertories; Vols. x.–xxiv., 92 Masses; Vol. xxv., 9 Lamentations each in various arrangements in 3, 4, 5, 6, or 8 parts; Vol. xxvi., 17 Litanies, Motets and Psalms in 3–12 parts; Vol. xxvii., 35 Magnificats; Vol. xxviii., about 90 Italian (secular) Madrigals; Vol. xxix., 56 Church-Madrigals (Latin); Vol. xxx. (from colls. of 16th–17th cent.), 12 Cantiones sacræ, 12 Cant. profanæ, and 14 Cant. sacræ; Vol. xxxi. (from archives of the Pontifical Chapel, etc.), 56 miscellaneous numbers, many doubtful, incl. 11, "Esercizi sopra la scala"; Vol. xxxii., 60 miscellaneous comp. incl. 8 Ricercari, Responses, Antiphones, etc.; Vol. xxxiii., Documents, Index, Bibliography, etc. Among his best masses are "*Æterna Christi munera*," "*Dies sanctificatus*," "*O sacrum convivium*," in 8 parts; "*Assumpta est Maria in coelum*," "*Dilexi quoniam*," "*Ecce ego Joannes*," "*Papæ Marcelli*" in 6 parts; "*Tu es Petrus*" in 6 parts; these, the Motet "*Exaudi Domine*" 3 Lamentations, also selected Madrigals, Canzonets, etc., are pub. separately. Biog. by Baini (Rome, 1828); A. Bartolini (Rome, 1870); Baumker (1877); Cametti (Milan, 1895).

Palestrina.

By W. J. Henderson

PALESTRINA'S work in musical history was bringing order out of chaos in church-music, and setting the model for the loftiest purity of style. The music of the Church had become too complex through the extreme development of rigidly canonic writing. Palestrina, following the lead of some of his predecessors, who had begun to write in free counter-point, showed how this new style could be made to yield the finest possible results in the composition of music for the mass, and other parts of the Roman ritual. By adhering to the ecclesiastical scale and avoiding chromatic progressions, by clinging to purely religious thought and excluding any thing like passion, Palestrina produced works which have remained to this day the perfect model of church-music. ¶ The contrapuntal skill in his writing is masterly, but it never parades itself. Its most beautiful effects are produced with apparent spontaneity, and frequent chord harmonies of enchanting loveliness seem to be accidental. The Roman school of church-composers was founded by Palestrina, and his influence is even yet perceptible in the music of the Holy City. He has universally been accorded the position of the greatest of all church-composers.

Palf'fy, Count **Fd. von Erdöd,** Vienna, 1774–1840; amateur musician and operatic manager.

Pallavicini (päl-lä-vē-chē'-nē), (1) (or **Pallavicino**) **Benedetto,** Cremona —Mantua (?), after 1616; conductor and composer. (2) **Carlo,** Brescia, 1630—Dresden, 1688; conductor and dram. composer.

Pallo'ni, Gaetano, b. Camerino, Italy, Aug. 4, 1831; pupil of Cellini, Fermo; organist there, 1854; studied with Mabellini, Florence, where he lived as a singing-teacher and composer.

Palme (päl'-mĕ), **Rudolph,** b. Barby-on-Elbe, Oct. 23, 1834; pupil of A. G. Ritter; organist; R. Mus. Dir. and organist at Magdeburg; c. concert-fantasias with male chorus, sonatas, etc., for org.

Palm'er, Horatio Richmond, b. Sherburne, N. Y., April 26, 1834; pupil of his father and sister, and studied in New York, Berlin and Florence; at 18, began composing; at 20 chorus-cond.; 1857, teacher at Rushford Acad.; after the Civil War, Chicago; ed. "*Concordia*"; cond. various societies from 1873, cond. New Church Choral Union, giving concerts, sometimes with 4,000 singers; since 1877, Dean of the Chautauqua Sch. of Mus.; Mus. Doc. (Chicago Univ. and Alfred Univ.); pub. colls. and treatises.

Paloschi (pä-lôs'-kē), **Giov.,** 1824—1892, member of the Milan firm of Ricordi.

Palot'ta, Matteo, Palermo, 1680—Vienna, 1758; ct.-composer and writer.

Paminger (pä'-mĭng-ĕr) (or **Pammigerus, Panni'gerus**), **Leonhard,** Aschau, Upper Alsatia, 1484—Passau, 1567; composer.

Pan, one of the Greek gods; said to be inventor of the pipe.

Pan'ny, Jos., Kolmitzberg, Lower

Austria, 1794—Mayence, 1838; violinist, teacher and composer.

Panofka, H., Breslau, 1807—Florence, 1887; violinist, writer and composer.

Panseron (päñ-sŭ-rôñ), **Aug. Mathieu,** Paris, 1796—1859; writer of vocal methods, études, etc.; composer.

Paolucci (pä-ō-loot'-chē), **Giu.,** Siena, 1727—1777; conductor, theorist and composer.

Panthès (päñ-tĕs'), **Marie,** b. of French parents, at Odessa; pupil of Fissot, Paris Cons., taking 1st prize at 14.

Panzner (pänts'-nĕr), **K.,** b. Teplitz, Bohemia, March 2, 1866; pupil of Nicodé and Dräeseke; cond. at Sondershausen th.; 2 years later at Elberfeld; 1893; 1st cond. Leipzig city th.; 1899, cond. Philh. concerts, Bremen.

Pape (pä'-pĕ), **Jn. H.,** Sarstedt, near Hanover, July 1, 1789—Paris, Feb. 2, 1875; distinguished maker and improver of the piano; he inv. a transposing piano, introd. padded hammers, etc.

Papier (pä-pēr'), (1) **Louis,** Leipzig, 1829—1878; organist, singing-teacher and composer. (2) **Rosa,** b. Baden, near Vienna, 1858; mezzo-soprano; Imp. Op., Vienna; 1881, m. Dr. Hans Paumgartner.

Papillon de la Ferté (pă-pē-yôñ dŭ lä fĕr-tā'), (1) guillotined, Paris, 1793. 1777, Intendant of the "Ménus plaisirs," of Louis XVI.; Inspector "École royale de chant"; dir. of Opera. (2) His son was, 1814, Mus. Intendant-in-chief.

Papini (pä-pē'-né), **Guido,** b. Camagiore, near Florence, Aug. 1, 1847; violinist; pupil of Giorgetti; début at 13; toured Europe; composer.

Papperitz (päp'-pĕ-rēts), **Benj. Robt.,** b. Pirna, Saxony, Dec. 4, 1826; pupil of Hauptmann, Richter and Moscheles, Leipzig Cons., 1851; teacher of harm. and cpt. there; from 1868-69, also organist of Nikolaikirche there; 1882, R. Prof.; composer.

Paque (păk), **Guil.,** Brussels, 1825—London, 1876; 'cello-virtuoso and teacher.

Paradies (or **Paradisi**) (pä-rä-dē'-ĕs, or dē'-sē), **P. Dom.,** Naples, 1710—Venice, 1792; pupil of Porpora; harps.-player and teacher, also dram. composer.

Paradis (pä-rä-dēs'), **Maria Theresia von,** Vienna, May 15, 1759—Feb. 1, 1824; a skilful blind organist and pianist for whom Mozart wrote a concerto; daughter of an Imperial Councillor; teacher of pf. and voice; c. an opera.

Parent (pă-räñ), **Charlotte Frances Hortense,** b. London, March 22 1837; pianist; pupil of Mme. Farrenc, Paris Cons.; founded "École préparatoire au professorat," Paris; wrote a pf.-method (1872), etc.

Parepa-Rosa (pä-rä'-pä-rō'-zä) (née **Parepa de Boyescu**), **Euphrosyne,** Edinburgh, May 7, 1836—London, Jan. 21, 1874; daughter and pupil of Elizabeth Seguin, a singer; eminent soprano in opera and oratorio; her strong and sympathetic voice had a compass of 2½ octaves reaching to d''' (v. PITCH, D.D.); début at 16, Malta; 1865 m. Carl Rosa; toured Europe and America.

Par'ish-Al'vars, Elias, Teignmouth, Engl., Feb. 28, 1810—Vienna, Jan. 25, 1849; of Jewish descent; noted harp-virtuoso and composer.

Parisini (pä-rĭ-sē'-nē), **Federico,** Bologna, 1825—Jan. 4, 1891; theorist and dram. composer.

Parke, (1) **J.,** 1745—1829; Engl. oboist and composer. (2) **Wm. Thos.,** London, 1762—1847; bro. of above; oboist, composer and writer. (3) **Maria Hester,** 1775—1822; daughter of (1), singer, composer and writer.

Park'er, (1) **Jas. Cutler Dunn,** b. Boston, Mass., June 2, 1828; studied Leipzig Cons.; lives in Boston and Brookline; 1862, organist "Parker Club," vocal soc.; 1864–91, organist

Trinity Ch., and for years organist Händel and Haydn Soc.; prof. Boston Univ. Coll. of Mus., and Examiner N. E. Cons.; writer and transl.; c. "*Redemption Hymn*" (1877); cantata "*The Blind King*" (1886); "*St. John*," with orch.; oratorio, "*The Life of Man*"; church-services, etc. (2) **H.**, b. London, Aug. 4, 1845; pupil of Leipzig Cons., and of Lefort, Paris; singing-teacher and cond. London; wrote treatise "*The Voice*"; c. comic opera "*Mignonette*" (London, 1889); "*Jerusalem*," for bass-solo and chorus (Albert Hall, 1884); gavottes, etc., for orch.; pf.-pcs. (3) **Horatio Wm.**, b. Auburndale, Mass., Sept. 15, 1863; prominent American composer; pupil of his mother, later of Emery (theory), J. Orth (pf.), and Chadwick (comp.), Boston; organist Dedham and Boston; studied 1882–85 with Rheinberger (org. and comp.) and L. Abel (cond.), Munich; organist and prof. of mus. St. Paul's Sch., Garden City, New York; 1886, organist St. Andrew's, Harlem; 1888, Ch. of the Holy Trinity, N. Y.; since 1894, prof. of mus., Yale Univ.; 1899, cond. his notable oratorio "*Hora Novissima*" at Worcester (Engl.) Festival with great succ. (first given at Worcester (U. S. A.) Festival, 1893). Pub. coll. of org.-pcs.; c. oratorios, "*Hora Novissima*" (1893), and "*St. Christopher*" (1896); cantatas "*King Trojan*" (Munich, 1885), "*The Holy Child*," "*The Kobold*" and "*Harold Harfager*," prize-cantata, "*Dream King*" (1893); symph. in C.; concert-overture; heroic-overture "*Regulus*"; overture to "*Count Robert of Paris*," "*Cohal Mahr*," for bar.-solo and orch. (1893); "*Commencement Ode*," Yale Univ. (1895); McCagg prize chorus *a cappella* (1898); "*A Northern Ballad*" for orch. (1899), etc.

Park'inson, Elizabeth, b. Missouri; pupil of Mrs. Lawton Kansas City, and Miolan Carvalho and de la Nux, Paris; début as "Dinorah," 1896; engaged at Opéra Comique, 1887; has sung there since and elsewhere.

Par'ratt, Sir **Walter**, b. Huddersfield, Feb. 10, 1841; at 7 sang in church; at 10 knew Bach's "*Well-tempered Clavichord*" by heart; at 11, organist Armitage Bridge; 1872 Magdalen Coll., Oxford; 1882, St. George's Chapel, Windsor Mus. Bac. Oxon., 1873; 1883, organ-prof. R. C. M.; knighted 1892; 1893, Master of Mus. in Ordinary to the Queen; wrote articles; c. mus. to "*Agamemnon*" and "*Orestes*," "*Elegy to Patroclus*" (1883), anthems, org.-and pf.-pcs., etc.

Par'ry, (1) **J.**, Ruabon, N. Wales—Wynnstay, Oct. 7, 1782; Welsh bard, harper, and composer. (2) **J.** (called "Bardd Alaw," i. e., master of song), Denbigh, Feb. 18, 1776—London, April 8, 1851; clarinettist; cond. of the Eisteddfod for years; critic, teacher and composer in London; pub. colls., etc. (3) **J. Orlando**, London. 1810—E. Molesey, 1879; son of above; pianist, harpist, singer and composer. (4) **Jos.**, b. Merthyr Tydvil, Wales, May 21, 1841; the son of a labourer; at 10 worked in a puddling-furnace; 1854 emigrated to America with his family, but returned to Britain, won Eisteddfod prizes for songs, 1868 studied R. A. M. on a fund especially raised by Brinley Richards; 1871, Mus. Bac. Cambr.; prof. of music, Univ. Col., Aberystwith.; 1878, Mus. Doc.; 1888, Mus. Lecturer at Cardiff; also Fellow R. A. M. C. 4 operas, cantatas "*The Prodigal Son*," "*Nebuchadnezzar*," and "*Cambria*"; "Druids' Chorus"; an orchestral ballade, overtures, etc. (5) Sir **Chas. Hubert Hastings**, b. Bournemouth, England, Feb. 27, 1848; eminent English composer; from 1861, while at Eton, pupil of G. Elvy (comp.), was pianist, organist, singer, and composer at the concerts of the Musical Soc. At 18, while still at Eton, he took "Mus. Bac." at Oxford, wrote a cantata, "*O Lord, Thou hast cast us out*"; 1867, Exeter Coll., Oxford, founded "Univ. Mus. Club"; 1874, M. A.; studied with Bennett and Macfarren, and Dannreuther (pf.), and Pierson, Stuttgart. At 26 prod. "*Intermezzo religioso*," for strings (Gloucester Festival); 1883, Choragus of Oxford and Mus. Doc. Cantab.; do. Oxon, 1884, do. Dublin, 1891; 1894 dir. R. C. M.; 1898, knighted; 1902 made a baronet; active as lecturer and writer of essays and books incl. the notable "*Evolution of the Art of Music*"(1896). C. also 4 symphs.; symph. vars.; overtures, "*To an Unwritten Tragedy*" and "*Guillem de Cabestanh*"; oratorios "*Judith*," "*Job*," "*King Saul*"; mus. to Aristophanes' "*Birds*" (1883), and "*Frogs*" (1892); and to "*Hypatia*" (1893); the following were prod. at prominent festivals: scenes from Shelley's "*Prometheus Unbound*," with orch. (Gloucester festival, 1880); "*The Glories of our Blood and State*"; "*Suite moderne*," "*Ode on St. Cecilia's Day*," "*L'Allegro ed Il Penseroso*," "*De profundis*," with 3 choirs and orch.; chamber-mus.; vln.- and pf.-sonatas, songs, etc.; "*Invocation to Music*"; Magnificat, in Latin.

Par'sons, (1) **Robt.,** Exeter, 1563—drowned Newark, 1569 (–70?); composer. (2) **J.,** d. 1623; probably son of above; organist and composer. (3) Sir **Wm.,** 1746—1817; master of King's Band and teacher. (4) **Albert Ross,** b. Sandusky, O., Sept. 16, 1847; noteworthy American teacher; pupil of F. K. Ritter, N. Y., and at Leipzig Cons.; later of Tausig, Kullak, Weitzmann and Würst, Berlin; 1871, New York; organist since 1885, Fifth Av. Presb. Ch.; translator, editor, and writer of various works; c. vocal quartets, songs, etc. (5) **E. A.,** pianist; from 1894 organist, Ch. of the Divine Paternity, N. Y.; c. pf.-concerto, etc.

Pasch (päsh), **Oskar,** b. Frankfort-on-Oder, March 28, 1844; pupil of K. Inst. for Church-mus. and the Acad. for Comp., Berlin; 1874, won the Michael Beer prize; wrote Psalm 130 with orch.; 1884, Royal Mus. Dir., organist and singing-teacher at Berlin; c. a symph., oratorios, etc.

Pascucci (päs-koot'-chē), **Giov. Cesare,** b. Rome, Feb. 28, 1841; c. comic operas and operettas in Roman dialect, 2 oratorios, etc.

Pasdeloup (pä-dŭ-loop), **Jules Étienne,** Paris, Sept. 15, 1819—Fontainebleau, Aug. 13, 1887; eminent cond.; pianist; pupil Paris Cons., 1847–50; pf.-teacher, and 1855–68, teacher of ensemble there; 1851, cond. famous concerts (known from 1861 as "concerts populaires"); v. succ. till 1884, when they fell before the popularity of Colonne and Lamoureux; a benefit festival brought him 100,000 francs ($20,000).

Pash'aloff, Victor Nikandrovitch, Saratoff, Russia, 1841—Kasan, 1885; composer.

Pas'more, H. Bickford, b. Jackson, Wis., June 27, 1857; pupil of J. P. Morgan (org. and harm.), of Jadassohn, Reinecke (pf.), Frau Unger-Haupt (voice), Leipzig and of W. Shakespeare and R. H. Cummings, London; lives in San Francisco as organist and prof. of singing; c. "*Conclave*" march, overture for orch. "*Miles Standish*," masses, etc.

Pasquali (päs-kwä'-lē), **Nicolò,** b. Italy—Edinburgh, 1757; writer and composer.

Pasqué (päs-kā'), **Ernst,** Cologne, 1821—Alsbach, 1892; barytone; director and writer.

Pasquini (päs-kwē'-nē), **Bdo.,** Massa di Valdinevole, Tuscany, Dec. 8, 1637—Rome, Nov. 22, 1710; noted organist at San Maria Maggiore; pupil of Vittori and Cesti; teacher and composer of 2 operas, an oratorio, etc.

Pasta (päs'-tä) (née **Negri**), (1) **Giuditta,** Como, April 9 1798—villa on

Lake Como, April 1, 1865; a noted Jewish singer; pupil of Asioli; début, 1815, but had no succ.; studied with Scappa, and reappeared with greatest succ. Her powerful voice (range a–d''', v. PITCH, D. D.) had always some irregularities, but her dramatic power was great and she invented embellishments with much skill; m. the tenor (2) **Pasta,** before 1816; she created "La Sonnambula" and "Norma" and earned a fortune.

Pastou (päs-too), **Étienne J. Bapt.,** Vigan, France, 1784—Ternes, near Paris, 1851; singing-prof. and writer.

Pa'tey, Janet Monach (née **Whytock**), London, 1842—Sheffield, 1894; alto.

Pa'ton, Mary Ann (Mrs. Wood), Edinburgh, 1802—Bucliffe Hall, near Wakefield, 1864; prominent soprano; m. tenor Jos. Wood, 1831.

Patti (pät'-tē), (1) **Carlotta,** Florence, 1840—Paris, June 27, 1889; eminent concert colorature-soprano; pupil of her father, (2) **Salvatore P.,** a tenor, and her mother, (3) **Caterina** (née **Chiesa**), a soprano. (4) **Adelina (Adela Juana Maria),** b. Madrid, Feb. 10, 1843· one of the most eminent colorature-singers in history; sister of (1), and like her a pupil of her parents; sang in public as a mere child; then studied with Max Strakosch (husband of her sister Amelia); début, at 16, New York, Nov. 24, 1859, as "Lucia" (under the stage-name "the little Florinda"); 1861, London, Covent Garden; 1862, Paris Th. Italien; 1868, m. the Marquis de Caux. After making the world her own, she now sings only infrequently in concerts, and lived till recently at her villa Craig y Nos, in Wales. 1886, m. and toured with the tenor Nicolini (d. 1898); 1899, m. a Swedish nobleman, Baron Cederström. (3) **Carlo,** Madrid, 1842—St. Louis, Mo., March, 1873; bro. of above; violinist.

Pat'tison, J. Nelson, b. Niagara Falls, N. Y., Oct. 22, 1845; pianist, pupil of Liszt, Thalberg, Henselt and von Bülow (pf.), and Haupt (harm.); toured U. S. as pianist with Parepa Rosa, etc.; c. symph. for orch. and military band "*Niagara*"; concert overture, etc.

Patzold (pät'-tsôlt), **Hn.,** Neudorf, Silesia, 1822—Königsberg, 1861; conductor and composer.

Pauer (pow'-ĕr), (1) **Ernst,** b. Vienna, Dec. 21, 1826; noted pianist; son of a prominent Lutheran clergyman; pupil of Th. Dirza, W. A. Mozart, Jr. (pf.), and Sechter (comp.), later of Fr. Lachner, Munich; 1847–51, dir. mus. societies at Mayence; 1851, London; 1859, prof. at the R. A. M.; in 1861, gave historical performances of clavecin and pf.-mus.; 1866, pianist to Austrian Court; 1867, prof. at the Nat. Training Sch.; 1883, R. C. M.; since 1870, lecturer; toured U. S.; ed. the classics; pub. mus. primers, colls. of old clavier-works, and many didactic works; c. a quintet, vln. arrangements c. symphs., etc. (2) **Max.,** b. London, Oct. 31, 1866; son and pupil of above; then studied with Lachner, Carlsruhe; 1887, pf.-prof. Cologne Cons.; 1893, chamber-virtuoso to the Grand Duke of Hesse; since 1897, prof. Stuttgart Cons.; 1898, made prof. by the King of Würtemberg; pub. pf.-pieces.

Paul (powl), **Oscar,** Freiwaldau, 1836—Leipzig, 1898; professor and theorist.

Paumann (pow'-män), **Konrad,** b. (blind) Nürnberg, ca. 1410—Munich, Jan. 25, 1473; c. the oldest extant book of org.-pcs.

Paumgartner (powm'-gärtnĕr), **Dr. Hans,** 1844—Vienna, May 23, 1893 pianist; critic and composer.

Paur (powr), (1) **Emil,** b. Czernowitz, Bukovina, Aug. 29, 1855; noted conductor; pupil of his father; at 8 he played vln. and pf. in public; studied with Dessoff (comp.) and Hell mesberger (vln.) Vienna Cons. (fellow pupil with Nikisch and Mottl); graduated with first prizes; 1870, first vln. and assist.-soloist in ct.-opera orch.; 1876, cond. at Cassel; later Königsberg; 1880, 1st ct.-cond. Mannheim; 1891, cond. Leipzig City Th.; 1893–98, cond. Boston (U. S. A.) symph. Orch. (vice Nikisch); 1898, New York Philh. Concerts (vice Seidl); 1899, dir. of the Nat. Cons., N. Y. (vice Dvořák); 1900, cond. German opera of the Met. Op.; c. a vln.-concerto, string-quartet, vln.-sonata, pf.-pcs., songs. (2) **Maria** (née **Burger**), Gengenbach, Black Forest, 1862—New York, 1899; wife of above; pianist; pupil Stuttgart Cons., Leschetizky and Essipoff, Vienna.

Pauwels (pow'-vĕls), **Jean Engelbert,** Brussels, 1768—1804; violinist, conductor and dram. composer.

Pavesi (pä-vä'-sē), **Stefano,** Crema, 1779—1850; dram. composer.

Pax'ton, Stephen, d. 1787; Engl. composer.

Payer (pī-ĕr), **Hieronymus,** Meidling, near Vienna, 1787--Wiedburg, near Vienna, 1845; conductor and dram. composer.

Peace, Albert Lister, b. Huddersfield, Engl., Jan. 26, 1844; prominent organist; pupil of Horn and Parratt; 1875, Mus. Doc. Oxon; 1873, organist Glasgow cath.; 1897, of St. George's Hall, Liverpool (vice Best); c. Psalm 138 with orch., org.-music.

Pearce, (1) **Stephen Austen,** London, Nov. 7, 1836—April 9, 1900; pupil of J. L. Hopkins; Mus. Doc. Oxford, 1864, same year U. S. and Canada; then organist 2 London churches; 1872, vocal-teacher, Columbia Coll., N. Y., and lecturer Peabody Inst. and Johns Hopkins Univ., Baltimore; 1879–85, organist Collegiate Church, N. Y.; writer and composer of a 3-act opera, a children's opera, an oratorio and a church-cantata in strict fugal style (prod. at Oxford), overture, etc. (2) **Chas. Wm.,** b. Salisbury, England, Dec. 5, 1856; pupil of Ayluard, Hoyte, Read and Pront; 1881, Mus. Bac., 1884 Mus. Doc., Cambridge. From 1871 organist various London churches. 1882 Prof. of Trinity College; co-editor, organist and choir-master; wrote various text-books, and c. an oratorio.

Pear'sall, Robt. Lucas De, Clifton, Engl., 1795 — Schloss Wartensee, Lake of Constance, 1856; writer and composer.

Pearson. Vide PIERSON.

Pease (pēz), **Alfred Humphries,** Cleveland, U. S. A., 1838—St. Louis, 1882; pianist and composer.

Pedrell (pä'-dhrĕl), **Felipe,** b. Spain, ca. 1835; lives in Madrid; 1894, prof. of Mus. History and Æsthetics, Royal Cons., Madrid; editor, critic, lexicographer and writer; c. 2 operas, symphonic "*Scene,*" a mass, etc.

Pedrotti (pā-drôt'-tē), **Carlo,** Verona, Nov. 12, 1817—suicide, Oct. 16, 1893; conductor and composer of 16 operas, etc.

Pellegrini (pĕl-lā-grē'-nē), (1) **Felice,** Turin, 1774—Paris, 1832; basso buffo and composer. (2) **Giulio** Milan, 1806—Munich, 1858; basso serio.

Pelletan (pĕl-täñ), **Fanny,** Paris (?), 1830—1876; singer and writer.

Pembaur (pām'-bowr), **Jos.,** b. Innsbruck, May 23, 1848; studied Vienna Cons., later at Munich R. Sch. of Mus.; since 1875 dir. and headmaster, Innsbruck Mus. Sch.; prod. v. succ. opera "*Zigeunerleben*" (1898), choral works with orch.; symph. "*Im Tyrol,*" etc.

Peña y Goni (pān'-yä ē gō'-nē). **Antonio,** San Sebastian, Spain, 1846—Madrid, 1896; critic and composer.

Pen'field, Smith Newell, b. Oberlin, Ohio, April 4, 1837; pupil of Jas. Flint, New York, and of Leipzig Cons.; also studied in Paris; founded Savannah (Ga.) Cons., and Mozart Club; also "Arion" Cons., Brook lyn, N. Y.; since 1882, lives in New York; organist Broadway Tabernacle; 1884, Mus. Doc. Univ. of the City of N. Y.; 1885, pres. of the M. T. N. A.; c. psalm 18, with orch.; overture, etc.

Pen'na, Lorenzo, Bologna, 1613—Imola, 1693; conductor and composer.

Pentenrieder (pĕn'-tĕn-rē-dĕr), **Fz. X.,** Kaufbeuren, Bavaria, 1813—Munich, 1867; organist and dram. composer.

Pepusch (pā'-poosh), **John Chr. (Jn. Chp.),** Berlin, 1667—London, July 20, 1752; violinist, composer and writer; pupil of Klingenberg and Grosse; held a position at the Prussian Court, but 1697 seeing the king kill an officer without trial he went to London. 1710 founded the famous "Academy of Antient Music;" 1712 organist and composer to Duke of Chandos (succeeded by Händel), dir. Lincoln Inn's Theatre, for which he c. 4 masques, the music to the enormously pop. "*Beggar's Opera*," etc.; 1730 m. de l'Épire, the singer.

Perabo (pā'-rä-bō), **(Jn.) Ernst,** b. Wiesbaden, Germany, Nov. 14, 1845; at 7 brought to New York; pupil of his father; then of Moscheles and Wenzel (pf.), Papperitz, Richter, and Hauptmann (harm.), and Reinecke (comp.), Leipzig Cons., returned to America, 1865; succ. concert-pianist; lives in Boston as teacher and pianist; c. arrangements, etc.

Per'cy, J., d. 1797; Engl. composer of ballads, incl. "*Wapping Old Stairs*."

Pereira (pā-rā'-ē-rä), (1) **Marcos Soares,** Ciminha, Portugal—Lisbon, Jan. 7, 1655; c. a mass, etc. (2) **Domingos Nuñes,** Lisbon—Camarate, near Lisbon, 1729; cond. and composer.

Perepelitzin (pā-rĕ-pĕ-lēt'-shēn), **Polycarp de,** Odessa, Dec. 14, 1818; Russian colonel; pupil of Lipinski (vln.); writer and composer.

Perez (pā'-rĕth), **Davide,** of Spanish parents, Naples, 1711—Lisbon, 1778; cond. at Palermo Cath.; 1752, ct.-cond., Lisbon; rival of Jomelli as c. of operas, incl. "*Demofoonte*"; c. also notable church-mus.

Perfall (pĕr'-fäl), **K.,** Freiherr ant, b. Munich, Jan. 29, 1824; studied mus. with Hauptmann, Leipzig; 1854–64 founded and cond. the still succ. "Oratorio Soc."; in 1864, Intendant ct.-mus.; 1867–1893, Intendant Ct.-Th., writer and composer of 4 operas, 3 fairy cantatas, etc.

Perger (pĕr'-gĕr), **Richard von,** b. Vienna, Jan. 10, 1854; pupil of Brahms; 1890–95, dir. and cond. Rotterdam Cons.; 1895, cond. "Gesellschafts-concerte," Vienna; prod. (text and mus.) succ. comic opera "*Der Richter von Granada*" (Cologne, 1889), a vaudeville, vln.-concerto, etc.

Pergolesi (pĕr-gō-lā'-sē), **Giov. Bat.,** Jesi, Papal States, Jan. 4, 1710—(of consumption) Pozzuoli, near Naples, March 16, 1736; eminent composer. At 16 entered the Cons. dei Poveri di Gesù Cristo, Naples, and studied with de Matteis (vln.), Greco (cpt.), Durante, and Feo (cpt.). He speedily won attention by novel harmonies and threw off contrapuntal shackles early. His last student-work, the biblical drama "*San Guglielmo D'Aquitania*" (prod. with comic intermezzi at the convent of S. Agnello Maggiore, Naples, 1731) shows the beginnings of vivid and original fancy. He prod. at Naples in 1731, the excellent and novel opera "*Sallustia*," and the intermezzo "*Amor Fa l'Uomo Cieco*," which had no succ., while the opera seria "*Ricimero*" was a distinct failure. But he found a patron in the Prince of Stigliano, for whom he wrote 30 terzets for vln. with bass; he was commissioned to compose a solemn mass for Naples, which was performed after the earthquake of 1731, as a votive offering to the patron saint of the city. It brought him immediate fame. After four stage-works, prod.

in 1732 the intermezzo "*La Serva Padrona*" (Naples, 1733); won him note as a dramatic composer and has served as a model of comic operas since; it has only 2 characters and the accompaniment is a string-quartet with occasional support of horns. His subsequent 6 operas were received without interest (except for the intermezzo to "*Adriano*" first given as "*Livietta e Tracollo*" and later as "*La Contadina Astuta*)," though after his death they were revived with immense enthusiasm, and their harmonic novelty, sweetness, delicacy and melodic charm were recognised, "*La Serva Padrona*" and "*Il Maestro di Musica*" becoming standards in France. Of the failure of "*L'Olimpiade*," v. DUNI. Irregular habits due to regular disappointments undermined Pergolesi's constitution, and he died of consumption at the baths of Pozzuoli, finishing five days before his death his masterpiece, the celebrated "*Stabat Mater*" for soprano and alto with string orch. and org. He c. also 3 masses with orch.; Dixit for double chorus and orch.; a Kyrie cum gloria; a Miserere, and a Laudate with orch., etc.; an oratorio, "*La Natività*," a cantata "*Orfeo*" for solo voice and orch.; a cantata, "*Giasone*"; 6 cantatas with string-accomp.; 30 trios, etc. Biog. by Blasis (1817); Villarosa (1831).

Peri (pā'-rē), (1) **Jacopo** (called "**Il Zazzerino**," i.e., the long-haired), Florence, ca. 1560—ca. 1630; of noble birth; pupil of Malvezzi; court-cond. at 3 successive courts; an enthusiast in everything classic, he haunted the salons of Count Bardi and Corsi, where he joined the attempt at revival of Greek musical recitative, with Caccini and Corsi; he set to mus. Rinuccini's text of "*Dafne*"; this was doubtless the first opera ever written; its effort at reproducing the supposed manner of Æschylos. Sophokles, etc., was called 'stile rappresentativo"; the opera was given only once, and privately at Bardi's house, but it won Peri a commission to set Rinuccini's text "*Euridice*" for the wedding of Maria de' Medici and Henry IV. of France (1600); an ed. of his works was pub. 1603, incl. madrigals, etc. (2) **Achille,** Reggio d'Emilia, Italy, 1812—1880; conductor and dram. composer.

Perisine. Vide LA RUE.

Perk'ins, (1) **Wm. Oscar,** Stockbridge, Vt., May 23, 1831—Boston, 1902; pupil of Wetherbee, Boston, and of G. Perini, Milan; 1879, Mus. Doc., Hamilton Coll.; lives in Boston as teacher and composer. (2) **H. Southwick,** b. Stockbridge, Vt., March 20, 1833; bro. of above; graduate, 1861, Boston Mus. Sch.; 1890, founded Chicago Nat. Coll. of Mus.; cond. many festivals and conventions; 1875, studied with Wartel at Paris and Vannuccini, Florence; ed. colls. and composed. (3) **Julius Edson,** Stockbridge, 1845—Manchester, Engl., 1875; bro. of above; bass; 1874, m. Marie Roze (later Mrs. Mapleson).

Perne (pârn), **Fran. L.,** Paris, 1772—May 26, 1832; pupil of Abbé d'Haudimont (harm. and cpt.); 1792, chorus-singer at the Opéra; 1799, double-bass player in the orch.; 1801, prod. a grand festival mass; the next year he c. a triple fugue to be sung backwards on reversing the page; 1811, prof. harm. at the Cons.; 1816, Inspector Gen.; 1819, libr., 1822, retired to an estate near Laon; he returned to Paris a few weeks before he died; he was indefatigable in research, and an authority on Greek notation, the troubadours, etc.; writer and composer.

Perosi (pā-rō'-sē), Don **Lorenzo,** b. Tortona, Italy, Dec. 23, 1872; a young priest and organist who has attracted much attention by his sacred mus., though critics are divided as to its value; it aims to use modern resources and ancient principles; pupil of Saladino, Milan Cons.; 1894, of Haberl's Domchorschule, Ratisbon; 1895, cond. at Imola; from 1897, at San Marco, Venice; his sacred trilogy "*La Passione di Cristo*" (a, "*La Cena del Signore*"; b, "*L'Orazione al Monte*"; c, "*La Morte del Redentore*"), Milan, 1897, at the Ital. Congress for Sacred Mus., created a sensation, and has been widely performed; 1898, Pope Leo XIII. made him honorary *maestro* of the Papal Choir; c. also 15 masses; c. also oratorios, "*La Transfigurazione del Nostro Signore Gesù Cristo*" (1898), "*La Risurrezione di Lazaro*" (Venice, July 27, 1898, in La Fenice Th., by special permission), "*Il Natale del Redentore*" (Como, 1899); "*Mosè*" (Rome, 1902).

Peroti'nus, Magnus, Magister; 12th cent. composer; conductor at Nôtre-Dame, Paris. (Coussemaker.)

Perotti (pā-rôt'-tē), **Giov. Ag.,** Vercelli, 1760—Venice, 1855; writer and composer.

Perrin (pĕr-răn), **Pierre** (called *l'abbé*, though never ordained), Lyons, ca. 1620—Paris, 1675; librettist of the first French operas.

Perron (pĕr'-rōn), **Karl,** b. Frankenthal, June 3, 1858; barytone; studied with Hey and Hasselbeck and Stockhausen; concert-début, 1880; 1884–91, Leipzig City th.; then at Dresden ct.-opera.

Per'ry, (1) **G.,** Norwich, 1793—London, 1862; director and composer. (2) **Edw. Baxter,** b. Haverhill, Mass., Feb. 14, 1855; pianist; blind from an early age; pupil of J. W. Hill, Boston; later of Kullak, Clara Schumann, Pruckner and Liszt; played before the German Emperor; in 10 years he gave 1,200 concerts in America; originated the "lecture-recital"; c. fantasia "*Loreley*," "*The Lost Island*," etc., for piano.

Persiani (pĕr-sĭ-ä'-nē), (1) (née **Tacchinardi**) (täk-kĭ-när'-dē), **Fanny,** Rome, Oct. 4, 1812—Passy, near Paris, May 3, 1867; daughter and pupil of the tenor-singer Nicolà T.: one of the most noted and succ. colorature-sopranos of the century; lacking in appearance and possessed of a faulty voice, she compelled homage by her perfect technic; in 1830 she m. (2) **Giuseppe Persiani** (1804—1869) a composer of operas.

Persuis (pĕr-swēs), **Louis Luc Loiseau de,** Metz, 1769—Paris, 1819; violinist, conductor, prof. and comp.

Perti (pĕr'-tē), **Jacopo A.,** Bologna, June 6, 1661—April 10, 1756; one of the chief 17th cent. composers of operas; pupil of Padre Franceschini; at 19 prod. a mass; church-conductor and composer of oratorios, etc., also 21 operas.

Pescetti (pā-shĕt'-tē), **Giov. Bat.,** Venice, 1704—(probably) 1766; organist and dram. composer.

Peschka-Leutner (pĕsh'-kä-loit'-nĕr), **Minna,** Vienna, 1839—Wiesbaden, 1890; soprano.

Pessard (pĕs-săr), **Émile Louis Fortuné,** b. Montmatre, Seine, May 28, 1843; pupil of Paris Cons.; won 1st harm. prize; 1866, Grand Prix de Rome, with cantata "*Dalila*" (Opéra, 1867); 1878–80, inspector of singing, Paris schools; 1881, prof. of harm. at the Cons.; dir. of mus. instruction in the Legion of Honour; since 1895, critic; prod. 10 comic operas and operettas, incl. "*Le Capitaine Fracasse*" (Th. Lyr., 1878); c. also masses, etc.

Pes'ter-Pros'ky, (1) **Bertha,** b. Frankfort-on-Main, March, 1866; soprano there, then Berlin in operetta; studied with Frau Dreyschock and reappeared as dramatic soprano; 1894 m. the harpist (2) **Reinhold Pester** and toured with him; 1899 at Cologne City Theatre.

Peters (pā'-tĕrs) (1) **Carl Fr.,** Leipzig pub. firm, founded 1814 by C. F. Peters; 1893, a large library was opened to the public as the "Bibliothek Peters." (2) **Max Abraham,** is, since 1863, sole proprietor

Petersen (pā′-tĕr-zĕn), (1) **Peter Nikolaus,** Bederkesa, 1761—Hamburg, 1830; player on, improver of, and composer for, the flute. (2) **Margarete,** b. Amager, near Copenhagen, Oct. 1, 1869; alto; pupil of Geistingers and Schytte; toured and lives in Copenhagen.

Petersilea (pā′-tĕr-sē′-lā-ä), **Carlyle,** b. Boston, Mass., Jan. 18, 1844; pianist and teacher; pupil of his father, and at Leipzig Cons., winning the Helbig prize for pf.-playing; toured Germany with succ., lives in Boston, est. 1871 "The Petersilea Acad. of Mus."; 1886, teacher New Engl. Cons.; 1884 studied with Liszt at Weimar, and gave a concert at the Singakademie, Berlin; pub. pf.-studies.

Petit, Adrien. Vide COCLICUS.

Petrejus (pā-trā′-yoos), **Jns.,** Langendorf, Franconia—Nürnberg, 1550; mus.-printer.

Petrella (pā-trĕl′-lä), **Errico,** Palermo, Dec. 10, 1813—in poverty, Genoa, April 7, 1877; v. succ. Italian composer of operas, rivalling Verdi's popularity, "*Marco Visconti*" and "*La Contessa d'Amalfi*" most succ.; pupil of Saverio del Giudice (vln.) and Naples Conservatorium.

Petri (pā′-trē), (1) **Jn. Samuel,** Sorau, 1738—Bautzen, 1808, cantor and writer. (2) **H.,** b. Zeyst, near Utrecht, April 5, 1856; violinist; pupil of David; 1882–89 leader Gewandhaus Orch. with Brodsky, then leader Dresden Ct.-orch.; composer.

Petrini (pā-trē′-nē), **Fz.,** Berlin, 1744—Paris, 1819; harpist and theorist.

Petrucci (pā-troot′-chē), **Ottaviano dei,** Fossombrone, June 18, 1466—May 7, 1539, inv. of mus.-printing with movable types; in 1498 received from the Council of the Republic of Venice a 20 years' monopoly of mus.-printing by his method; 1511–23 at Fossombrone with a 15 years' privilege for the Papal States; his method, which required 2 impressions, one of the lines, one of the notes, was beautifully managed and specimens are valuable; he publ. many of the most important comps. of his time and of previous composers.

Petrus de Cruse (**Pierre de la Croix**) (pā-troos dŭ krüz or pĭ-ăr dŭ lä krwä), of Amiens; a 13th cent. writer. (Coussemaker.)

Pe′trus Platen′sis. Vide LA RUE.

Petschke (pĕtsh′-kĕ), Dr. **Hn. Theobald,** Bautzen, 1806—Leipzig, 1888; director and composer.

Petsch′nikoff, Alex., b. Jeletz, Russia, Feb. 8, 1873; violinist; pupil Moscow Cons.; at 10 entered Moscow Cons. and took prize; toured Europe with great succ., 1895–96; America, 1899; lives in Berlin.

Pet′tit, Walter, b. London, March 14, 1836; pupil R. A. M.; 'cellist, Philh. orch. and in the court band.

Petzmayer (pĕtsh′-mī-ĕr), **Jn.,** b. Vienna, 1803; zither virtuoso.

Petzold (pĕt′-tsôlt), (1) **Chr.,** Königstein, 1677—Dresden, 1733; ct.-organist and composer. (2) (or **Petzhold**), **Wm. Leberecht,** b. Lichtenhain, Saxony, 1784; piano-maker. (3) **Eugen K.,** Ronneburg, Altenburg. 1813—Zofingen, Switz., 1889; director and organist.

Pevernage (pŭ-vĕr-năzh), **André** (or **Andreas**), Courtray, Belgium, 1543—Antwerp, 1591; choirm. Nôtre-Dame and composer.

Pezel (pā′-tsĕl) (**Peze′lius Jn.**), town-musician at Bautzen and Leipzig; writer and composer 1674.

Pezze (pĕd′-zĕ), **Ales.,** b. Milan, 1835; 'cellist; in London from 1857; pupil Merighi.

Pfeiffer (pfīf′-fĕr), **K.,** 1833 (?)—Vienna, 1897; dram. composer. (2) (pfĕf-fā), **Jean Georges,** b. Versailles, Dec. 12, 1835; pianist; pupil of Maleden and Damcke; 1862 début; won Prix Chartier for chamber-mus.; critic; member of the firm of Pleyel, Wolff et Cie., Paris; c. a symph., a symph. poem, "*Jeanne* *d'Arc";* pf. concertos, 3 operettas, oratorio "*Hagar,*" etc.

Pfeil (pfīl), **H.,** b. Leipzig, Dec. 18, 1835; since 1862, ed. "*Sängerhalle*" (the organ of the Sängerbund); c. male choruses.

Pfitzner (pfĭts'-nĕr), **Hans Ehrich,** b. Moscow, May 5, 1869; pupil of Hoch Cons., Frankfort; 1892–93, teacher of pf. and theory, Coblenz Cons.; 1894–95, asst.-cond. City Th., Mayence; and prod. his succ. mus. drama "*Der arme Heinrich*" (Mayence, 1895); also incid. mus. to Ibsen's "*Festival on Solhaug";* 1897–98, teacher in Stern Cons., Berlin; c. scherzo for orch.; ballad "*Herr Oluff*" for bar. and orch. (Crefeld, 1902); pf.-trio, etc.

Pflughaupt (pflookh'-howpt), (1) **Robt.,** Berlin, 1833—Aix-la-Chapelle, 1871; pianist and composer. (2) **Sophie** (*née* **Stschepin**), Dünaburg, Russia, 1837—Aix-la-Chapelle, 1867; pianist.

Pfohl (pfōl), **Fd.,** b. Elbogen, Bohemia, Oct. 12, 1863; critic; studied mus. at Leipzig (1885); c. an orch. suite, etc.

Pfundt (pfoont), **Ernst Gotthold Benj.,** Dommitzsch, near Torgau, 1806—Leipzig, 1871; tympanist; inv. the "machine-head;" wrote method for kettle-drum.

Phalèse (fă-lĕz'), **P.** (**Petrus Phale'sius**), b. Louvain, ca. 1510; 1545, est. a mus.-publishing business; 1579 removed to Antwerp, as "Pierre Phalèse et Jean Bellère."

Phelps, Ellsworth C., b. Middletown, Conn., Aug. 11, 1827; self-taught; at 19 organist; from 1857, Brooklyn; teacher in pub. schools for 30 years; c. 2 comic operas; symphs. "*Hiawatha,*" and "*Emancipation;*" 4 symphonic poems; Psalm 145, with orch., etc.

Philidor (rightly **Danican**) (fē-lĭ-dôr or dă-nĭ-kän). A famous French family called usually **Danican-Philidor,** the name Philidor being taken from a remark of the King comparing **Jean D.** with his favourite oboist Philidor. There seem to have been two named **Michel,** (1) the first, b. Dauphine—d. Paris, ca. 1650, the oboist whom the King praised; the other (2) **Michel,** d. 1659, ct.-mus. (3) **Jean,** d. Paris, Sept. 8, 1679, in the King's military band. (4) **André D.-P.** (l'aîné), b. Aug. 11, 1730; cromorne-player, and composer. He had 16 children. (5) **Jacques** (le cadet), Paris, 1657—Versailles, 1708; bro. of (4), oboist, etc., favourite of Louis XIV.; c. military music, etc.; he had 12 children, four of whom were musicians, the best known being (6) **Pierre,** 1681—1731; flutist; c. suites, etc., for flutes. (7) **Anne,** Paris, 1681—1728; eldest son of (4); flute-player, and conductor; before he was 20, prod. operas at court. (8) **Michel,** b. Versailles, 1683, 2nd son of (4); a drummer. (9) **Fran.,** Versailles, 1689—1717(18 ?), 3rd son of (4); oboist and bass-violist; c. flute-pcs. (10) **Fran. André,** Dreux, Sept. 7, 1726—London, Aug. 31, 1795; last and greatest of the family, the youngest son of (4); remarkable chess-player of European fame; musical pupil of Campra. At 30 he suddenly began to prod. operas with great succ., his best works being the following (among 25 notable for orch. and harm. brilliance): "*Le Diable à quatre*" (Op.-Com., 1756); "*Le Maréchal*" (1761), performed over 200 times; "*Le Sorcier*" and "*Tom Jones*" (only 8 weeks apart, in 1704; the latter containing the then novelty of an unaccompanied quartet); the grand opera, his best work, "*Ernelinde,*" 1767 (revised, 1769, as "*Sandomir*"). Biog. by Allen (Philadelphia, 1863). He had four sons all ct. mus.: (11) **Pierre,** Paris, 1681—1740(?); oboist, flutist and violist; c. suites and prod. a pastorale at court. (12) **Jacques,** 1686—1725, oboist. (13) **François,** 1695—1726, oboist. (14) **Nicolas,** 1699—1769, played the serpent, etc.

Phil'ipp, Isidor (Edmond), b. Pesth, Sept. 2, 1863; pianist; a naturalised French citizen; came to Paris as a child; at 16 pupil of Georges Mathias, at the Cons.; won 1st. pf.-prize, in 1883; studied with Saint-Saëns, Stephen Heller, and Ritter; played with succ. in European cities; est. concerts (with Loeb and Berthelier), producing modern French chamber-comps.; reorganised the "Société des instr. à vent"; cofounder and pres. of the "Soc. d'Art"; pub. a "*Suite fantastique*," a "*Rêverie mélancolique*," a "*Sérénade humoristique*" for orch., etc.

Philippe, (1) **de Caserte.** Vide CASERTA. (2) **de Mons.** Vide MONTE. (3) **de Vitry.** Vide VITRY.

Phil'ipps, (1) **Peters** (or **Petrus Philip'pus, Pietro Filip'po**), England, ca. 1560—April, 1625; organist and composer. (2) **Arthur,** b. 1605, organist at Oxford, prof., and composer. (3) **Henry,** Bristol, 1801—Dalston, 1876; bass-barytone. (4) **Wm. Lovell,** Bristol, 1816—1860; 'cellist and composer. (5) **Adelaide,** Stratford-on-Avon, 1833—Carlsbad, 1882; noted contralto, taken to America as a child; pupil of Garcia; début, Milan, 1854.

Philomath'es, Wenzeslaus (called "de Novadomo," because born at Neuhaus, Bohemia), pub., 1512, a treatise.

Philp (fĭlp), **Elizabeth,** Falmouth, 1827—London, Nov. 26, 1885; singer and writer.

Phil'pot, Stephen Rowland, living Engl. composer; pupil of Macfarren. R. A. M., c. operas (not prod.), etc.

Piatti (pē-ät'-tē), (1) **Carlo Alfredo,** Bergamo, Jan. 8, 1822—Bergamo, July 19, 1901; 'cello-virtuoso (son of a violinist, (2) **Antonio P.,** d. Feb. 27, 1878); pupil of his granduncle, Zanetti, and of Merighi, Milan Cons.; début, Milan, 1838; at 7 had played in an orch., 1849, 1st 'cello It. opera, London; from 1859 at Monday and Saturday Pop. Concerts of chamber-mus.; pub. a method for 'cello, 2 'cello-concertos, vocal mus. with 'cello obbligato, etc.

Piccinni (or **Piccini** or **Picinni**) (pĭt-chĭn'-nē), (1) **Nicolà,** Bari, Jan. 16, 1728—Passy, near Paris, May 7, 1800; operatic composer, famous as a rival of Gluck. Son of a musician who opposed his tastes. The Bishop of Bari recognising his talent and irrepressible passion for music overcame opposition, and at 14 he entered the Cons. di San Onofrio, Naples, remaining for 12 years, as favourite pupil of Leo and Durante. He entered into competition with the popular Logroscino, and prod. the v. succ. opera-buffa "*Le Donne Dispettose*" (1754), followed by (1755) "*Gelosia per Gelosia*" and "*Il Curioso del suo proprio Danno*"; which had the unprecedented run of four years, "*Alessandro nelle Indie*" (Rome, 1758), and "*Cecchina Zitella, o La Buona Figliuola*" (Rome, 1760), the most success. work of its kind in Europe, though written in 3 weeks, were hailed as masterworks. His new dramatic fervour and his extended duets and varied finales gave him such prestige that he is said to have c. 133 dramatic works, incl. "*Il Re Pastore*" (1760); "*L'Olimpiade*" (1761) previously though less succ. set by Pergolesi, Galuppi and Jomelli; revised 1771; "*Berenice*" (1764); "*Le Cecchina Maretata*" (1765); "*Didone abbandonata*" (1767); "*Antigone*" (1771). 1773, the Roman public favoured his pupil Anfossi, and hissed one of **P.'s** operas, which prostrated him with grief; on recovering he regained favour with "*I Viaggiatori.*" In response to flattering invitations in 1776 he removed with his family to Paris, spent a whole year learning the tongue and writing his first French opera, "*Roland*" (Opéra, 1778), which had a succ. said to be due largely to the necessity the anti-Gluck faction was under to find a rival. The war betwen the "Gluck ists" and "Piccinists" was violent and incessant, though **P.** regretted his position and made a vain effort after Gluck's death, to raise a fund for annual concerts in his memory. He had succ. with the following French operas, "*Le fat méprisé*" (1779), "*Atys*" (1780), "*Didon*," "*Le dormeur éveillé*," and "*Le faux Lord*" (all 3 in 1783). In 1778, as dir. It. Opéra, whose performances alternated with the French company at the Opera, he produced his best Italian works with succ. The management simultaneously commissioned both Gluck and **P.** to set the opera "*Iphigénie en Tauride*"; **P.** had his libretto rewritten by Ginguené, and his version was delayed till after Gluck had made a triumph and left Paris. **P.'s** opera, though usually called a failure, ran 17 nights in spite of having an intoxicated prima donna on the first night to start the joke "*Iphigénie en Champagne*". Half a dozen others failed or were never performed. A new rival, Sacchini, now appeared. When this second succ. rival died, the large-hearted Piccinni delivered a glowing funeral-eulogy over him. 1784, he was Maître de chant at the new "École royale de musique et déclamation." His last operatic attempts in French were unsucc. At the outbreak of the Revolution he lost his positions, and retired to Naples, on a pension. But his daughter m. a young French radical, and **P.**, suspected of republicanism, was kept a prisoner in his own house for four years, in extreme poverty. 1798, he returned to France, was fêted at the Cons., presented with 5,000 francs and small irregular pension. He was prostrated for some months by paralysis; a sixth inspectorship was created at the Cons. for him, but he soon fell ill and died. (2) **Luigi,** Naples, 1766—Passy, July 31, 1827; son and pupil of above; ct.-cond. at Stockholm and dr. composer. (3) **Louis Alex.,** Paris, 1779—1850; grandson and pupil of (1); conductor and dram.-composer.

Piccolomini (pĭk-kō-lō'-mē-nē), **Maria,** b. Siena, 1836; mezzo-soprano of "hardly one octave and a half-compass" (Chorley), but so excellent an actress, that she became a great rage; pupil of Mazzarelli and Raimondi, Florence; début there 1852, with great succ., sang in Italy, London, Paris and New York (1858); 1863, m. the Marquis Gaetani, and retired from the stage.

Pichel (or **Pichl**) (pēsh'-'l), **Wenzel,** Bechin, Bohemia, 1741—Vienna, 1805; violinist; c. 700 works.

Picinni Vide PICCINNI.

Piel (pēl), **Peter,** b. Kessenich, near Bonn, Aug. 12, 1835; from 1868, teacher Boppard-on-Rhine; 1887, R. Mus.-Dir.; wrote a harm.; c. 8 Magnificats (in the church-modes), etc.

Pieragon, or **Pierchon.** Vide LA RUE.

Pierné (p'yĕr-nā) (**H. Constant**) **Gabriel,** b. Metz, Aug. 16, 1863; pupil of Marmontel, César Franck and Massenet, Paris Cons.; won 1st prize (1879), do. for cpt. and fugue (1881), do. for organ (1882) and Grand prix de Rome (1882); 1890, organist Ste. Clothilde (vice César Franck); 1893, prod. spectacle "*Bouton d'or*"; opera, "*Izéil*" (1804); succ. "*Vendée*" (Lyons, 1897); a hymn to the Russian visitors, "*La Fraternelle*," 1893, etc.

Pierre (pĭ-ăr'), **Constant,** b. Passy, Aug. 24, 1855; pupil of Paris Cons.; bassoon-player; assist. sec. at the Cons.; ed. "*Le Monde musical*"; wrote a history of the Opéra orchestra (for which the "Soc. des compositeurs" awarded a prize, 1889), etc.

Pier'son, (1) or **Pier'zon.** Vide LA RUE. (2) (rightly **Pearson**), **Henry Hugo** (early pen-name "**Edgar Mansfeldt**"), Oxford, 1815—Leipzig, 1873; prof. of mus.; prod. in Germany 4 operas. (3) **Pierson-Brethol** (brā'-tôl), **Bertha,** b. Vienna

July 15, 1861; soprano; studied with Laufer, Varesi and Lamperti, début, Graz; toured U. S. 1882–84; 1884–88 in Italy singing Wagner, etc.; then Berlin 1882; retired 1897; wife of (4) **Henry,** 1851?—Berlin, Feb. 17, 1902; opera-director; from 1889, court-dir. at Berlin.

Pieterez (pē'-tĕ-rās), **Adrian,** b. Bruges, early 15th cent.; first known org.-builder in Belgium.

Piéton (pĭ-ā-tôñ), **Loyset,** French contrapuntist, 1531.

Pig'gott, (1) **Francis,** d. 1704; Engl. organist at Oxford; composer. (2) **Francis,** Jr., d. 1736; son and succ. of above.

Pilk'ington, Francis, Engl. lutenist and composer, 1595–1614.

Pilotti (pē-lôt'-tē), **Giuseppe,** Bologna, 1784—1838; son and succ. of an org.-builder; professor, writer and dram. composer.

Pinel'li, Ettore, b. Rome, Oct. 18, 1843; violinist; pupil of Ramaciotti and Joachim; 1866, founded (with Sgambati) soc. for classical chamber-mus.; 1874, the "Società Orchestrale Romana," which he cond.; since 1877, in the Liceo Musicale; also cond. ct.-concerts alternately with Sgambati; c. overture "*Rapsodia italiana*," etc.

Pin'ner, Max, New York, 1851—Davos, Switzerland, 1887; pupil Leipzig Cons. and of Tausig; pianist and teacher.

Pinsuti (pĭn-soo'-tē), **Ciro,** Sinalunga, Florence, 1829—Florence, 1888; famous vocal teacher at the R. A. M., London, from 1856; composer of operas and very popular songs.

Pintt, (1) **Thos.,** b. Engl., d. Ireland, 1773; remarkable pianist. (2) **G. Fred.,** Lambeth, 1786—Little Chelsea, 1806; grandson of above; violinist, pianist, singer and composer.

Piozzi (pē-ôd'-zē), **Gabriel,** b Florence; d. Engl., 1809; teacher and composer; immortal chiefly for having married Dr. Samuel Johnson's Mrs. Thrale, 1784.

Pipegrop (pē'-pĕ-grôp) (called **Baryphonus**), **H.,** Wernigerode, 1581—Quedlinburg, 1655; town-cantor and theorist.

Pipelare (pē-pĕ-lä'-rĕ), **Matthæus,** 16th cent. Belgian composer.

Pirani (pē-rä'-nē), **Eugenio,** b. Bologna, Sept. 8, 1852; pianist; pupil of Golonelli, Bologna Liceo Musicale, and of Th. Kullak (pf.) and Kiel (comp.); 1870–80 in Kullak's Acad.; lived in Heidelberg till 1895, then Berlin; wrote essays; c. symph. poem, "*Heidelberg*," etc.

Pisa (pē'-zä), **Agostino,** wrote earliest known treatise on conducting, etc. (2d ed., Rome, 1611).

Pisari (pē-sä'-rĕ), **Pasquale,** Rome, 1725—1778; bass-singer and composer, whom Padre Martini called the "Palestrina of the 18th cent."

Pisaroni (pē-sä-rō'-nē), **Benedetta Rosamonda,** Piacenza, 1793—1872; high soprano; after an illness became a contralto.

Pischek (pē'-shĕk), **Jn. Bap.,** Mscheno, Bohemia, 1814—Sigmaringen, 1873; barytone.

Pisendel (pē'-zĕnt-ĕl), **Jn. G.,** Karlsburg, 1687—Dresden, 1755; violinist and composer.

Pistocchi (pēs-tôk'-kē), **Fran. Ant.,** Palermo, 1659—Bologna, after 1717; founder of famous Sch. of Singing at Bologna; c. operas.

Pitoni (pē-tō'-nē), **Gius. Ottavìo,** Rieti, Italy, March 18, 1657—Rome, Feb. 1, 1743; an eminent teacher and composer; pupil of Natale and Froggia; from 1677 cond. Coll. of San Marco, Rome; c. a Dixit in 16 parts for 4 choirs, etc.

Pitt'man, Josiah, 1816; organist, composer, writer and lecturer.

Pittrich (pĭt'-trĭkh), **G. Washington,** b. Dresden, Feb. 22, 1870; studied Dresden Cons., graduating with high honours; from 1890, chorusm. Dresden ct.-opera, also cond. operas, ballets, etc., and taught chorus-singing in the Cons.; 1898, cond. Hamburg opera; 1899, 1st cond. Cologne opera; c. 1-act opera "*Marga*" (Dresden, Feb. 8, 1894); incid. mus., a clarinet-concerto, etc.

Piutti (pē-oot'-tē), (1) **K.,** Elgersburg, Thuringia, April 30, 1846—Leipzig, June 17, 1902; notable organist; pupil, and from 1875, teacher Leipzig Cons.; 1880, also organist Thomaskirche; wrote a harm.; c. 6 fugal fantasias, 8 preludes, "*Wedding Sonata*," etc., for organ. (2) **Max.,** Luisenhall, near Erfurt, 1852—Jackson, Mich., 1885; brother of above; writer, teacher and composer.

Pixis (pēx'-ēs), (1) **Fr. Wm.,** Mannheim, 1786—Prague, 1842; violinist and conductor. (2) **Jn. Peter,** Mannheim, 1788—Baden-Baden, 1874; bro. of above; pianist, teacher and dram. composer.

Pizzi (pĭd'-zē), **Emilio,** b. Verona, Feb. 2, 1862; pupil of Ponchielli and Bazzini, Milan Cons., graduating 1884; took 1st prize Milan, 1885, for 1-act opera "*Lina*"; 1st and 2d prize, Florence, for 2 string quartets; prize of 5,000 francs, Bologna, 1889, for succ. grand opera "*Guglielmo Ratcliff*" (Bologna, 1889); 1897, dir. of mus.-sch. at Bergamo and at church of S. Maria Maggiore; c. also 2 1-act operas "*Gabriella*" and "*Rosalba*" (written for Adelina Patti, 1893–96), etc.

Plaidy (plī'-dē), **Louis,** Hubertsburg, Saxony, Nov. 28, 1810—Grimma, March 3, 1874; eminent pf.-teacher; pupil of Agthe and Haase; at first a violinist; 1843, invited by Mendelssohn to teach at the then new Leipzig Cons., and did so till 1865; wrote text-books.

Plank (plänk), **Fritz,** b. Vienna, Nov. 7, 1848; studied with F. Schmitt and Gänsbacher; sang at Carlsruhe and lives there; sang at Bayreuth since 1884, "Hans Sachs," etc.

Planquette (plän-kĕt), **(Jean) Robert,** b. Paris, July 31, 1850; studied comp. with Duprato, Paris Cons., c chansons and "*Saynètes*" for "cafés-concerts"; prod. succ. 1-act operetta "*Paille d'Avoine*" (1874) followed by others incl. the still pop. comic opera, "*Les Cloches de Corneville*" (Folies-Dramatiques, 1877), given over 400 times, consecutively, and widely popular elsewhere (known in Engl. as "Chimes of Normandy"); later works incl. "*Mam'zelle Quat' sous*" (Gaité, 1897) and for London "*The Old Guard*" (1887), and "*Paul Jones*" (1889).

Plantade (plän-tăd), (1) **Chas. H.,** Pontoise, 1764—Paris, 1839; prof. of singing at Paris Cons.; ct.-conductor and dram. composer. (2) **Chas. Fran.,** Paris, 1787—1870; son of above; composer.

Planté (plän-tā), **Fran.,** b. Orthez, Basses Pyrénees, March 2, 1839; pianist; pupil of Marmontel at Paris Cons.; won 1st prize after 7 months' tuition; pupil of Bazin (harm.) then self-taught for 10 years; reappeared with succ.; c. transcriptions.

Plantania (plän-tä'-nĭ-ä), **Pietro,** b. Catania, April 5, 1828; pupil of P. Raimondi, at the Cons. there; 1863, dir. Palermo Cons.; later cond. Milan (1888), dir. R. Coll. of Mus. at Naples; wrote a treatise on canon and fugue; c. 5 operas; a symph. "*L'Italia*"; funeral symphony in memory of Pacini, festival symph. with choruses to welcome King Humbert in 1878, etc.

Platel (plă-tĕl), **Nicolas Jos.,** Versailles, 1777—Brussels, 1835; 'cellist, prof. and composer.

Pla'to, eminent Greek philosopher, 429—347 B.C.; formulated in his "*Timaeus*" a system of harm., interpreted in Th. H. Martin's "*Études sur les Timée de Platon*," etc.

Play'ford, (1) **John,** 1623—1693; London mus.-publisher. (2) **Henry,** his son and successor, 1657—1710.

Ples'ants, Thos., 1648—1689; organist at Norwich.

Pleyel (plī'-ĕl, or plĕ'-yĕl), (1) **Ignaz Jos.,** Ruppertshal, near Vienna, June 1, 1757—at his estate near Paris, Nov. 14, 1831; pianist, c., cond.;

founded, 1797, at Paris a piano factory still known as Pleyel, Wolff & Co.; c. 29 symphs., sonatas, etc. (2) **Camille,** Strassburg, 1788—Paris, 1855; son, pupil and successor of above; a pianist and composer; his successor in business was August Wolff. (3) **Marie Félicité Denise,** Paris, 1811—St.-Josse-ten-Noode, 1875; wife of (2); pianist and teacher.

Plüddemann (plüt'-dĕ-män), **Martin,** Kolberg, 1854—Berlin, 1897; conductor and singing teacher, writer and composer.

Plutarch (Plutar'chos) (ploo'-tärk), Chaeronea, Boeotia, ca. 50 A.D.—120 (131?); the Greek biographer; wrote treatises "*De musica*," containing important data.

Poenitz (pā'-nĭtsh), **Fz.,** b. Bischofswerda, Aug. 17, 1850; harpist; studied with Weitzmann, Berlin; since 16 at the ct. opera; composer.

Pohl (pōl), (1) **K. Fd.,** Darmstadt, 1819—Vienna, 1887; writer. (2) **Richard,** Leipzig, 1826—Baden-Baden, 1896; ed. and writer (pen-name "Hant"). (3) **Bd.** Vide POLLINI

Pohlenz (pō'-lĕnts), **Chr. Aug.,** Saalgast, Niederlausitz, 1799—Leipzig, 1843; organist, conductor and composer.

Poise (pwäz), **Jn. Alex. Fd.,** Nîmes, 1828—Paris, 1892; dram. composer.

Poisot (pwä-zō), **Chas. Émile,** b. Dijon, France, July 8, 1822; pianist; pupil of Paris Cons.; co.-founder "Soc. des Compositeurs"; founder and dir. Dijon Cons., also from 1872 cond. Soc. for Sacred and Classical Mus.; dram. composer and writer.

Poiszl (poish'-'l), **Jn. Nepomuk,** Freiherr von, Haukenzell, Bavaria, 1783—Munich, 1865; dram. composer.

Pölchau (pĕl'-khow), **G.,** Cremon, Livonia, 1773—Berlin, 1836; librarian and collector.

Pole, Wm., b. Birmingham, Engl., April 22, 1814; Mus. Doc. Oxon., 1864; 1876–90, examiner in Mus. London Univ.; writer; c. Psalm 100 in cantata-form, etc.

Polidoro (pō-lĭ-dō'-rō), (1) **Giuseppe,** d. Naples, 1873; singing-teacher, Naples Cons. (2) **Federico,** b. Naples, Oct. 20, 1845; son and pupil of above; studied with Lillo, Conti and d'Arienzo, essayist and historian under pen-name "**Acuti.**"

Polko (pôl'-kō) (née **Vogel**), **Élise,** Wackerbarthsruhe, near Dresden, 1826—Munich, 1899; mezzo-soprano and writer of romantic musical essays.

Pollarolo (pôl-lä-rō'-lō), (1) **Carlo Fran.,** Brescia, 1653—Venice, 1722; organist and dram. composer. (2) **Ant.,** Venice, 1680—1750; son and successor of above, and dram. composer.

Polledro (pôl-lā'-drō), **Giov. Bat.,** Piovà, n. Turin, 1781—1853; violinist, cond. and composer.

Pollini (pôl-lē'-nē), (1) **Fran.,** Laibach, Carniola, 1763—Milan, Sept. 17, 1846; pianist and pf.-prof., 1809, Milan Cons.; perhaps the first to write pf.-music on 3 staves. (2) **Ed.** (rightly **Pohl**), Cologne, Dec. 18, 1838—Hamburg, Nov. 27, 1897; tenor, later barytone; but more famous as manager; his second wife was Bianca Bianchi. (3) **Cesare,** Cavaliere **de,** b. Padua, July 13, 1858; studied with Bazzini, Milan; 1883–85 dir. of a Cons. at Padua; resigned to write and compose.

Pollitzer (pôl'-lĭts-ĕr), **Ad.,** b. Pesth, 1832; violinist; pupil of Böhm (vln.) and Preyer (comp.), Vienna; toured Europe, then studied with Alard at Paris; 1851 leader H. M.'s Th., London; later New Philh. Soc.; prof. of vln., London Acad. of Mus.; since 1890, director.

Polonini (pō-lō-nē'-nĭ), (1) **Entimio,** Italian bass; début, London, 1847. (2) **Aless.,** d. 1880; son of above; barytone.

Ponchard (pôñ-shăr), (1) **L. Ant. Éléonore,** Paris, 1787—1866; tenor and prof. at the Cons. (2) **Chas.,**

Paris, 1824—1891; son of above; teacher at the Cons.

Ponchielli (pôn-kĭ-ĕl′-lē), **Amilcare,** Paderno Fasolaro, Cremona, Aug. 31, 1834—Milan, Jan. 16, 1886; opera composer; pupil Milan Cons.; organist, then bandmaster, 1881; cond. Piacenza Cath. from 1856; c. 10 operas, incl. "*La Giaconda*," widely popular; 1902 his son discovered a MS. opera "*I Mori di Valenza*" (composed, 1878–79).

Poniatowski (pō-nĭ-ä-tôf′-shkĭ), **Jozef (Michal Xawery Franciszek Jan),** Prince of Monte Rotondo, Rome, 1816 — Chiselhurst, Engl., 1873; tenor and dram. composer.

Pönitz (pā′-nĭts), **Fz.,** b. Bischofswerda, W. Prussia, Aug. 17, 1850; pupil of L. Grimm; from 1866, harpist Berlin royal orch.; 1891 "chamber-virtuoso;" c. opera "*Cleopatra*," etc.

Pons (pōns), **José,** Gerona, Catalonia, 1768—Valentia, 1818; composer.

Ponte, Lorenzo da. Vide DA PONTE.

Pontécoulant (pôn-tā-koo-län), **L. Ad. le Doulcet,** Marquis **de,** Paris, 1794 — Bois Colombe, near Paris, 1882; writer.

Pontoglio (pôn-tōl′-yō), **Cipriano,** Grumello-del-Piano, Italy, 1831—Milan, 1892; dir.; c. operas.

Poole, Elizabeth, b. London, April 5, 1820; mezzo-soprano and violinist.

Popper (pôp′-pĕr), **David,** b. Prague, June 18, 1845; prominent 'cellist; pupil of Goltermann, Prague Cons.; a member of Prince von Hechingen's orch., at Löwenburg; since 1863 has toured Europe with greatest succ.; 1868–73, 1st 'cello, Vienna ct.-orch.; 1872 m. Sophie Menter (divorced, 1886); c. excellent and pop. 'cello-pcs., a concerto, etc.

Porges (pôr′-gĕs), **H.,** b. Prague, Nov. 25, 1837; pupil of Müller (pf.), Rummel (harm.) and Zwonar (cpt.); 1863 co.-ed. "*Neue Zeitschrift fur Musik*"; friend and champion of Wagner; lived in Vienna; 1867 was called to Munich by King Ludwig II.; pf.-teacher R. Sch. of Mus. and since 1871 R. Musikdirector; writer and composer.

Por′pora, Niccolò A. (wrote his name "Niccolà," printed it as here), Naples, Aug. 19, 1686—1766 (or 67); eminent vocal teacher at London, 1729–36; ct.-conductor; as dram. composer, rival of Händel, c. about 50 operas.

Porporino (-rē′-nō). Vide UBERTI.

Porta (pôr′-tā), (1) Padre **Costanzo,** Cremona, ca. 1530—Padua, 1601; writer and composer. (2) **Fran. della,** Milan, ca. 1590—1666; composer. (3) **Giov.,** Venice, ca. 1690—Munich, 1755; ct.-cond. and dram. composer.

Por′ter, (1) **Walter,** d. London, 1659; tenor and composer. (2) **Samuel,** Norwich, 1733—1810; organist and composer. (3) **Frank Addison,** b. Dixmont, Maine, Sept. 3, 1859; graduate, N. E. Cons., Boston, later piano prof. there; studied later at Leipzig; since 1892 also supt. Normal Course for pf.; pub. a pf.-method, etc.; c. prelude and fugue, etc.

Port′mann, (1) **Richard,** organist Westminster Abbey, 1633, etc. (2) **Jn. Gl.,** Oberlichtenau, Saxony, 1739—Darmstadt, Sept. 27, 1798; singer and theorist.

Portugal (Portogallo) (pôr-tŭ-găl′ or pôr-tō-gäl′-lo), i.e., "The Portuguese"), **Marcos A.** (acc. to Vasconcellos, rightly **"Portugal da Fonseca,"** not **M. A. Simão** as in Fétis). Lisbon, March 24, 1762—of apoplexy, Rio de Janeiro, Feb. 7, 1830; the most eminent of Portuguese composers; studied Italy and prod. 3 operas there; 1790 ct.-cond. Lisbon, also theatre cond. and produced 20 operas; 1810 followed the court to Rio and prod. operas; 1813 dir. of a Cons. at Vera Cruz.

Pothier (pōt-yā), **Dom Jos.,** b. Bouzemount, near Saint-Dié, Dec. 7, 1835; 1866, prof. of theology Solesmes monastery; writer and theorist.

Pott, August, b. Nordheim, Hanover, Nov. 7, 1806; violinist and composer, pupil of Spohr.

Pot'ter, Philip Cipriani Hambly, London, Oct. 2, 1792—Sept. 26, 1871; pianist, writer and composer.

Pougin, Fran. Aug. Arthur (Paroisse), b. Châteauroux, Indre, France, Aug. 6, 1834; pupil Paris Cons.; 1856–59, asst.-cond. Folies-Nouvelles, till 1863, violinist at Op.-Com., then important critic, essayist and biographer; ed. the supplement to "*Fétis*" (1878).

Pow'ell, Walter, (1) Oxford, 1697—1744, counter-tenor. (2) **Maud,** b. Illinois, 1868; first notable American woman violinist; pupil of Lewis, later in Paris and of Schradieck, Leipzig, and of Joachim; has toured widely with success Europe and America.

Pradher (rightly **Pradère**) (prăd-ā, or prä-dăr'), **Louis Barthélemy,** Paris, 1781—Gray, Haute-Saone, 1843; noted teacher at the Cons. and the court; pianist, and dram. composer.

Präger (prā'-gĕr), (1) **H. Aloys P.,** Amsterdam, 1783—Magdeburg, 1854; violinist and conductor. (2) **Fd. Chr. Wm.,** Leipzig, Jan. 22, 1815—London, Sept. 1, 1891; son and pupil of above; 'cellist, later pianist and writer; c. symph. poem "*Life and Love, Battle and Victory*," overture "*Abellino*," etc.

Prätorius (prā-tō'-rĭ-oos) (Latinised form of **Schulz(e)**), (1) **Gottschalk,** Salzwedel, 1528—Wittenberg, 1573; writer. (2) **Chp.,** b. Silesia(?); pub. a funeral song on Melanchthon (1560). (3) **Hieronymus,** Hamburg, 1560—1629; son of an organist; organist; c. church-mus., etc., with his son (4) **Jakob,** d. 1651; organist. (5) **Bartholomäus,** composer, Berlin, 1616. (6) (or **Praetorius**), **Michael,** Kreuzberg, Thuringia, Feb. 15, 1571(72)—Wolfenbüttel, Feb. 15, 1621; conductor and ct.-organist. Eminent as a composer of church- and dance-mus.; wrote valuable historical "Syntagma musicum."

Pratt, (1) **J.,** Cambridge, Engl., 1772—1855; organist and composer. (2) **Chas. E.,** Hartford, Conn., 1841—New York, 1902; pianist, cond. and composer. (3) **Silas Gamaliel,** b. Addison, Vt. Aug. 4, 1846; Prominent American composer for orch.; at 12 thrown on his own resources, became a clerk in mus.-houses; studied with Bendel, and Kullak (pf.), Wuerst and Kiel (comp.); 1871 organised Apollo Club, Chicago; 1875, returned to Berlin, and studied with H. Dorn; prod. "*Anniversary Overture*" there 1876; 1877, Chicago; gave symph. concerts, 1878, and prod. his opera "*Zenobia*," 1882, 1885, gave concerts of his own comp. Crystal Palace, London; since 1890, pf.-prof. N. Y. Metropolitan Cons.; c. lyric opera "*Lucille*" (Chicago, 1887); "*The Last Inca*," cantata with orch. which ran for three weeks, 2 symphs. (No. 2 the notable "*Prodigal Son*"), "*Magdalena's Lament*" (based on Murillo's picture) for orch.; an excellent symph. suite, "*The Tempest*"; a grotesque suite "*The Brownies*"; cantata "*Columbus*," etc.

Prat'ten, (1) **Robt. Sidney,** Bristol, 1824—Ramsgate, 1868; flutist and composer. (2) **Fr. S.,** d. 1873; bro. of above; contrabassist.

Predieri (prā-dĭ-ā'-rē), (1) **Giacomo Cesare,** d. after 1711; from 1696 cond. at Bologna Cath.; c. oratorios, motets, etc. (2) **Luca Ant.,** Bologna, 1688—1769; ct.-cond. and dram. composer.

Preindl (prīnt' 'l), **Jos.,** Marbach, Lower Austria, 1756—Vienna, 1823; conductor, writer and collector.

Preitz (prīts), **Fz.,** b. Zerbst, Aug 12, 1856; concert-organist; pupil of Leipzig Cons., singing-teacher, Zerbst Gymnasium, and cantor at the ct.-church; pub. a requiem, etc.

Prell (prĕl), (1) **Jn. Nicolaus,** Hamburg, 1773—1849; 'cellist and teacher.

(2) **Aug. Chr.**, b. Hamburg, Aug. 1, 1805; son and pupil of above; from 1822, 2nd 'cello at Meiningen; from 1825 1st 'cello, Hamburg; pensioned 1869.

Prelleur (prĕl'-lŭr), **Peter,** d. before 1758; Engl. organist, writer and composer.

Pren'tice, Thos. Ridley, Paslow Hall, Ongar, Essex, 1842—Hampstead, 1895; teacher, pianist and writer.

Pres'sel, Gv Ad., Tübingen, 1827—Berlin, 1890; dram. composer.

Pres'ser, Theodore, b. Pittsburg, Pa., July 3, 1848; Philadelphia publisher; 1883, founded and has since ed. "*The Etude*," transl. text-books, etc.; c. instructive pf.-pcs., etc.

Prévost (prā-vō), **Eugène Prosper,** Paris, Aug. 23, 1809—New Orleans, Aug. 30, 1872; conductor and singing-teacher; prod. operas in Paris and New Orleans.

Prevosti (prā-vôs'-tē), **Franceschina,** b. Livorno, 1865; her mother was English; she studied with Ronconi at Milan and début at La Scala; toured widely; from 1890 in Germany winning especial succ. in "*La Traviata.*"

Preyer (prī'-ĕr), (1) **Gf.,** Hausbrunn, Lower Austria, May 15, 1809—Vienna, 1901; organist; pupil of Sechter; 1838, prof. of harm. and cpt. at the Cons.; 1844–48, dir.; 1844, also vice ct.-cond.; 1846, ct.-organist; 1853, con. at St. Stephen's; 1876, pensioned as "Vice-Hofkapellmeister"; prod. 3 operas, masses, etc. (2) **Wm. Thierry,** b. Manchester, Engl. July 2, 1841; studied Bonn Univ.; 1869–94 prof. of physiology, Jena; acoustician.

Prilipp (prē'-lĭp), **Camille,** mus. seller at Paris, c. 400 pf.-pcs., some very pop. under pen-name C. "Schubert.

Prill (prĭl), **K.,** b. Berlin, Oct. 22, 1864, son and pupil of a mus.-dir., and pupil of Helmich, Wirth, and Joachim (at the Hochschule); violinist; 1883–85 leader Bilse's orch.; 1885 at Magdeburg; from 1891, of the Gewandhaus Orch., Leipzig; later at Nürnberg; 1901, at Schwerin (vice Zumpe).

Prime-Stevenson (originally **Stevenson), Edw. Irenaeus,** b. Madison, N. J.; prominent writer and critic; grad. Freehold Inst., N. J., 1881 book reviewer and critic N. Y. "*Independent*"; also from 1895 of "*Harper's Weekly*"; 1899, because of an inheritance added "Prime" to his name and lives abroad, chiefly at Vienna; writer of mus. novels, "*A Matter of Temperament*," "*Sylvester Sand*"; also "*White Cockades*," etc., and a coll. of sketches, "*Some Men and Women, and Music.*"

Pring, (1) **Jacob C.,** Lewisham, Eng., 1771—1799; organist and composer. His 2 brothers were (2) **Jos.,** Kensington, 1776—Bangor, 1842; organist, writer and composer. (3) **Isaac,** Kensington, 1777—Oct. 18, 1799; organist.

Printz (prĭnts), **W. Caspar,** Waldthurn, Upper Palatinate, 1641—Sorau, 1717; cantor and theorist.

Proch (prōkh), **H.,** Böhmisch-Leipa, June 22, 1809—Vienna, Dec. 18, 1878; noted vocal teacher and conductor; c. comic opera and famous vocal variations.

Prochaska (prō-khäs'-kä), **Ludwig,** Prague, 1835 (?)—July 18, 1888; singing teacher and composer of pop. Bohemian dances and songs.

Proksch (prôksh), (1) **Josef,** Reichenberg, Bohemia, 1794—Prague, 1864; pianist, writer and composer; founded a pf.-school; his children and successors were (2) **Theodor,** 1843—1876; and (3) **Marie.**

Prony (prô-nē), **Gaspard Claire Fran M. Riche,** Baron de, Chamelot, France, 1755—Paris, 1839; harpist and writer.

Proske (prôsh'-kĕ), **K.,** Gröbnig Upper Silesia, 1794—Ratisbon, 1861; canon, conductor, publisher, editor and composer.

Prout (prowt), (1) **Ebenezer,** b. Oundle, Northamptonshire, March 1, 1835; prominent theorist and composer. Save for a few piano lessons as a boy, and with Chas. Salaman, wholly self-taught. B.A. London Univ., 1854; 1859 took up music; 1861–73, organist Union Chapel, Islington; 1861–85, pf.-prof. at the Crystal Palace Sch. of Art; from 1876 prof. of harm. and comp. at the Nat. Training Sch.; 1879, at the R. A. M. (vice A. Sullivan), also cond. 1876–90, the Hackney Choral Assoc.; 1874 Critic on the "Acad."; 1879, on the "Athenaeum." Contributed 53 articles to Grove's "*Dictionary.*" 1894, prof. of mus., Dublin Univ.; 1895, Mus. Doc. *h. c.* Dublin and Edinburg Univ. Has pub. many valuable and original treatises, incl. "*Harmony*" (1889, 10 editions); "*Counterpoint, Strict and Free*" (1890); "*Double Counterpoint and Canon*" (1891); "*Fugue*" (1891); "*Fugal Analysis*" (1892); "*Musical Form*" (1893); "*Applied Forms*" (1895); "*The Orchestra*" (1898–1900); c. 4 symphs., 2 overtures, "*Twelfth Night*" and "*Rokeby*;" suite de ballet for orch.; suite in D; cantatas; a Magnificat, Evening Service, Psalm 126 (St. Paul's, 1891); Psalm 100 "*The Song of Judith*" (Norwich, 1867), "*Freedom*" (1885), all with orch., 2 organ-concertos, 2 prize pf.-quartets, etc. (2) **Louis Beethoven,** b. London, Sept. 14, 1864; son of above; from 1888, prof. of harm. Crystal Palace Sch. of Art; pub treatises; c. Psalm 93.

Pruckner (prook'-nĕr), (1) **Dionys,** Munich, May 12, 1834—Heidelberg, Dec. 1, 1896; pianist and teacher. (2) **Caroline,** b. Vienna, Nov. 4, 1832; succ. operatic soprano; 1855, suddenly lost her voice; 1870 opened a Sch. of Opera; pub. a vocal treatise (1872) for which she was made Prof.

Prudent (prü-däṅ) (**Beunie-Prudent**), **Emile,** Angoulême, 1817 — Paris, 1863; pianist and composer.

Prume (prüm), (1) **Fran. Hubert,** Stavelot, near Liège, 1816—1849, ct.-prof. and composer. (2) **Fz. H.,** nephew of the above. Vide JEHIN-PRUME.

Prumier (prüm-yā), (1) **Ant.,** Paris, 1794—1868; harpist; prof. at the Cons., and composer. (2) **Ange Conrad,** 1821 (?)—Paris, 1884; son, pupil and successor of above.

Psellos (psĕl'-lōs), **Michael,** theorist at Constantinople, ca. 1050.

Ptolemy (tŏl'-ŭ-mē), **Claudius,** the celebrated astronomer in the 2nd century; wrote treatise on mus.

Puccini (poot-chē'-nē), (1) **Giacomo,** b. Italy, 1712; pupil of Padre Martini; organist; c. church-music. (2) **Antonio,** b. 1747; son of above; c. church-music and (acc. to Fétis) operas; m. di capp. to Republic of San Lucca; his son and successor (3) **Domenico,** 1771—1815; c. church-music and many comic operas; his son (4) **Michele,** 1812—1864; pupil of Mercadante; lived at San Lucca as church and opera-composer; his son (5) **Giacomo,** b. Lucca, Italy, 1858; pupil of Angeloni at Lucca; then of A. Ponchielli, Milan Cons., graduating with a "*Capriccio sinfonico*;" 1893, prof. of comp. there; prod. 1-act opera "*Le Villi*" (Milan 1884); extended later to 2-acts and prod. at La Scala; succ. "*Edgar*" (La Scala, Milan, 1889); succ. lyric drama "*Manon Lescaut*" (Turin, 1863); widely popular opera seria "*La Bohême*" (Turin, 1896); succ. "*La Tosca*" (London, Covent Garden. 1900); "*Madame Butterfly.*"

Pucitta (poo-chĭt'-tä), **V.,** Civitavecchia, 1778—Milan, 1861; cembalist and dram. composer.

Puchat (poo'-khät), **Max,** b Breslau, 1859; pianist, pupil of Kiel, at Berlin; 1884, Mendelssohn prize; c. symph. poems "*Euphorion*" (1888), and "*Tragödie eines Künstlers*" (1894); overture; a pf.-concerto, etc

Puchtler (pookh'-tlĕr), **Wm. M.,** Holzkirchen, Franconia, 1848—Nice, 1881; teacher, conductor and composer.

Pudor (poo'-dôr), (1) **Jn. Fr.,** Delitzsch, Saxony, 1835 — Dresden, 1887; from 1859 proprietor Dresden Cons. (2) **Dr. H.,** b. ca. 1860; son and successor of above in the Cons., which he sold 1890 to E. Krantz; wrote many essays.

Puente (poo-ĕn'-tĕ), **Giuseppe del,** Naples, April, 1845—Philadelphia, U. S. A., May 25, 1900; operatic barytone and teacher.

Puget (pü-zhā), **Paul Chas. M.,** b. Nantes, June 25, 1848; pupil of Paris Cons., took Grand Prix de Rome; prod. comic opera "*Le Signal*" (Op. Com., 1886); mod. succ. opera "*Beaucoup de Bruit Pour Rien*" ("*Much Ado about Nothing*") (ibid., 1899); incid. mus. to "*Lorenzaccio*," etc.

Pugnani (poon-yä'-nē), **Gaetano,** Turin, Nov. 27, 1731—July 15, 1798; famous violinist, dram. composer and conductor.

Pugni (poon'-yē), **Cesare,** Milan, 1805—St. Petersburg, 1870; dram. composer.

Pugno (pün-yō), **Raoul,** b. Montrouge, Seine, France, June 23, 1852; prominent pianist; st. Paris Cons.; 1866 took 1st pf.-prize, 1867, 1st. harm.-prize; 1869, 1st org.-prize; organist and cond. Paris; from 1896, prof. of piano at the Cons. 1897–98, toured U. S. with succ.; Officer of the Académie; prod. an oratorio, "*La Resurrection de Lazare*" (1879); comic opera "*Ninetta*" (1882); 2 opéras bouffes; 3 1-act vaudev.-operettas "*La Petite Poucette*" (1891; Berlin, 1893, as "*Der Talisman*"); pantomime, etc.; 1902 toured U. S. again with increased success.

Puliti (poo-lē'-tē), **Leto,** Florence, 1818—1875: composer.

Punto, G. Vide STICH.

Puppo (poop'-pō), **Gius.,** Lucca, June 12, 1749—in poverty, Florence, April 19, 1827; an eccentric violinist, conductor and composer.

Purcell (pŭr'-sĕl), (1) **H.,** d. London, 1664; gentleman of the Chapel Royal, and Master of the Choristers at Westminster Abbey. (2) **Henry** (called "the younger"), London 1658—of consumption, Dean's Yard, Westminster, Nov. 21, 1695; son of above. Most eminent of strictly English composers. Chorister Chapel Royal, and studied with Cooke, Humfrey, and Dr. Blow; at 18 c. mus. for Dryden's tragedy, "*Aurungzebe*," and Shadwell's comedy "*Epsom Wells*"; pub. a song; at 19 an overture, etc., to Aphra Behn's tragedy, "*Abdelazor*," and an elegy on Matthew Locke; at 20 c. music to Shadwell's version of "*Timon of Athens*"; 1680, incid. mus., and a short opera "*Dido and Æneas*" written to order for Josias Priest for his "boarding sch. for young gentlewomen"; c. also the "*Ode or Welcome Song for his Royal Highness*" Duke of York, and "*A song to Welcome home His Majesty from Windsor.*" From 1680 organist Westminster Abbey, where he is buried. 1682, organist Chapel Royal; 1683, composer-in-ordinary to the King. His first pub. chamber-mus. is dated the year 1683. He c. "*Odes*" to King Charles 1684, and to King James in 1685, 28 in all. He c. mus. for 35 dram. works of the time. 1695 he pub. his first real opera, "*Dioclesian.*" The Purcell Society (organised, 1876) has issued many of his works and given frequent performances of them in London. The Mus. Antiq. Soc. has pub. others; his widow pub. in 1697 "*A Collection of Ayres Composed for the Theatre and upon other Occasions*"; also songs for 1–3 voices, from his theatrical works and odes; and the "*Orpheus Brittanicus*" in 2 parts (Part i, 1698, Part ii, 1702). Playford's "*Theatre of Musick*" (1687), and other colls. contain many of his works; "*Purcell's Sacred Music*" is pub. in 6 vols. (Novello). (3) **Edw.,** 1689—1740; son of above;

organist and composer. (4) **Daniel**, London, 1660—Dec. 12, 1718; bro. of above; 1688, organist; 1695, succ. his bro. as dram. composer; c. incid. mus. to ten dramas; odes, incl. funeral ode for his brother, etc.

Purcell.

By John F. Runciman.

MODERN English musicians scarce count, and by their achievements up to the present can scarce hope to count, in the history of the world's music. When, however, the world was younger and the English race was fresher, things went differently. Before the rest of Europe had produced anything worth long consideration to-day, the English had brought forth a strong race of musicians; and while the rest of Europe was striving hard to catch up with the English, the English school was reaching a magnificent culmination in Purcell. Many influences went to the shaping of him. Behind was the contrapuntal English school, of which Tallis and Byrde were exemplars; more immediately behind was Pelham Humphries, who brought to England all that France knew; and it is as good as certain that he knew what the Italians, with Correlli at their head, had accomplished. That is to say, he must have learned how to handle many parts in a chorus or orchestral movement; learned how to write recitative and expressive song; learned what could be done in the way of chamber-music; and such orchestral colouring as was possible at that day. ¶ To these acquired masteries he brought a native ear for miraculous colour in music—as witness his *Tempest* music, written for the worst libretto that the world has not listened to; a glorious invention of expressive or picturesque melody, though chiefly picturesque; a fine instinct for the dramatic, and for expressing it in music; and the most noble sense of the splendid effects to be gained by throwing about masses of vocal tone in the manner afterwards appropriated and made entirely his own by Handel. ¶ Those who have studied Purcell's scores will be astonished by the extent to which Handel took his themes and modes of using them. In that lies his sole contribution to what must be called the "progress" of music. Later English composers, to their shame, and certainly to their utter confusion, copied Handel instead of developing on Purcell's lines. They profited nothing; and Purcell remains as the last of the tribe of the genuinely creative English musicians. He was determined to excel in everything he touched; and he excelled in everything. His forms are at once broad and flexible; his harmonies are as daring as Sebastian Bach's, his themes have a great dignity and vigour; and on everything he wrote there rests an early morning freshness. No music has preserved its freshness better; the dew is still on it. ¶ Born just before the Restoration, he felt to the full the anti-Puritan reaction ; he shared in the revival of the sheer joy of being alive ; and his music is filled with a cheerful health such as one finds in no music written since his day. But he experienced the deeper emotions ; and one may find in his works profound utterances of grief and sorrow, of the mystery and terror of all life. He was entirely pagan, and wrote no real religious music—religious as we use the word when we speak of Sweelinck, Palestrina, or Byrde. But power is there, and delicacy, and marvellous beauty ; and above all that external freshness and picturesque quality which give his music the character that stamps and marks it off as his own.

Putea′nus, Ericius (Latinised form of **H. Van de Putte**) (poot′-tĕ) (Gallicised to **Dupuy**), Venloo, Holland, 1574—Louvain, 1646 ; professor and writer.

Pye, Kellow J., Exeter, Feb. 9, 1812—Exmouth, Sept. 22, 1901; pianist and composer.

Pyne (pīn), (1) **Geo.,** 1790—1877, Engl. male alto. (2) **Jas. Kendrick,** d. 1857; Engl. tenor. (3) **Louisa Fanny,** b. England, 1832 ; soprano, daughter of (2) ; pupil of Sir G. Smart ; début, Boulogne, 1849; 1868, m. Frank Bodda, a barytone.

Pythag′oras, Samos, Greece, ca. 582, B. C.—Metapontum, ca. 500 B. C.; famous philosopher and mathematician ; developed an elaborate system of musical ratios.

Q

Quadri (kwä′-drē), **Dom.,** Vicenza, 1801—Milan, 1843 ; teacher and theorist.

Quadrio (kwä′-drĭ-ō), **Fran. Saverio,** Ponte, Valtellina, 1695—Milan, 1756; theorist.

Quagliati (kwäl-yä′-tē), **Paolo,** d. Rome, ca. 1660; cembalist ; c. one of the earliest mus. dramas (1611).

Quandt (kvänt), **Chr. Fr.,** Herrnhut, Saxony, 1766—Niesky, near Görlitz, Jan. 30, 1806 ; writer.

Quantz (kvänts), **Jn. Joachim,** Oberscheden, Hanover, 1697—Potsdam, 1773 ; noted flutist ; inv. the second key and sliding top for tuning the flute ; taught Frederick the Great ; c. 500 flute pcs.

Quaranta (kwä-rän′-tä), **Fran.,** Naples, 1848—Milan, 1897 ; singing-teacher and dram. composer.

Quarenghi (kwä-rān′-gē), **Guglielmo,** Casalmaggiore, 1826—Milan, 1882 ; 'cellist, professor, conductor and dram. composer.

Quarles (kwärls), **Chas.,** d. 1727; organist at York Minster and composer.

Quatremère de Quincey (kăt-rŭ-măr′ dŭ-kăñ-sē′), **Ant. Chrysostome,** Paris, 1755—1849 ; writer.

Quef (kĕf), **Ch.,** French organist ; 1900, choir-org. at La Trinité, Paris ; 1902, organist (vice Guilmant).

Queisser (kvīs′-sĕr), **Carl T.,** Döben, n. Leipsic, 1800—1846 ; noted trombonist.

Quercu (kvĕr′-koo), **Simon de** (Latinised from **Van Eycken** or **Du Chesne**), b. in Brabant ; theorist and ct.-chapel-singer, Milan, ca. 1500.

Quidant (kē-däñ), **Alfred** (rightly **Jos.**), Lyons, France, 1815—Paris, 1893 ; pianist.

Quinault (kē-nō), (1) **Philippe,** Paris, 1635—1688 ; Lully's librettist. (2) **J. Bap. Maurice,** d. Gien, 1744 ; singer, actor and composer of ballets, etc.

R

Ra(a)ff (räf), Holzem, 1714—Munich, 1797; tenor.

Rachmaninoff (räkh-mä′-nē-nôf), **Sergei Vassilievitch,** b. Novgorod, Russia, 1873; pianist and composer; pupil of Siloti (pf.) and Arensky (theory), Moscow Cons.; 1891, took great gold medal; c. succ. 1-act opera "*Aleko*" (Moscow, 1893), pf.-concerto; a popular "*Prelude,*" and other notable pf.-pieces.

Radecke (rä′-dĕk-ĕ), (1) **Rudolf,** Dittmannsdorf, Silesia, 1829—Berlin, 1893; conductor, teacher and composer. (2) (**Albert Martin**), **Robert,** b. Dittmannsdorf, Oct. 31, 1830; bro. of above; pupil of Leipzig Cons.; 1st vln. in Gewandhaus; then pianist and organist, Berlin; later mus.-dir. ct.-th.; 1871–84, ct.-cond.; 1883–88, artistic dir. Stern Cons.; 1892, dir. R. Inst. for Church-mus., Berlin; c. 1-act "*Liederspiel,*" "*Die Monkguter*" (Berlin, 1874); a symph., 2 overtures, etc. (3) **Ernst,** b. Berlin, Dec. 8, 1866; son of above; Dr. Phil. at Berlin U., 1891; 1893, town mus.-director and teacher, Winterthur, Switzerland. (4) **Luise,** b. Celle, Hanover, June 27, 1847; soprano; pupil of Marchesi; début, 1867, Cologne; 1876, m. Baron von Brummer.

Radoux (ră-doo), **Jean Théodore,** b. Liège, Nov. 9, 1835; pupil at the Cons.; 1856, teacher of bassoon there; 1859, won Prix de Rome with cantata "*Le Juif Errant*"; studied with Halévy, Paris; 1872, dir. Liège Cons.; pub. biog. of Vieuxtemps (1891); prod. 2 comic operas, oratorio "*Cain*" (1877), cantata "*La Fille de Jephté*" with orch., 2 symph. tone-pictures, symph. overture, Te Deum, etc.

Radziwill (rät′-tsē-vĭl), Prince **Anton H.,** Wilna, 1775—Berlin, 1833; singer and composer; patron of Beethoven and Chopin.

Raff (räf), (1) Vide RAAF. (2) **Jos. Joachim,** Lachen, Lake of Zurich, May 27, 1822—Frankfort-on-Main, June 25, 1882; eminent composer, particularly in the field of programmatic romanticism. Son of an organist; too poor to attend a Univ. he became a sch.-teacher; was self-taught in comp. and vln.; 1843 he sent some comps. to Mendelssohn, who recommended them to a publisher. **R.** accompanied Liszt on a concert-tour as far as Cologne (1846). where he lived for a time, writing reviews; later von Bulow played his "*Concertstück*"; his opera "*König Alfred*" was accepted at the ct.-th., but forestalled by the Revolution of 1848; it was prod. in revised form at Weimar by Liszt. He pub. (1854) a pamphlet "*Die Wagnerfrage.*" 1854, m. the actress Doris Genast, and obtained vogue at Wiesbaden as a pf.-teacher. 1863, his first symph., "*An das Vaterland,*" won the prize of the Viennese 'Gesellschaft der Musikfreunde;" 1870, his comic opera "*Dame Kobold,*" was prod. at Weimar. 1877, dir. Hoch Cons. at Frankfort. He was a very prolific and uneven composer. The Raff Memorial Soc. pub. at Frankfort (1886), a complete list of his works which incl. 11 symphs.: No. 1, "*An das Vaterland*"; famous No. 3, in F, "*Im Walde*" (1869); No. 5, op. 177 in E, the noted "*Lenore*"; No. 6, op. 189 in D min., "*Gelebt, gestrebt. gelitten, gestritten-gestorben, umworben*"; No. 7, op. 201 in B♭, "*In den Alpen*"; No. 8, op. 205, A, "*Frühlingsklänge*"; No. 9, op. 208, E min., "*Im Sommer*"; No. 11, op. 214, A min., "*Der Winter*" (posthumous); a sinfonietta; 4 suites, No. 2, "*In ungarischer Weise*"; No. 3, "*Italienisch*"; No. 4, "*Thüringer*"; 9 overtures, the "*Jubel-Fest-*" and "*Concert-ouvertüre*"; "*Festouverture*" for wind; "*Ein feste Burg,*" "*Romeo and Juliet,*" "*Othello,*" "*Macbeth,*" and "*The*

Tempest;" festival cantata "*Deutschlands Auferstehung*"; *De profundis* in 8 parts, op. 141; "*Im Kahn*" and "*Der Tanz*"; for mixed chorus "*Morgenlied*" and "*Einer Entschlafenen*"; "*Die Tageszeiten*"; "*Die Jägerbraut und die Hirtin*," 2 scenes for solo voice; all with orch; the oratorio "*Weltende, Gericht, Neue Welt*" (Revelations) (Leeds, 1882); "*Die Sterne*" and "*Dornröschen*" (MS.); 4 unperformed operas, "*Die Eifersüchtigen*" (text and music); "*Die Parole*," "*Benedetto Marcello*" and "*Samson*"; mus. to Genast's "*Bernard von Weimar*" (1858); "*Ode au printemps*" for pf. and orch.; "*La fête d'Amour*" suite for vln. with orch.; 2 'cello-concertos; much chamber-mus., incl. op. 192 (5 nos., "Suite älterer Form," "Die schöne Müllerin," "Suite in canonform"); 5 vln. sonatas; 'cello-sonata; 2 pf.-sonatas, suites, sonatinas; "*Homage au néo-romantisme*," "*Messagers du printemps*," "*Chant d'Ondine*" (arpeggio tremolo étude), Ungarische Rhapsodie, Spanische Rhapsodie, 2 études mélodique, op. 130 ("Cavatina," and the famous "La Fileuse"), many paraphrases; many songs, incl. 2 cycles, "Maria Stuart" and "Blondel de Nesle"; 30 male quartets, etc.

Ragghianti (räg-gĭ-än'-tē), **Ippolito,** Viareggio, near Pisa, 1866—1894; violinist.

Raif (rīf), **Oscar,** The Hague, 1847—Berlin, 1899; pianist, teacher and composer.

Raillard (rī-yăr), **Abbé F.,** b. Montormentier, France, 1804; teacher of science.

Raimondi (rä-ē-môn'-dē), (1) **Ignazio,** Naples, 1733—1802; violinist and composer. (2) **P.,** Rome, Dec. 20, 1786—Oct. 30, 1853; extraordinary contrapuntist, rivalling the ancient masters in ingenuity; prof. of cpt., and cond. at St. Peter's; prod. 54 operatic works and 21 ballets, 4 masses w. orch. and 5 oratorios, besides the monumental trilogy "*Giuseppe*" (*Joseph*) consisting of 3 oratorios ("*Potifar*," "*Giuseppe*," "*Giacobbe*"), performed at Rome, 1852 separately, then all at once by 400 musicians, producing such frantic excitement that the composer fainted away; he c. also an opera buffa and an opera seria performable together; 4 four-voiced fugues which could be combined into one fugue *à 16*, etc., incl. a fugue for 64 parts in 16 choirs; he wrote essays explaining his methods.

Rain'forth, Elizabeth, 1814—Redland, Bristol, 1877, Engl. soprano.

Ramann (rä'-män), **Lina,** b. Mainstockheim, near Kitzingen, June 24, 1833; pupil of Franz and Frau Brendel, Leipzig; 1858, founded a mus.-seminary for female teachers, 1865, a mus.-sch. at Nürnberg; pub. treatises and composed.

Rameau (ră-mō), (1) **J. Philippe,** Dijon, Sept. 25, 1683—of typhoid *Paris*, Sept. 12, 1764; eminent as theorist, composer and organist. At 7 he could play at sight on the clavecin any music given him; from 10 to 14 he attended the Jesuit Coll. at Dijon; but taking no interest in anything but music was dismissed and left to study music by himself. He was sent to Italy, 1701, to break off a love affair, but did not care to study there, and joined a travelling French opera-troupe as violinist. Later he became organist at two churches in Paris, 1717. He studied org. with Louis Marchand, who found his pupil a rival, and in a competition favoured his competitor, Daquin, as organist of St. Paul's; **R.** went as organist to Lille, later to Clermont (where lived his brother (2) **Claude,** a clever organist, and his father (3) **Jean Fran.,** a gifted but dissipated organist and poet). After 4 years he returned to Paris, and pub. a treatise on harm. which attracted some attention. He became organist Sainte-Croix-de-la-Bretonnerie; and c. songs and dances for pieces by Piron, at the Op.-Com.; 1726, he pub. his epoch-making "*Nouveau système de musique théorique*," based on his own studies of the monochord (v. D. D.); in this work among many things inconsistent, involved and arbitrary (and later modified or discarded) was much of remarkable even sensational, novelty, such as the discovery of the law of chord-inversion. He founded his system on (1) chord-building by thirds; (2) the classification of chords and their inversions to one head each, thus reducing the consonant and dissonant combinations to a fixed number of root-chords; (3) a fundamental bass ("basse fondamentale," not our thorough-bass), an imaginary series of root-tones forming the real bases of all the chord-progressions of a composition. His theories provoked much criticism, but soon won him pupils from far and wide and the preeminence as theorist that he enjoyed as organist. He followed his first theoretic treatises with 5 other treatises. He now obtained the libretto "*Samson*" from Voltaire (whom he strikingly resembled in appearance) but the work was rejected on account of its biblical subject. "*Hippolyte et Aricie*," libretto by Abbé Pelegrin, was prod. at the Opéra, 1733, with so little succ. that he was about to renounce the stage, but his friends prevailed and he prod., 1735, the succ. ballet-opera "*Les Indes Galantes*," and at the age of 54 his masterpiece "*Castor et Pollux*," a great succ. as were most of his later works for 23 years, "*Les Fêtes d'Hébé*" (1739), "*Dardanus*" (1739), "*La Princesse de Navarre*," "*Les Fêtes de Polhymnie*," and "*Le Temple de la Gloire*" (1745), "*Les Fêtes de l'Hymen et de l'Amour, ou les Dieux d'Egypte*" (1747), "*Zaïs*" (1748), "*Pygmalion*" (1748), "*Platée ou Junon jalouse*," "*Neis*" and "*Zoroastre*" (the "*Samson*" music with another libretto) (1749), "*Acanthe et Céphise*," "*La Guirlande*," and "*La Naissance d'Osiris*" (1751), "*Daphnis et Églé*," "*Lycis et Délie*" and "*Le Retour d'Astrée*" (1753), "*Anacréon*," "*Les Surprises de l'Amour*," and "*Les Sybarites*" (1757), "*Les Paladins*" (1760). He c. also others not prod. His mus. is full of richness, novelty and truth, though he wrote only fairly for the voice. He said himself that were he younger he would revolutionise his style along the lines of Pergolesi. 1745 the King made him chamber-composer. His patent of nobility was registered, just before his death. He c. also many books of mus. for claveein, etc.; of these a complete ed. is pub. by Steingräber. Biog. by du Charger (1761), Nisard (1867), Grique (1876).

Ramm (räm), **Fr.**, b. Mannheim, 1744; eminent oboist.

Ram'sey, Robt., organist and composer at Cambridge, 1628–44.

Ran'dall, (1) **J.**, 1715—1799; singer, professor at Cambridge and composer. (2) **Richard**, 1736—1828; tenor in Händel's oratorios.

Randegger (rän'-dĕd-jĕr), **Alberto**, b. Trieste, April 13, 1832; pupil of Lafont (pf.), and Ricci (comp.); at 20 prod. 2 ballets and an opera, "*Il Lazzarone*," in collab. with 3 others, at Trieste; then th.-cond. at Fiume, Zara, Sinigagli, Brescia and Venice, where he prod. grand opera "*Bianca Capello*" (1854); ca. 1854, London, as a singing-teacher; 1868 prof. of singing, R. A. M.; later dir. and a member of the Committee of Management; also prof. of singing R. C. M.; 1857 cond. It. Opera, St. James's Th.; 1879–85, Carl Rosa company; and from 1881, the Norwich Triennial Festival. Wrote "*Primer on singing*." C. comic opera "*The Rival Beauties*" (London 1864), the 150th Psalm with orch. and org. (Boston Jubilee, 1872); dram. cantata "*Fridolin*" (1873, Birmingham); 2 dram scenes "*Medea*" (Leipzig, 1869) and "*Saffo*" (London, 1875); cantata, "*Werther's Shadow*" (Norwich, 1902), etc.

Randhartinger (ränt-härt'-ĭng-ĕr), **Benedikt,** Ruprechtshofen, Lower Austria, 1802—Vienna, 1894; at 10 soprano; conductor and composer of over 600 works.

Rans'ford, Edwin, Gloucestershire, 1805—London, 1876; barytone.

Raoul de Coucy. Vide COUCY.

Rappoldi (räp-pôl'-dē), (1) **Eduard,** b. Vienna, Feb. 21, 1839; pupil at the Cons.; 1854–61, violinist ct.-opera; then leader at Rotterdam, then teacher Hochschule, Berlin; then leader opera-orch., Dresden, and since 1893 head vln.-teacher at the Cons.; c. chamber-mus., etc. (2) **Laura Rappoldi-Kahrer** (kä'-rĕr), b. Mistelbach, near Vienna, Jan. 14, 1853; wife of above; pianist; pupil of Vienna Cons. and of Liszt.

Rastrelli (räs-trĕl'-lē), (1) **Jos.,** Dresden, 1799—1843; ct.-conductor and dram. composer; son and pupil of (2) **Vincenzo,** 1760—1839.

Ras(o)umovski (rä-zoo-môf'-shkĭ), Count (from 1815 Prince) **Andrei Kyrillovitch,** Nov. 2, 1752—Sept. 23, 1836; Russian ambassador at Vienna, 1793–1809; to whom Beethoven dedicated the 3 quartets, op. 59.

Ratez (ră-tĕs), **Émile P.,** b. Besançon, Nov. 5, 1851; pupil of Bazin and Massenet at Paris Cons.; vla.-player, Op.-Com.; chorusm. under Colonne; 1891, dir. the Lille branch of the Paris Cons.; prod. 2 operas "*Ruse d'Amour*" (Besançon, 1886), and succ. "*Lydéric*" (Lille, 1895); c. a symph. poem with soli and chorus, "*Scènes héroiques*," etc.

Rathgeber (rät'-gā-bĕr), **Valentin,** ca. 1690—after 1744, Benedictine monk at Banz, Franconia; composer.

Ratzenberger (rät'-sĕn-bĕrkh-ĕr), **Th.,** Grossbreitenbach, Thuringia, 1840—Wiesbaden, 1879; teacher and comp.

Rauchenecker (row'-khĕ-nĕk-ēr), **G. Wm.,** b. Munich, March 8, 1844; pupil of Th. Lachner, Baumgartner and Jos. Walter (vln.); dir. Avignon Cons.; then 1873, mus.-dir. at Winterthur; 1874, prod. prize cantata, "*Niklaus von der Flüe*" (Zurich Music Festival); for one year cond. Berlin Philh. Concerts; 1889, mus. dir. at Elberfeld, where he prod. 3 succ. operas, "*Die letzten Tage von Thule*" (1889), "*Ingo*" (1893), and "*Sanna*" (1-act, 1893); c. also "*Le Florentin*" (not prod.); a symph., etc.

Rauscher (row'-shĕr), **Max,** b. Wettstetten, Bavaria, Jan. 20, 1860; 1884, took holy orders; from 1885, cond. Ratisbon Cath.

Rauzzini (rä-ood-zē'-nē), (1) **Venanzio,** Rome, 1747—Bath, Engl., 1810; tenor and dram. composer. (2) **Matteo,** d. 1791; bro. of above; dram. composer.

Ra'venscroft, (1) **Thos.,** 1582 (?)—London, 1635 (?); prominent early English composer and writer. (2) **John,** d. 1740; violinist, London.

Ravera (rä-vā'-rä), **Niccolò Teresio,** b. Alessandria, Italy, Feb. 24, 1851; pupil Milan Cons.; won first prizes for pf., organ and comp.; now cond. Th.-Lyrique de la Galérie-Vivienne, Paris; c. 4 operas.

Ravina (rä-vē'-nä), **J. H.,** b. Bordeaux, May 20, 1818; pianist; pupil of Zimmermann (pf.) and Laurent (theory) at Paris Cons., won first pf.-prize, 1834; 1st harm.-prize, 1836; asst.-teacher there till 1837, and also studied with Reicha and Leborne; made tours; 1861, chev. of the Legion of Honour; c. a concerto, etc.

Raw'lings, (1) **Thos.,** 1703—1767; Engl. organist. (2) **Robt.,** 1742—1814; son of above; violinist. (3) **Thos. A.,** 1775; violinist, teacher and composer. Son of (2).

Raymond (rĕ'-môn), **G. M.,** Chambéry, 1769—1839; acoustician.

Rea (rā), **Wm.,** b. London, March 25, 1827; articled pupil of Josiah Pittmann; at 16, organist; studied with Sterndale Bennett (pf., comp. and instr.), then at Leipzig and Prague; returned to London, and gave chamber-concerts; 1856, founded the Polyhymnian Choir; organist at various churches; since 1878, at St. Hilda's, South Shields; c. anthems, etc.

Read, Daniel, Rehoboth, Mass., 1757—New Haven, Conn., 1836; mus.-teacher and composer.

Reading (rĕd'-ĭng), (1) **John,** 1645—Winchester, Engl., 1692; organist and composer of "Dulce domum," etc. (2) **John,** 1677—London, Sept. 2, 1764; son of above; organist and composer; the "*Portuguese Hymn*," "*Adeste Fideles*," is credited to him. (3) **John,** 1674—1720; organist. (4) ——, singer at Drury Lane, 1695. (5) Rev. **John,** Prebendary of Canterbury Cath.; pub. "*A Sermon, concerning Church Musick*" (1663).

Reay (rā), **Samuel,** b. Hexham, Engl., March 17, 1822; a pupil of Henshaw and Stimpson; 1841, organist St. Andrew's, Newcastle; since song-schoolmaster, Newark Parish Ch. and cond. Philh. Soc.; c. Psalm 102, with string-orch.; Communion Service, etc.

Rebel (rŭ-bĕl), (1) **J. Ferry,** Paris, 1669—1747; conductor and composer. (2) **Fran.,** Paris, 1701—1755; violinist and dram. composer.

Rebello (rā-bĕl'-lō), **João Lourenço (João Soares),** Caminha, 1609—San Amaro, Nov. 16, 1661, eminent Portuguese composer.

Reber (rŭ-bā), **Napoléon H.,** Mühlhausen, Alsatia, Oct. 21, 1807—Paris, Nov. 24, 1880; 1851, prof. of comp., Paris Cons.; pub. one of the best French harm. treatises (1862); c. comic operas, etc.

Rebicek (rā'-bĭ-tsĕk), **Josef,** b. Prague, Feb. 7, 1844; violinist; pupil Prague Cons.; 1861, Weimar ct.-orch.; 1863, leader royal th., Wiesbaden; 1875, R. Mus.-Dir.; 1882, leader and op.-dir. Imp. Th. Warsaw; 1891, cond. Nat. Th., Pesth; 1893, at Wiesbaden; 1897, cond., Berlin Philh. Orch.

Rebling (rāp'-lĭng), **Gv.,** b. Barby, Magdeburg, July 10, 1821; pupil of Fr. Schneider at Dessau; 1856, R. Mus. Dir.; 1858, organist Johanniskirche; 1846, founded and cond. a church choral soc.; 1897, c. Psalms, "*a cappella*," 'cello-sonata, etc. (2) **Fr.,** b. Barby, Aug. 14, 1835; pupil of Leipzig Cons. and of Götz (singing); 1865-78, tenor at various theatres; from 1877, singing-teacher Leipzig Cons.

Reckendorf (rĕk'-ĕn-dôrf), **Alois,** b. Trebitsch, Moravia, June 10, 1841, studied Leipzig Cons.; since 1877, teacher of pf. and theory there; composer.

Redan, K. Vide C. CONVERSE.

Redeker (rā'-dĕk-ĕr), **Louise Dorette Auguste,** b. Duingen, Hanover, Jan. 19, 1853; contralto; studied Leipzig Cons.; début, Bremen, 1873.

Redford, J., organist and composer St. Paul Cath., 1491-1547.

Redhead, Richard, Harrow, Engl., 1820—May, 1901; studied at Magdalen Coll., Oxford; organist of St. Mary Magdalene's Ch., London; ed. colls.; c. masses, etc.

Ree (rā), **Anton,** Aarhus, Jutland, 1820—Copenhagen, 1886; pianist, teacher and writer.

Reed, (1) **Thos. German,** Bristol, 1817—Upper East Sheen, Surrey, 1888; pianist and singer. In 1844 he m. (2) **Priscilla Horton** (1818—1895), a fine actress and contralto. Their entertainments were continued by their son (3) **Alfred German** (d. London, March 10, 1895). (4) **Robt. Hopké,** and (5) **Wm.,** bros of (1); 'cellists.

Reeve, Wm., London, 1757—1815; c. operettas.

Reeves, (1) **(John) Sims,** Woolwich, Sept. 26, 1818 (acc. to Grove, Shooters Hill, Oct. 21, 1822)—London, Oct. 25, 1900; noted tenor; at 14 organist of North Cray Ch.; learned the vln., 'cello, oboe and bassoon; and studied with J. B. Cramer (pf.) and W. H. Callcott (harm.);

début as barytone, 1839. studied with Hobbs and Cooke, and sang minor tenor parts at Drury Lane, then studied with Bordogni, Paris, and Mazzucato, Milan, sang at La Scala, 1846, Drury Lane, 1847, with great succ.; début in Italian opera, 1848, at H. M.'s Th., also in oratorio at the Worcester and Norwich Festivals, the same year; retired in 1891, but on account of reverses, reappeared in 1893; and 189 made succ. tour of South Africa; pub. "*Life and Recollections*" (London, 1888); he m., 1850, (2) **Emma Lucombe,** opera and concert soprano. (3) **Herbert,** his son and pupil studied at Milan; concert-début, 1880.

Regan, Anna. Vide SCHIMON-REGAN.

Reger (rā'-gĕr), **Max,** b. Brand, Bavaria, March 19, 1873; pupil of Lindner and H. Riemann; c. 'cello-sonata, etc.

Regibo (rā'-zhē-bō), **Abel B. M.,** b. Renaix, Belgium, April 6, 1835; organist, pianist, and composer.

Regino (rā-jē'-nō) (**Prumiensis**), d. 915; Abbot of Prum monastery, near Trier, 892; writer. (Gerbert.)

Régis (rā'-zhēs), **Jns.,** Belgian cptist.; contemporary of Okeghem.

Regnal, Fr. Vide FR. D'ERLANGER.

Regnart (or **Regnard**) (rĕkh'-närt), (1) **Jacob,** Netherlands, 1540—Prague, ca. 1600; imp. vice-cond.; popular composer. His brothers (2) **Fz.,** (3) **K.,** and (4) **Pascasius,** also c. songs.

Regondi (rā-gôn'-dē), **Giulio,** Geneva, 1822—Engl., 1872; guitar, and concertina-virtuoso; composer.

Rehbaum (rā'-bowm), **Theobald,** b. Berlin, Aug. 7, 1835; pupil of H. Ries (vln.) and Kiel (comp.), l. Wiesbaden; c. 7 operas incl. "*Turandot*" (Berlin, 1888), etc.

Rehberg (rā'-bĕrkh), (1) **Willy,** b. Morges, Switz., Sept. 2, 1863; pianist; son and pupil of (2) **Fr. R.** (a mus.-teacher); later studied at Zurich Mus.-Sch. and Leipzig Cons.; pf.-teacher there till 1890; 1888–90, cond. at Altenburg; since 1890, head pf.-teacher Geneva Cons.; since 1892, also cond. Geneva Municipal Orch.; c. vln.-sonata, pf.-sonata, etc.

Rehfeld (rā'-fĕlt), **Fabian,** b. Tuchel, W. Prussia, Jan. 23, 1842; violinist; pupil of Zimmermann and Grünwald, Berlin, 1868, royal chamber-mus.; 1873, leader ct.-orch.

Reicha (rī'-khä), (1) (rightly **Rejcha,** rā'-khä), **Jos.,** Prague, 1746—Bonn, 1795; 'cellist, violinist, and cond. at Bonn. (2) **Anton** (**Jos.**), Prague, Feb. 27, 1770—Paris, May 28, 1836; nephew and pupil of above; flutist vla.-player, and teacher. Notable in his day as a theorist and an ingenious and original contrapuntist; c. an opera, etc.

Reichardt (rī'-khärt), (1) **Jn. Fr.,** Königsberg, Nov. 25, 1752—Giebichenstein near Halle, June 27, 1814; cond., editor and dram. composer; pupil of Richter and Veichtner; 1775, ct.-cond. to Frederick the Great, later to Fr. Wm. II. and III., then to Jerome Bonaparte; he prod. many German and Italian operas and influential Singspiele; also c. 7 symphs., a passion, etc., and notable songs. (2) **Luise,** Berlin, 1788—Hamburg, 1826; daughter of above; singing-teacher. (3) **Gv.,** Schmarsow, near Demmin, 1797—Berlin, 1884; conductor; c. pop. songs. (4) **Alex.,** Packs, Hungary, 1825—Boulogne-sur-Mer, 1885; tenor.

Reichel (rī'-khĕl), (1) **Ad. H. Jn.,** b. Tursznitz, W. Prussia, 1816; pupil of Dehn and L. Berger; Berlin; pf.-teacher, Paris; 1857–67, taught comp. at Dresden Cons.; 1867, municipal mus.-dir. Berne, Switz.; c. pf.-concertos, etc. (2) **Fr.,** Oberoderwitz, Lusatia, 1833—Dresden, 1889; cantor and org.-composer.

Reicher-Kindermann (rī'-khĕr-kĭn'-dĕr-män), (1) **Hedwig,** Munich, 1853—Trieste, 1883; soprano; daughter of the barytone, A. Kindermann; m. (2) **Reicher,** an opera singer.

Reichert (rī'-khĕrt), **Mathieu André,** b. Maestricht, 1830; flute-virtuoso;

pupil Brussels Cons., took 1st prize in 1847; toured Europe and America; composer.

Reichmann (rīkh'-män), **Th.,** b. Rostock, March 18, 1849; barytone; pupil of Mantius, Elsler, Ress and Lamperti; 1882–89, ct.-opera Vienna; 1882, created "Amfortas" in "*Parsifal*," Bayreuth; 1889–90, New York; then Vienna.

Reid (rēd), General **John,** Straloch, Perthshire, 1721(?)—London, 1807; a musical amateur, founded a chair of mus. Edinburgh Univ.

Reijnvaan (or **Reynwaen**) (rĕn'-vän), **Jean Verschuere,** LL.D.; Middleburg, Holland, 1743—Flushing, May 12, 1809; organist and composer.

Reimann (rī'-män), (1) **Mathieu (Matthias Reymannus),** Löwenberg, 1544—1597; composer. (2) **Ignaz,** Albendorf, Silesia, 1820—Rengersdorf, 1885; composer. (3) **H.,** b. Rengensdorf, March 14, 1850; son and pupil of (2); since 1887 asst.-libr., R. Library, Berlin; organist to the Philh. Soc.; teacher of organ and theory, Scharwenka-Klindworth Cons., and (since 1895) organist at the Gnadenkirche; prominent critic and writer; c. sonatas and studies for organ.

Reinagle (rī'-nä-gĕl), (1) **Jos.,** b. London; son of a German mus., horn-player and composer, 1785. (2) **Hugh,** d. young at Lisbon; bro. of above; 'cellist. (3) **Alex. R.,** Brighton, 1799—Kidlington, near Oxford, 1877; organist and composer; son of (1).

Reinecke (rī'-nĕk-ĕ), (1) **Ld. K.,** Dessau, 1774—Güsten, 1820; leader and dram. composer. (2) **K. (H. Carsten),** b. Altona, June 23, 1824; noteworthy pianist and teacher; son and pupil of a music-teacher; at 11, played in public; at 19 toured Denmark and Sweden; at Leipzig advised by Mendelssohn and Schumann; ct.-pianist at Copenhagen; 1851 teacher Cologne Cons.; 1854–59 mus.-dir. Barmen; 1859–60 mus.-dir. and cond. Singakademie, Breslau; 1860–95 cond. Gewandhaus Concerts, Leipzig; also prof. of pf.-playing and free comp., Leipzig Cons.; 1897 "Studiendirektor" there; Dr. Phil. *h. c.*, Leipzig Univ.; Royal Professor; toured almost annually with great succ., c. 2 masses, 3 symphs., 5 overtures "*Dame Kobold*," "*Aladin*," "*Friedensfeier*," "*Festouvertüre*" "*In memoriam*" (of David), "*Zenobia*," introd. and fugue with chorus and orch; funeral march for Emperor William I.; concertos for vln., 'cello and harp.; prod. grand opera "*König Manfred*" (Wiesbaden, 1867); 3 comic operas; fairy opera "*Die Teufelchen auf der Himmelswiese*" (Glarus, 1899); mus. to Schiller's "*Tell*"; oratorio "*Belsazar*"; 2 cantatas "*Hakon Jarl*," and "*Die Flucht nach Ægypten*," with orch.; 5 fairy cantatas, 4 concertos, many sonatas; "*Aus der Jugendzeit*," op. 106; "*Neues Notenbuch fur Kleine Leute*," op. 107; concert-arias, 20 canons for 3 female voices, and excellent songs for children.

Reiner (rī'-nĕr), (1) **Jacob,** Altdorf, Würtemberg, ca. 1560—1606; composer. (2) **Ambrosius,** Altdorf-Weingarten, 1604—1762; ct.-conductor; son of above.

Reinhard (rīn'-härt), **B. Fran.,** Strassburg, mus.-printer, 1800; the first to stereotype music plates.

Reinhold (rīn'-hōlt), (1) **Thos.,** Dresden, 1690—Soho, 1751; singer. (2) **Chas. Fred.,** 1737—Somers Town, 1815; Engl. bass and organist. (3) **Hugo,** b. Vienna, March 3, 1854; composer.

Reinholdt (rīn'-hōlt), **Th. Christlieb,** d. Dresden, March 24, 1755; cantor, teacher and composer.

Reinke(n) (rīn'-kĕn) (or **Reinicke), Jn. Adam,** Deventer, Holland, April 27, 1623—Hamburg, Nov. 24, 1722; noted organist and composer.

Reinsdorf (rīns'-dôrf), **Otto,** Köselitz 1848—Berlin, 1890; editor.

Reinthaler (rīn'-täl-ĕr), **K. (Martin)**

Erfurt, 1832—Bremen, 1896; singing-teacher, organist, conductor and dram. composer.

Reisenauer (rī′-zĕ-now-ĕr), **Alfred**, b. Königsberg, Nov. 1, 1863; pianist; pupil of L. Köhler and Liszt; début, 1881, Rome, with Liszt; toured, composer.

Reiser (rī′-zĕr). **Aug. Fr.**, b. Gammertingen, Würtemberg, Jan. 19, 1840, 1880–86. ed Cologne "*Neue Musikzeitung*", c 2 symphs., choruses, incl. "*Barbarossa*," for double ch., etc.

Reiset. Vide DE GRANDVAL.

Reiss (rīs).(1) **K. H. Ad.**, b Frankfort-on-Main, April 24, 1829; pupil of Hauptmann, Leipzig, chorus-master and cond. various theatres; 1854, 1st cond. Mayence; 1856, 2d., later 1st cond. at Cassel (vice Spohr). 1881–86, ct.-th., Wiesbaden; prod. opera, "*Otto der Schütz*" (Mayence, 1856). (2) **Albert**, b. Berlin; Wagnerian tenor; studied law, then became an actor, discovered by Pollini; pupil of Liebau and Stolzenberg; début in opera at Konigsberg, later at Posen and Wiesbaden, famous as "Mime" and "David." 1902–3, N. Y.

Reissiger (rīs′-sĭkh-ĕr), (1) **Chr. Gl.**, c. 1790; comp. (2) **K. Gl.**, Belzig, near Wittenberg, Jan. 31, 1798—Dresden, Nov. 7, 1859; son of above; pupil of Schicht and Winter; singer, pianist and teacher; 1826, on invitation, organised at The Hague the still succ. Cons.; ct.-cond. Dresden (vice Weber); c. 8 operas, 10 masses. (3) **Fr. Aug.**, Belzig, 1809—Frederikshald, 1883; bro. of above; military bandm.; composer.

Reissmann (rīs′-män), **Aug.**, b. Frankenstein, Silesia, Nov. 14, 1825; studied there and at Breslau; 1863–80, lectured at Stern Cons., Berlin; then lived in Leipzig (Dr. Phil., 1875), Wiesbaden and Berlin; writer of important historical works, and lexicographer, c. 3 operas, 2 dram. scenes, an oratorio, etc.

Reiter (rī′-tĕr), **Ernst**, Wertheim, Baden, 1814—Basel, 1875; vln.-prof. and dram. composer.

Relfe (rĕlf), (1) **Lupton**, d. 1803; for 50 years organist Greenwich Hospital. (2) **John**, Greenwich, 1763—London, ca. 1837; son of above, noted teacher; theorist.

Rellstab (rĕl′-shtäp), (1) **Jn. K. Fr.**, Berlin, 1759—1813; son and successor of owner of a printing-establishment; critic, teacher, and composer. (2) **(H. Fr.) L.**, Berlin, 1799—1860; the noted novelist, son of above; wrote biog., libretti and criticisms which got him twice imprisoned; c. part-songs. (3) **Karoline**, b. 1793 (or '94); sister of above; singer of unusual compass.

Remenyi (rĕm′-ān-yē), **Eduard**, Heves, Hungary, 1830—on the stage, of apoplexy, San Francisco, Cal., May 15, 1898; noted violinist; pupil of Böhm, Vienna Cons.; banished for his part in Hungarian Revolution; toured America; 1854, solo violinist to Queen Victoria; 1860, pardoned by Austrian Emperor and made ct.-violinist; toured widely, 1866 round the world; c. a vln.-concerto, transcriptions, etc.

Remi d'Auxerre (rā-mē dō-săr) (**Remigius Altisiodorensis**), monk at Rheims, 893; writer.

Remmers (rĕm′-mĕrs), **Jn.**, Jever, 1805—The Hague, Jan. 28, 1847; violinist.

Rem′mert, Martha, b. Gross-Schwerin, near Glogau, Sept. 13, 1854; pianist; pupil of Kullak, Tausig and Liszt; lives in Berlin.

Rémusat (Rémuzat) (rā-mü-zä), (1) **Jean**, Bordeaux, 1815—Shanghai, 1880; flute-virtuoso; writer and composer. (2) **Bd. Martin**, b. Bordeaux, 1822; bro. of above; flutist.

Remy, W. A. Vide MAYER, WM.

Rénard (rā-năr), **Marie**, b. Graz, Jan 18, 1864; soprano; début, Graz, 1882, 1885–88, Berlin ct.-opera; then Vienna ct.-opera.

Renaud (rŭ-nō), (1) **Albert**, b. Paris, 1855; pupil of Franck and Délibes;

organist St. François-Xavier; critic, "*La Patrie*"; c. 4-act "féerie," "*Aladin*" (1891), opéra comique "*À la Houzarde*" ('91); operetta "*Le Soleil de Minuit*" (1898); ballets, etc. (2) **Maurice,** b. Bordeaux, 1862; notable bass; pupil of Paris Cons.; 1883-90, at R. Opera, Brussels; 1890-91, Op.-Com. Paris; from 1891-1902, Gr. Opéra; equally fine in comic and serious works; has a repertory of 50 operas.

Rendano (rĕn-dä′-nō), **Alfonso,** Carolei, Calabria, April 5, 1853; pianist; pupil of Naples Cons., Thalberg and Leipzig Cons. (1871); toured; c. piano-pc

Ren′ner, Josef, Schmatzhausen, Bavaria, 1832—Ratisbon, 1895; editor.

Reszké. Vide DE RESZKÉ.

Réty (rā-tē), **Chas.,** ca. 1826—Paris, 1895; under the pseud. "Chas. Darcours," critic for twenty-five years.

Reubke (roip′-kĕ), (1) **Ad.,** Halberstadt, 1805—1875; org.-builder at Hausendorf, near Quedlinburg. (2) **Emil,** Hausneindorf, 1836—1885; son and successor of above. (3) **Julius R.,** Hausneindorf, 1834—Pillnitz, 1858; bro. of above; pianist and composer. (4) **Otto R.,** b. Nov. 2, 1842; bro. of above; pupil of von Bülow and Marx; mus.-teacher and conductor, Halle; 1892, mus.-dir. at the University.

Reuling (roi′-lĭng), **(L.) Wm.,** Darmstadt, 1802—Munich, 1879; conductor and dram. composer.

Reuss (rois), (1) **Eduard,** b. New York, Sept. 16, 1851; pupil of Ed. Krüger and of Liszt; 1880, teacher at Carlsruhe. His wife, (2) **Reuss-Belce** (-bĕl′-tsĕ) **Louise,** b. Vienna; soprano; pupil of Gänsbacher; début as "Elsa," Carlsruhe, 1884; later at Wiesbaden, and Bayreuth as one of the "Norns" and "Walküre" for years; 1900 sang Wagner in Spain, 1901, Met. Op., N. Y. (3) **H. XXIV.,** Prince of Reuss-Köstritz; b. Trebschen, Brandenburg, Dec. 8, 1855; pupil of Herzogenberg and Rust, Leipzig; c. 2 symphs., a mass, etc.

Reuter (roi′-tĕr), **Florizel** (known as "**Florizel**"); b. 1890 (?); boy violinist; pupil of Bendix, Chicago, and of Marteau, in Europe; has toured America with popular success.

Reutter (roit′-tĕr), (1) **G.** (Senior), Vienna, 1656—Aug., 1738; theorbist, ct.-organist and conductor. (2) **(Jn. Adam), G.** (Junior), Vienna, 1708—1772; son and (1738) successor of above as ct.-conductor; c. opera, etc.

Rey (rĕ), (1) **J. Bap.,** Lauzerte, 1734—Paris, 1810; conductor, professor of harm. and dram. composer. (2) **L. Chas. Jos.,** bro. of above; for 40 years 'cellist, Gr. Opéra. (3) **J. Bap.** (II.), b. Tarascon, ca. 1760; from 1795 till 1822, 'cellist, Gr Opera, and theorist. (4) **V. F. S.,** b. Lyons, ca. 1762; theorist. (5) Vide REYER.

Reyer (rĕ-yā) (rightly **Rey), L. Étienne Ernest,** b. Marseilles, Dec. 1, 1823; prominent French composer; studied as a child in the free municipal sch. of mus.; while in the Govt. financial bureau at Algiers, c. a solemn mass and pub songs; the Revolution of 1848 deprived him of his position and he retired to Paris where he studied with his aunt, Mme. Farrenc; librarian at Opéra (vice Berlioz); 1876, Académie; critic "*Journal des Débats*"; 1862, Chev. of the Legion of Honour; 1886, Officier. Prod. a symph. ode with choruses "*Le Sélam*" (Th. Italien 1850); 1-act comedy-opera "*Maître Wolfram*" (Th.-Lyrique, 1854), a ballet-pantomime "*Sacountala*" (Opéra, 1858); comedy-opera "*La Statue*" (Th.-Lyr., 1861, revived at the Opéra 1878 without succ.); unsucc. opera "*Erostrate*" (Baden-Baden, 1862); the still pop opera "*Sigurd*" (Brussels, 1884), and "*Salammbô*" (Brussels, 1890). C. a cantata "*Victoire*" (1859); a hymn, "*L'Union des Arts*" (1862), a dram. scene

"*La Madeleine au Desert*" (1874); male choruses, also some church-mus. Pub. a volume of essays, 875.

Reznicek (rĕz'-nĭ-tsĕk), **Emil Nicolaus**, Freiherr **von**, b. Vienna, May 4, 1861; studied Leipzig Cons.; th.-conductor various cities; 1896, 1st cond. ct.-th., Mannheim; prod. at Prague operas "*Die Jungfrau von Orleans*" (1887), "*Satanella*" (1888), "*Emerich Fortunat*" (1889), comic opera (text and music), "*Donna Diana*" (1894), all very succ.; Volksoper, "*Till Eulenspiegel*" (Berlin, 1903). C. also a requiem (1894), a symph. suite, etc

Rhaw (Rhau) (row), **G.**, Eisfeld, Franconia, 1488—Wittenberg, 1548; mus.-printer and composer.

Rheinberger (rīn'-bĕrkh-ĕr), **Jos. (Gabriel)**, Vaduz, Lichtenstein, March 17, 1837—(of nerve and lung troubles) Munich, Nov. 25, 1902; eminent teacher and composer. At 5 played the piano; at 7 a good organist; studied R. Sch. of Mus., Munich; 1859, teacher of theory there; also organist at the ct.-church of St. Michael, and cond. Oratorio Soc. 1865–67, "*Repetitor*" ct.-opera; Royal Prof. and Inspector of the Sch. of Mus.; from 1877 ct.-cond. Royal Chapel-Choir; m. Franziska von Hoffnas, a poetess (1822—1892); prod. romantic opera "*Die 7 Raben*" (Munich, 1869); comic opera "*Des Thürmers Töchterlein*" (Munich, 1873); "*Christophorus*," a mass for double choir (dedicated to Leo XIII.); mass, with orch.; requiem for soldiers of the Franco-Prussian war; 2 Stabat Maters; 4 cantatas with orch.; 2 choral ballades, "*Florentine*" symph.; symph. tone-picture "*Wallenstein*"; a symphonic fantasia; 3 overtures "*Demetrius*," "*The Taming of the Shrew*," "*Triumph*", 2 organ-concertos; pf.-concertos, chamber-music; vln.-sonatas, pf.-sonatas ("symphonique"; op. 47; "romantic," op. 184), etc., notably 18 important org.-sonatas, left unfinished mass in A minor (finished by his pupil L. A. Coerne).

Riccati (rĭk-kä'-tē), **Count Giordano**, b. Castelfranco, 1709—Treviso, 1790; theorist.

Ricci (rĭt'-chē), (1) **Luigi**, Naples, 1805 — insane, in asylum, Prague, 1859; conductor and dram. composer, m. (2) **Lidia Stoltz**, who bore him two children, of whom (3) **Adelaide** sang at Th. des It., Paris, 1867, and died soon after. (4) **Federico**, Naples, 1809 — Comegliano, 1877; bro. of (1) and collaborator in 4 of his operas; also c. others.

Riccius (rēk'-tsĭ-oos), (1) **Aug. Fd.**, Bernstadt, Saxony, 1819—Carlsbad, 1886; conductor, critic, singing-teacher and composer. (2) **K. Aug.**, Bernstadt, July 26, 1830—Dresden, July 8, 1893; nephew of above; conductor, violinist and composer of comic operas, etc.

Rice, Fenelon B., Green, Ohio, Jan. 2, 1841—Oberlin, Ohio, Oct. 26, 1901; studied Boston, Mass., later Leipzig; for 3 years organist, Boston; from 1871, dir. Oberlin (Ohio) Cons. of Mus.; Mus. Doc. Hillsdale (Mich.) Coll.

Rich'ards, (H.) Brinley, Carmarthen, Wales, Nov. 13, 1817 — London, May 1, 1885, pop. composer and pianist.

Rich'ardson, (1) **Vaughan**, d. 1729; organist and composer, London. (2) **Jos.**, 1814—1862; flutist and composer, London.

Richault (rē-shō), (1) **Chas. Simon**, Chartres, 1780—Paris, 1866; mus.-publisher, succeeded by his sons (2) **Guillaume Simon** (1806 — 1877) and (3) **Léon** (1839—1895).

Riche, A. Le. Vide DIVITIS.

Richter (rĭkh'-tĕr), (1) **Fz. X.**, Holeschau, Moravia, 1709—1789; cond., writer and composer. (2) **Jn. Chr. Chp.**, Neustadt-am-Kulm, 1727 — Schwarzenbach-on-Saale, 1779; Father of Jean Paul R.; organist (3) **Ernst H. Ld.**, Thiergarten, Prussian Silesia, 1805—Steinau-on

Oder, 1876; notable teacher; c. an opera, etc. (4) **Ernst Fr. (Eduard),** Gross Schönau, Saxony, Oct. 24, 1808—Leipzig, April 9, 1879; eminent theorist; pupil of Weinlig, and self-taught; 1843 teacher at Leipzig Cons. newly founded; 1843–47, conductor Singakademie; organist various churches, 1863 mus.-dir. Nikolaikirche, 1868 mus.-dir. and cantor Thomaskirche; Prof.; wrote a standard "*Lehrbuch der Harmonie*" (1853), and "*Lehrbuch der Fuge*"; c. an oratorio, masses, etc. (5) **Alfred,** b. Leipzig, April 1, 18[illegible], son of above; teacher at the Cons., 1872–83, then lived in London, 1897, Leipzig; pub. supplement to his father's "*Harmonie*," and "*Kontrapunkt*"; also "*Das Klavierspiel für Musikstudierende*" (Leipzig, 1898). (6) **Hans,** b. Raab, Hungary, April 4, 1843; eminent conductor; son of the cond. of the local cath.; his mother was a prominent sopr. and later a distinguished teacher; choirboy in the ct.-chapel, Vienna; studied with Sechter (piano-playing), and Kleinecke (the French horn), at the Cons.; horn-player in Kärnethor Th. orch.; then with Wagner, 1866–67 in Lucerne, making a fair copy of the "*Meistersinger*" score. On W.'s recommendation, 1867, chorusm., Munich Opera. 1868–69 ct.-cond. under von Bülow. Cond. first performance of "*Lohengrin*" (Brussels, 1870); again at Lucerne with Wagner, making fair copy of the score of the "*Nibelungen Ring*"; 1871–75, cond., Pesth National Th.; then cond. of the Imp. Opera, Vienna, 1893, 1st cond., since 1875 also cond. "*Gesellschaft der Musikfreunde*" excepting 1882–83. Selected by Wagner to cond. the "*Ring des Niebelungen*" (Bayreuth, 1876), and alternate cond. with Wagner at the Wagner Concerts, Albert Hall, London, 1877; chief-cond. Bayreuth Festivals, and since 1879, annually cond. Philh. concerts at London. Cond. several Lower Rhenish Festivals and (since 1885) the Birmingham Festivals. In 1885, Mus. Doc. *h. c.*, Oxford Univ. In 1898 the freedom of the city of Vienna was given him.

Ricieri (rē-chā'-rĕ), **Giov. A.,** Venice, 1679—Bologna, 1746; male soprano and composer.

Ricordi (rē-kôr'-dē), (1) **Giov.,** Milan, 1785—1853; founder of the mus.-publishing firm in Milan; violinist and conductor; succeeded by his son (2) **Tito** (1811—1888); the present head is (3) **Giulio** (b. Milan, Dec. 19, 1840); also ed. of the "*Gazetta Musicale.*"

Riechers (rē'-khĕrs), **Aug.,** Hanover, 1836—Berlin, 1893; maker and repairer of vlns.; writer.

Riedel (rē'-d'l) (1) **Karl,** Kronenberg Oct. 6, 1827—Leipzig, June 3, 1888; pupil Leipzig Cons.; 1854, founded the noted social society Riedelverein; pres. Wagnerverein, etc.; pub. colls. (2) **Hn.,** b. Burg, near Magdeburg, Jan. 2, 1847; pupil Vienna Cons.; ct.-cond. Brunswick, composer. (3) **Furchtegott Ernst Aug.,** b. Chemnitz, May 22, 1855; pupil Leipzig Cons.; from 1890, town cantor, Plauen, Saxony, also cond.; c. cantatas, etc.

Riedt (rēt), **Fr. Wm.,** Berlin, 1712—1784; flute-virtuoso; writer and composer.

Riehl (rēl), **Wm. H. von,** Biebrich, 1823—Munich, 1897; director, writer and composer.

Riem (rēm), **Fr. Wm.,** Kolleda, Thuringia, 1779—Bremen, 1857; organist, conductor and composer.

Riemann (rē'-män), (1) **Jakob,** at Cassel 18th cent.; ct.-composer (2) **Aug.,** Blankenham, Thuringia, 1772—Weimar, 1826; 1st violinist ct.-orch. (3) **Hugo,** b. Grossmehlra near Sondershausen, July 18, 1849 notable theorist. Son of a farmer who taught him the rudiments of mus., and who had prod. an opera and choral pcs at Sondershausen, but opposed his son's mus. ambi tions; the youth, however, studied theory with Frankenberger, and piano with Barthel and Ratzenberger, at Sondershausen. Studied law, then philosophy and history, at Berlin and Tübingen; after serving in the campaign of 1870–71, entered Leipzig Cons.; 1873, Dr. Phil. Göttingen; wrote dissertation "*Musikalische Logik*"; until 1878, a cond. and teacher at Bielefeld, then lecturer Leipzig Univ.; 1880–81, teacher of mus. at Bromberg; then till 1890, Hamburg Cons. then the Wiesbaden Cons.; 1895, lecturer at Leipzig Univ.; m. in 1876. Notable at times under pseud. "**Hugibert Ries**" as an essayist, writer of theoretical treatises of much originality, also an important historian and lexicographer; mus.-ed. of Meyer's "*Konversationslexikon*" and ed. a valuable "*Musik-Lexikon*" (1882; Engl. ed. 1893); c. chamber-mus., vln.-sonata, etc.

Riemenschneider (rē´-mĕn-shnī-dĕr), **G.**, b. Stralsund, April 1, 1848; pupil of Haupt and Kiel; th.-cond. Lübeck (1875) and Danzig; later cond. Breslau concert-orch.; c. operas "*Mondeszauber*" (Danzig, 1887), and "*Die Eisjungfrau*" (symphonic picture), "*Julinacht*," etc.

Riepel (rē´-pĕl), **Jos.**, Horschlag, Upper Austria, 1708—Ratisbon, 1782; chamber-musician, theorist and composer.

Ries (rēs), (1) **Jn.**, Benzheim, 1723–1786 (7); ct.-trumpeter and violinist to the Elector of Bonn; also conductor (2) **Anne Maria**, daughter of above; ct.-soprano, Bonn, 1764–1794; m. a violinist Fd. Drewer. (3) **Fz.** (der alter), Bonn, 1755—Bremen, 1846; bro. of above; leader, later ct.-mus. dir., Bonn. (4) **Fd.**, Bonn, Nov. 29, 1784—Frankfort-on-Main, Jan. 13, 1838; noted pianist; pupil of Beethoven (of whom he wrote a valuable sketch) and Albrechtsberger; toured, 1813–24, London, m. an English woman; from 1830, l. Frankfort as cond.: c. 8 operas, 6 symphs., etc. (5) **Peter Jos.**, 1790—London, 1882; bro. of above; Royal Prussian Prof. (6) **Hubert**, Bonn, April 1, 1802—Berlin, Sept. 14, 1886; bro. of above; violinist, teacher and composer of valuable method, studies, etc., for vln. (7) **Louis**, b. Berlin, Jan. 30, 1830; son of (6), vln.-teacher, London. (8) **Ad.**, b. Berlin, Dec. 20, 1837; bro. of above; pf.-teacher, London; composer. (9) **Fz.**, b. Berlin, April 7, 1846; son and pupil of (6); studied with Massart at Paris Cons. and with Kiel (comp.); concert-violinist till 1875 when he retired because of nervousness, and entered mus.-publishing (Ries & Erler, Berlin), c. excellent orch. and chamber-mus., etc. (10) **Hugibert.** Vide HUGO RIEMANN.

Rieter-Biedermann (rē´-tĕr-bē´-dĕr-män), **J. Melchior**, 1811—Winterthur, Switz., 1876; founded pub.-house, 1849; 1862, branch at Leipzig.

Rietz (rēts), (1) **Jn. Fr. R.**, d. Berlin, 1828; vla.-player, royal chamber-mus. (2) **Eduard**, Berlin, 1802—1832; son of above, violinist and tenor; founded the Berlin Philh. Soc., 1826; was its cond. till death. (3) **Julius**, Berlin, Dec. 28, 1812—Dresden, Sept. 12, 1877; son of (1); 'cellist and cond.; pupil of Schmidt, Romberg and Ganz; 1834, asst.-cond. to Mendelssohn, Düsseldorf opera; 1835, his successor; 1847, cond. Singakademie, Leipzig, later also cond. Gewandhaus and prof. of comp. at the Cons.; 1860, ct.-cond. at Dresden; later dir. of the Cons.; editor of scores; c. 4 operas, 3 symphs., various overtures, masses, etc.

Riga (rē´-gä), **Frantz (François)**, Liége, 1831—Schaerbeek, near Brussels, 1892; conductor and composer of male choruses, etc.

Rig´by, Geo. Vernon, b. Birmingham (?), Jan. 21, 1840; notable operatic and concert tenor; toured Engl., Ger. and Italy.

Righini (rē-gē´-nē), **V.**, Bologna Jan. 22, 1756—Aug. 19, 1812; tenor singing-teacher and court-cond. at Mayence, later Berlin; c. 20 operas, etc., incl. vocalises.

Rille. Vide LAURENT DE RILLE.

Rimbault (rĭm'-bōlt), (1) **Stephen Francis,** organist and composer, 1773—1837. (2) **Edw. Fran.,** London, June 13, 1816—Sept. 26, 1876; son and pupil of above; organist and noted lecturer, editor, essayist and writer of numerous valuable historical works based on research.

Rimsky-Korsakov (rĭm'-shkĭ-kôr'-sä-kôf), **Nikolas Andrejevitch,** b. Tikhvin, Novgorod, May 21 (new style), 1844; notable Russian composer; studied at the Naval Inst., Petersburg; also took pf.-lessons; 1861, took up mus. as a profession after study with Balakirev; at 21 prod. his first symph.; 1871, prof. of comp. and instr. at Petersb. Cons., also 1873–84 inspector of Marine Bands; 1874–87, dir. Free Sch. of Mus., and until 1881, cond. there; 1883, asst. cond. (to Balakirev) of the Imp. Orch.; from 1886, cond. Russian Symph. Concerts; 1889, cond. 2 Russian concerts at the Trocadero, Paris. He orchestrated the posthumous operas; Dargomyzsky's "*Commodore*," Mussorgsky's "*Khovanstchyna*" and Borodin's "*Prince Igor*"; pub. coll. of Russian songs and a harmony. C. operas "*Pskovitjanka*" ("The Girl from Pskov") (St. Petersburg, Imp. Th. 1873), "*A May Night*" (do. 1880); "*Snegorotchka*" ("The Snowy Princess") (do. 1882); "*Mozart und Salieri*" (Moscow); opera ballet "*Mlada*" (Petersburg, 1892); opera "*Christmas Eve*" (1895); 3 symphs. incl. "*Antar*" (1881), sinfonietta; "*Russian*" overture; Servian fantasia, mus. tableau "*Sadko*" (1876); pf. concerto, etc.; opera "*Zarskaja Newjesta*" (1901).

Rinaldi (rē-näl'-dē), **Giov.,** Reggiolo, Italy, 1840—Genoa, 1895; pianist.

Rinck (rĭnk), **Jn. Chr. H.,** Elgersburg, Thuringia, Feb. 18, 1770—Darmstadt, Aug. 7, 1846 famous organist, writer and composer; pupil of Kittel, etc.; town organist Giesen, then, 1805, at Darmstadt, where he also taught in the seminary; 1813 ct.-organist there; autobiog. (Breslau, 1833).

Ringel, Federico. Vide F. D'ERLANGER.

Ringler (rĭng'-lĕr), **Eduard,** b. Nürnberg, Jan. 8, 1838; pupil of Hohmann; but did not adopt mus. till 30, then studied with Grobe, and Dupont at Nürnberg; cond. the "Singverein"; from 1883 choir-dir. in the synagogue, and from 1890, cond. the excellent "Verein für klassischen Chorgesang"; singing-teacher and critic; c. succ. "Volksoper" "*Eppelein von Gailigen*" (Nürnberg, 1896), grand opera "*Frithjof*," songs, etc.

Rinuccini (rē-noot-chē'-nē), **Ottavio,** Florence, 1562—1621; the librettist of the first opera ever performed, Peri (q. v.) and Caccini's "*Dafne*" (1594), also of Peri's "*Euridice*" (1600), and Monteverde's "*Arianna a Nasso*" (1608).

Riotte (rĭ-ôt), **Phillip J.,** St. Mendel Trèves, Aug., 1776—1856; conductor and dram. composer.

Ripa (rē'-pä), **Alberto de** (called **Alberto Mantovano**), b. Mantua—d. ca. 1580; lutist and composer.

Rischbieter (rĭsh'-bē-tĕr), **Wm. Albert,** b. Brunswick, 1834; pupil of Hauptmann, theory; violinist in Leipzig and other cities; from 1862 teacher harm. and cpt., Dresden Cons., pub. treatises, etc.; c. symph., overtures etc.

Risler (rēs'-lĕr), **Edouard,** b. Baden-Baden, Feb. 23, 1873; notable pianist; pupil of Diemer and d'Albert Stavenhagen, etc.; lives in Paris.

Ristori (rēs-tō'-rē), **Giov. Alberto,** Bologna, 1692—Dresden, Feb. 7, 1753; organist and conductor; c. 2 of the earliest comic operas, also church-music.

Rit'ter, (1) **G. Wenzel,** Mannheim, April 7, 1748—Berlin, June 16, 1808; bassoonist. Berlin ct.-orch.; compos er. (2) **Aug. Gf.**, Erfurt, Aug. 25, 1811—Magdeburg, Aug. 26, 1885; organ-virtuoso, editor and composer. (3) **Alex**, Narva (or Reval), Russia, June 27 (new style), 1833—Munich, April 12, 1896; violinist; c. succ. operettas, etc. (4) **Frédéric Louis**, Strassburg, June 22, 1834—Antwerp, July 22, 1891; prof. of mus. and conductor at Loraine; 1856, Cincinnati (U. S. A.), organist Philh. orch. and Cecilia Soc.; 1861 New York, cond. the Arion; 1867 prof. Vassar Col.; wrote "*Music in England*," and "*Music in America*" (both N. Y., 1883); and other historical works; c. 5 symphs., etc. (5) **(Raymond-Ritter), Fanny**, b. Philadelphia, 1840; wife of above; writer and translator. (6) (rightly **Bennet**) **Théodore**, near Paris, 1841—Paris, 1886; pianist and composer. (7) **Hermann**, b. Wismar, Sept. 16, 1849; violinist; studied Berlin with Joachim, etc.; invented and played a viola alta; for 20 yrs. teacher at Würzburg. (8) **Josef**, b. Salzburg, Oct. 3, 1859; barytone at Vienna. (9) **Ritter-Götze** (gĕt-′tsĕ), **Marie**, b. Berlin, Nov. 2, 1865; mezzo-sopr.; pupil of Jenny Meyer and Levysohn; début R. Opera, Berlin; later Hamburg for 4 years; sang at Met. Op. and in concert U. S. A. 1890–02; then Berlin R. Opera.

Rivé-King (rē′-vā-kĭng), **Julie**, b. Cincinnati, Ohio, Oct. 31, 1857; noteworthy pianist; toured the world with great succ.; c. pop. pf.-pcs.

Rivière (rēv-yăr), **Jules**, 1809—Paris, Dec. 26, 1900; conductor.

Rob′inson, (1) **J.**, 1682—1762; English organist and composer. (2) **Ann** (née **Turner**), d. 1741; singer; wife of above. (3) **Anastasia**, 1750; Engl. singer; m. Earl of Peterborough. (4) **Margaret**, sister of (1); singer in Händel's oratorios. (5) **Francis**, professor at Dublin, 1810. His four sons were (6) **Francis**, tenor; (7) **Wm.**, bass; (8) **J.**, tenor and organist; (9) **Jos.**, b. Aug., 1816; famous cond. and composer; his wife, (10) **Fanny Arthur**, 1831—1879, was a singer and composer.

Rob′erts, J. Varley, b. Stanningly, near Leeds, Sept. 25, 1841; organist and composer; from 1868 at Halifax; 1876 Mus. Doc. Oxford; c. cantata "*Jonah*," etc.

Rob′john, Wm. Jos., b. Tavistock, Devon, Nov. 3, 1843; self-taught mus.; at 14 went to America; has been organist various churches; c. various operettas, etc.; wrote under pen-name **Caryl Florio.**

Robyn (rō′-bĭn), (1) **Alfred G.**, b. St. Louis, Mo., April 29, 1860; son of (2) **Wm. R.** (who organised the first symph. orch. west of Pittsburgh); at 10 **A.** succeeded his father as organist at St. John's Church; at 16 solo-pianist with Emma Abbott's Co.; prod. comic opera "*Jacinta*" (1894); c. pf.-concerto, etc., also very pop. songs (incl. "*Answer*"), etc.

Rochlitz (rôkh′-lĭts), **Jn. Fr.**, Leipzig, Feb. 12, 1769—Dec. 16, 1842; composer, editor and prominent writer of essays, biog. and librettos.

Rock, Michael, d. March, 1809; English organist and composer.

Röckel (rĕk′-ĕl), (1) **Jos. Aug.**, Neumburg-vorm-Wald, Upper Palatine, 1783—Anhalt-Cöthen, 1870; singer, prof. and operatic dir. at Aix; 1829–32, of a German co. at Paris; 1832, London. (2) **Aug. Gratz**, 1814—Buda-Pesth, 1876; joint-conductor at Dresden opera (with Wagner); 1848, abandoned mus. for politics. (3) **Edw.**, b. Trèves, Nov. 20, 1816; pupil of his uncle, J. N. Hummel; toured as pianist; from 1848 lived Bath, Eng.; c. pf.-pcs. (4) **Jos. (Ld.)**, b. London, April 11, 1838; bro. of above; pupil of Eisenhofer, Götze, and of his father and bro. Eduard (pf.); lives in Bristol, as teacher and pianist; c. cantatas, pf.-pcs., pop. songs, etc.

Rock′stro (rightly **Rackstraw**), **Wm Smyth**, North Cheam, Surrey, Jan 5, 1823—London, July 2 1895; no table historian; pupil Leipzig Cons.; pianist and teacher, London; 1891, lecturer R. A. M. and R. C. M.; wrote treatises, biog. and "*General History of Music*" (1886); c. overture, cantata "*The Good Shepherd*," etc.

Roda (rō'-dä), **Fd. von,** Rudolstadt, 1815—near Kriwitz, 1876; mus.-dir. and composer.

Rode (rôd), **(Jacques) P. (Jos.),** Bordeaux, Feb. 16, 1774—Château-Bourbon, near Damazon, Nov. 25, 1830; notable violinist; pupil of Fauvel and Viotti; début, Paris, 1790; toured; prof. at the Cons.; 1800, soloist to Napoleon, later to the Czar; c. 13 concertos, famous études, etc.; wrote a method (with Baillot & Kreutzer).

Rode (rō'-dĕ), (1) **Jn. Gf.,** Kirchscheidungen, Feb. 25, 1797—Potsdam, Jan., 1857, horn-virtuoso; c. tone-pictures, etc. (2) **Th.,** Potsdam, 1821—Berlin, 1883; son of above; singing-teacher and writer.

Röder (rā'-dĕr), (1) **Jn. Michael,** d. ca. 1740; Berlin org.-builder. (2) **Fructuo'sus,** Simmershausen, March 5, 1747—Naples, 1789; notable organist. (3) **G. V.,** Rammungen, Franconia, 1780—Altötting, Bavaria, 1848; ct.-cond. and composer. (4) **Carl Gl.,** Stötteritz, near Leipzig, 1812—Gohlis, 1883; 1846, founded the largest mus. and engraving establishment in the world; in 1872, his sons-in-law, C. L. H. Wolf and C. E. M. Rentsch, became partners. (5) **Martin,** Berlin, April 7, 1851—Boston, Mass., June 7, 1895; pupil R. Hochschule; conductor and teacher of singing in various cities, incl. Dublin and Boston; critic and writer under pseud. "**Raro Miedtner**"; wrote essays, librettos, etc.; c. 3 operas, a symph., 2 symph. poems, etc.

Rodio (rō'-dĭ-ō), **Rocco,** b. Calabria, ca. 1530; famous Neapolitan contrapuntist and theorist.

Rodolphe (rō'-dôlf) (or **Rudolph**), **Jean Jos.,** Strassburg, Oct. 14, 1730—Paris, Aug. 18, 1812, horn-virtuoso and violinist; pub. treatises; prod. operas.

Rogel (rō'-hĕl), **José,** b. Orihuela, Alicante, Dec. 24, 1829; conductor and composer of 61 zarzuelas, etc.

Roger (rō-zhā), **Gve. Hip.,** La Chapelle St.-Denis, near Paris, Dec. 17, 1815—Paris, Sept. 12, 1879, noted tenor; created "*Le Prophète*"; 1868, prof. of singing at the Cons. (2) **Victor,** b. Montpellier, France, July 21, 1854; pupil École Niedermeyer; critic of "*La France*"; prod. about 20 operettas, etc., incl. "*La Petite Tâche*" (1898); succ. "*Poule Blanche*" (1899); and succ. "*Mlle. Georges*" (1900).

Rogers (rä'-jĕrs), (1) **Benj.,** Windsor 1614—Oxford, 1698; organist at Dublin; later at Windsor; c. the hymn sung annually at 5 A. M., May 1, on the top of Magdalen tower Oxford. (2) **John,** d. Aldersgate, ca. 1663; lutenist to Chas. II. (3) Sir **John Leman,** 1780—1847; composer; pres. Madrigal Soc. (4) **Clara Kathleen** (née **Barnett**), b. Cheltenham, Engl., Jan. 14, 1844, daughter and pupil of John Barnett; pupil of Leipzig Cons.; studied also singing with Götze and Sangiovanni, at Milan; début Turin, 1863 (under name "**Clara Doria**"); sang in Italy, then in London concerts, 1871, America with Parepa-Rosa Co.; 1872–73, also with Maretzek Co.; since then lived in Boston as singer and teacher; 1878, m. a Boston lawyer, Henry M. R.; pub. "*The Philosophy of Singing*" (New York, 1893), c. songs, sonata for pf. and vln., etc. (5) **Roland,** b. West Bromwich, Staffordshire, Nov. 17, 1847; at 11, organist at St. Peter's there; 1871–91, organist a Bangor Cath. and cond. of the Penrhyn and Arvonic Choirs, teacher in Wales; 1875, Mus. Doc. Oxford; c. cantatas "*Prayer and Praise*" (with orch.), "*The Garden*" (prize, Llandudno, 1896); and "*Florabel*"; Psalm 130, for soli, chorus and strings; a symph., etc. (6) **James H.,** b. Fair Haven, Conn., U. S. A., 1857; at 18 studied in Berlin with Löschorn, Haupt, Ehrlich and Rohde, and at Paris with Firsot, Guilmant and Widor; lives in Cleveland, Ohio, as organist, pianist and composer of notable songs. (7) **Della,** b. Denver, Colorado, ca. 1869; soprano; pupil of Mme. de la Grange and Léon Jancey (French diction); début, St. Petersburg; has sung at La Scala, Milan, in Roumania, Turkey, etc.

Rognone (rôn-yō'-nĕ), (1) **Riccardo,** a Milanese violinist. His son (2) **Fran.,** pub. a vln. method, 1614, etc.

Rohde (rō'-dĕ), **Eduard,** Halle-on-Saale, 1828—Berlin, March 25, 1883; writer of pf.-method; singing teacher and composer.

Rohleder (rō'-lā-dĕr), (1) **Jn.,** pastor at Friedland, Pomerania; pub. a treatise, 1792. (2) **Fr. Traugott,** Pastor at Lahn, Silesia; pub. articles on church-mus. (1829–33).

Rokitansky (rō-kĭ-tän'-shkĭ), **Victor,** Freiherr **von,** Vienna, 1836—1896; pub. treatises on singing.

Rolandt (rō'-länt), **Hedwig** (stage-name of **Hedwig Wachutta**), b. Graz, Sept. 2, 1858; soprano; pupil of Frau Weinlich-Tipka, Graz; début Wiesbaden, 1877; 1883, m. the merchant Karl Schaaf.

Rol'la, Ales., Pavia, April 22, 1757—Milan, Sept. 15, 1841; violinist and teacher; prof. of vln. and vla. Paganini was his pupil.

Rolle (rô[illegible]ĕ), **Jn. H.,** Quedlinburg, Dec. 23, 1718—Magdeburg, Dec. 29, 1785; son and successor of the town mus.-dir. of Magdeburg; 1741–46, vla.-player, Berlin ct.-orch.; c. 4 Passions, 20 oratorios, etc.

Röllig (rĕl' lĭkh), **K. Ld.,** Vienna, 1761—March 4, 1804; harmonica-player, inv. of the "Orphika" and "Xanorphika" (v. D. D.); wrote treatises on them; c. comic opera.

Romaniello (rō-män-ĭ-ĕl'-lō), (1) **Luigi,** b. Naples, Dec. 29, 1860; pianist; pupil of his father, his brother (2) **Vincenzo,** and at Naples Cons.; graduating with highest honours; dir. of the pf.-dept. there, later member of the Soc. del Quartetto, also pianist Ferni Quartet; instructor in the R. "Educandato di San Marsellino" and critic; Chev. of the Italian Crown; has made tours and pub. a pf.-method (prize at Naples, 1886); c. 3 operas, symphonic poems "*Corsair*" and "*Manfred*," 2 symphs., etc.

Romanina. Vide ALBERTINI, G.

Romanini (rō-mä-nē'-nē), **Romano,** b. Parma, 1864; pupil of Mandovani (vln.) and Dacci (comp.) at the Cons.; 1st vln. Teatro Regio; then cond. concert and theatre-orch. at Savigliano; 1890, prof. of vln.; since 1897, director "Instituto Venturi," Brescia; c. succ. opera "*Al Campo*" (Brescia, 1895), symph., etc.

Romano, (1) **Alessandro** (q. v.). (2) **Giulio.** Vide CACCINI.

Romberg (röm'-bĕrkh), (1) **Anton** (a) and (2) **H.,** two brothers, lived in Berlin, 1792. (3) **Anton** (b), Westphalia, 1745—1812 (1742—1814, acc. to Riemann); bassoonist. (4) **Gerhard H.,** b. 1748; clarinettist and mus.-dir. at Münster. (5) **Bd.,** Dincklage, near Münster, Nov. 11, 1767—Hamburg, Aug. 13, 1841; the head of the German sch. of 'cellists; prof.; ct.-cond., 1815–19; c. many operas, incid. mus.; 9 excellent concertos. (6) **Andreas (Jakob),** Vechta, near Münster, 1767—Gotha 1821; vln.-virtuoso; son of (7) **Gerhard H.,** b. 1748; dir. and clarinettist. (8) **Cyprian,** Hamburg, 1807—1865; son of (6) and pupil of (5), 'cellist and composer. (9) **Anton** (c), b. 1777; bassoonist; son of (3). (10) **Therese,** b. 1781; pianist; sister of (6).

Ro'mer, Emma, 1814—Margate, 1868. Engl. soprano.

Ronchetti-Monteviti (rôn-kĕt'-tē môn-tā-vē'-tē), **Stefano,** Asti, 1814—

Casale Monferrato, 1882; pupil of B. Neri, Milan; 1850, prof. of comp. at the Cons.; 1877, dir.; c. an opera, a motet, etc.

Ronconi (rôn-kō'-nē), (1) **Dom.**, Lendinara, Rovigo, July 11, 1772—Milan, April 13, 1839; singer and famous vocal-teacher; tenor 1809, dir. of the ct.-opera, Vienna 1819–29; singing-master to the princess, Munich; 1829, founded a singing-sch. at Milan; pub. vocal exercises. (2) **Giorgio,** Milan, 1810—1890; son of above; barytone; 1863, teacher at Cordova, Spain; from 1867, New York; composer. (3) **Felice,** Venice, 1811—St. Petersburg, 1875; singing-teacher and writer. (4) **Sebastiano,** b. Venice, 1814; barytone, violinist and teacher, Milan.

Rong (rông), **Wm. Fd.,** d. Berlin; said to have been living in 1821, aged 100; chamber-musician of Prussia; mus.-teacher, writer and composer.

Rönisch (rā'-nĭsh), **K.,** Goldberg, Silesia, 1814—Blasewitz, 1894; piano-manufacturer at Dresden.

Röntgen (rĕnt'-gĕn), (1) **Engelbert,** Deventer, Holland, 1829—Leipzig, 1897; violinist. (2) **Julius,** b. Leipzig, May 9, 1855; pianist; son of above; pupil of Hauptmann and E. F. Richter, Plaidy, Reinecke and Fr. Lachner; at 10 began to c.; at 17 pub. a vln.-sonata; début as pianist, 1878; teacher mus.-sch., Amsterdam; 1886–98, cond. to the Soc. for the Promotion of Mus., also Felix Meritis Soc.; co-founder (1885) of the Cons.; c. "*Toskanische Rispetti,*" an operetta for voices and pf.; a pf.-concerto, etc.

Rooke, Wm. M., Dublin, 1794—London, 1847; teacher, pianist, violinist and dram. composer.

Root, (1) **G Ed. Fr.,** Sheffield, Mass., Aug. 30, 1820—Barley's Island, Aug. 6, 1895; teacher of singing and conductor; pupil of Webb, Boston; studied Paris, 1850; c. "*Battle-cry of Freedom,*" "*Tramp, Tramp, Tramp,*" "*Just before the Battle, Mother,*" etc. (2) **Fr. Woodman,** b. Boston, Mass., June 13, 1846; son and pupil of above; pupil of Blodgett and Mason, New York; organist; 1869–70, studied in Europe; later lecturer, writer and teacher of large vocal classes.

Rooy, van. Vide VAN ROOY.

Roquet (rō-kā), **Ant. Ernst,** Nantes, 1827—Paris, 1894; amateur, who under pen-name "**Ernest Thoinan**" (twä-näñ) pub. valuable historical works based on research.

Rore (rō'-rĕ), **Cipriano de,** Mechlin, 1516—Parma, 1565; eminent composer of Venetian sch.; pupil of Willaert, 1550, and his successor, 1563; ct.-conductor.

Rorich (rō'-rĭkh), **Carl,** b. Nürnberg, Feb. 27, 1869; pupil of R. Sch. of Mus., Würzburg; from 1892, teacher Gr. Ducal Sch. of Mus., Weimar; c. an overture "*Märchen,*" a suite "*Waldleben,*" etc.

Ro'sa, (1) **Salvato're,** Aranella, Naples, 1615—Rome, 1673; famous painter and poet; wrote a satire on mus., etc.; composer. (2) **Carl** (rightly **Carl Rose**), Hamburg, 1842—Paris, 1889; violinist; 1867, m. Parepa-Rosa, and with her organised an English opera-company; toured with great frequency, especially at head of an Engl. opera syndicate.

Rosé (rō'-zā), **Arnold Josef,** b. Jassy, Oct. 24, 1863; pupil of Heissler, Vienna Cons.; 1st vln. Rosé Quartet; since 1881, soloist, Vienna ct.-orch., and since 1888, leader Bayreuth Festivals.

Roseingrave (rōz'-ĭn-grāv), **Thos.,** Dublin—London, 1750; 12 years organist at St. George's, Hanover Square; composer and writer.

Rosel (rō'-zĕl), **Rudolf Arthur,** b. Münchenbernsdorf, Gera, Aug. 23, 1859; pupil of Weimar Mus.-Sch., later of Thomson; 1877–79, 1st vln. various cities; from 1888 in the Weimar ct.-orch.; also teacher at Mus.-Sch.; c. fairly succ. "lyric stage-play" "*Halimah*" (Weimar, 1895), symph. poem "*Frühlingsstürme*," a notturno for horn with orch., a notturno for oboe with orch., etc.

Rosellen (rō-zĕl-läṅ), **H.,** Paris, 1811—1876; pf.-teacher, writer and composer.

Rosenhain (rō'-zĕn-hīn), (1) **Jacob (Jacques),** Mannheim, 1813—Baden-Baden, 1894; pianist and dram. composer. (2) **Eduard,** Mannheim, 1818—Frankfort, 1861; bro. of above, pianist, teacher and composer.

Rosenmüller (rō'-zĕn-mĭl-lĕr), **Jn.,** 1615—Wolfenbüttel, 1682; mus.-director and composer.

Rosenthal (rō'-zĕn-täl), **Moriz,** b. Lemberg, 1862; brilliant pianist: at 8 his ability enlisted the aid of Mikuli; at 10, pupil of R. Joseffy; at 14, gave a concert Vienna; Royal Pianist; 1876–86, pupil of Liszt; from 1887, toured America and Europe; 1896–97, tour of U. S. interrupted by illness; pub. (with L. Schytte) "*Technical Studies for the Highest Degree of Development.*"

Roses (rô'-zĕs), **Jose,** Barcelona, 1791—1856; organist, composer and teacher.

Rosetti (rô-sĕt'-tē), **Fran. Ant.** (**Fz. Anton Rössler,** rĕs-lĕr), Leitmeritz, Bohemia, 1750—Ludwigslust, 1792, ct.-conductor and composer.

Rösler (rās'-lĕr), **Gv.,** 1819—Dresden, 1882; teacher and dram. composer; prod. succ. opera (Dessau)

Ross, J., b. Newcastle-on-Tyne 1764, organist and composer.

Rossaro (rôs-sä'-rō), **Carlo,** Crescentino, Vercelli, 1828—Turin, 1878, pianist and dram. composer.

Ros'setor, Phillip, Engl. lutenist and composer, 1616.

Rossi (rôs' sē), (1) **Giov. Bat.,** Genoese monk; theorist, ca. 1618. (2) Abbate **Fran.,** b. Bari, Italy, ca. 1645, canon and dram. composer. (3) **Gaetano,** Verona 1780—1855; librettist. (4) **Luigi Felice,** Brandizzo, Piedmont 1804—Turin, 1863, essayist and translator. (5) **Lauro,** Macerata, 1812—Cremona, 1885; wrote a harmony and c. operas. (6) **Giov. Gaetano,** Borgo, S. Donino, Parma, 1828—Genoa, 1886; c. 4 operas.

Rossini (rôs-sē'-nē), **Gioacchino A.,** Pesaro, Feb. 29, 1792—Ruelle, near Paris, Nov. 13, 1868; eminent Italian opera-composer. His father was inspector of slaughter-houses and also horn-player in strolling troupes in which the mother (a baker's daughter) was *prima donna buffa.* Left in charge of a pork-butcher, **R.** picked up some knowledge of the harpsichord from a teacher, Prinetti; 1802 studied with Angelo Tesci; this began his tuition; he made rapid progress and sang in church, and afterwards joined his parents as a singer, horn-player and accompanist in the theatre. At 14 he studied comp. with Padre Mattei, and 'cello with Cavedagni at the Bologna Liceo. At 15 he prod. a cantata "*Il Pianto d'Armonia per la Morte d'Orfeo*," which won a prize. Mattei soon told him that, though he had not enough cpt. to write church-mus., he knew enough to write operas, and he ceased to study. At 17 he prod. a succ. 1-act opera buffa "*La Cambiale di Matrimonio*" (Venice, 1810); next year, a succ. 2-act opera buffa "*L'Equivoco Stravagante*," Bologna. He received various commissions, writing 5 operas during 1812. 1813, his "*Tancredi*" (Fenice Th., Venice) was an immense succ. and "*L'Italiana in Algeri*," an opera buffa (San Benedetto Th.), was also succ. Two failures followed with disheartening effect, but "*Elisabetta*" (its libretto curiously anticipating Scott's "*Kenilworth*") was a succ. (Naples, 1813), and in it he dropped *recitativo secco.* A failure followed and on the first night of the next work the public resentment at his daring to set to mus. the text of one of Paisiello's operas led to its being hissed. This work "*Almaviva*" (Rome, 1816) was better received the second night and gradually est. itself in its subsequent fame under the title "*Il Barbiere di Seviglia*"; 1815–23 he was under contract to write two operas yearly for Barbaja, manager of La Scala at Milan, the Italian opera, Vienna, and Neapolitan theatres. His salary was 12,000 lire (about $2,400). During these 8 years he c. 20 operas, travelling from town to town and working under highest pressure. 1821 he m. Isabella Colbran (d. 1845), who had sung in his operas. The ill-succ. of his most carefully written "*Semiramide*" (Venice, 1823) and an offer from Benelli, a mgr., led him to London where he was lionised and in 5 months earned £7,000. For 18 months he was mgr. of the Th. Italien at Paris, and prod. several operas with artistic, but not financial succ. He was however "Premier compositeur du roi" and "Inspector-général du chant en France," sinecures with a salary of 20,000 francs ($4,000). He lost these in the Revolution of 1830, but afterwards on going to law received a pension of 6,000 francs. At the Gr. Opéra he prod. with succ. revisions in French, of earlier Italian succs. 1829 he gave there his greatly succ. masterpiece "*Guglielmo Tell.*" At the age of 37, having prod. under his direction Meyerbeer's first opera and having heard "*Les Huguenots*," **R.** foreswore opera and never wrote again anything more dramatic than his famous "*Stabat Mater*" (1832), not performed entire till 1842; "*Petite messe solennelle*," with orch.; a cantata for the Exposition of 1867; and pf.-pcs. with burlesque names. He retired to Bologna and Florence, returning to Paris in 1855. 1847 he m. Olympe Pelissier. He c. 35 operas, 16 cantatas, canzonets and arias, "*Gorgheggi e solfeggi per soprano per rendere la voce agile*," "*Chant des Titans*" for 4 basses with orch.; "*Tantum ergo*" for 3 male voices with orch.; "*Quoniam*" for solo bass with orch.; "*O salutaris*" for solo quartet, etc. Biog. by Stendhal (1823), Azvedo (1865), H. S. Edwards (London, 1869), Zanolini (1875), Struth (Leipzig), Dr. A. Kohut (Leipzig, 1892).

Rossini.

By Irenaeus Prime-Stevenson.

IT is like a page of goldenest sunshine in the volume of musical personalia to review the brief, brilliant, artistic story of Rossini's activity or to glance at his long and happy life. Almost from the first came to him fame, fortune, and opportunity for that amazing fecundity of mind which was so curiously sorted with his indolence of body. Few men of genius have lived and worked and rivalled and succeeded, of whom so little is current that is ungracious or discreditable. ¶ As to Rossini's place in art, albeit a huge fraction of his operas are empty to our ears, and bore us with their flowery ornamentation and feeble dramatic substructure, we have no right to predict that thorough neglect will soon deliver to darkness and dust such scores as "*L'Italiana in Algeri*," "*Il Barbiere di Seviglia*," "*Guglielmo Tell*,"—and possibly "*Semiramide*"; for the world will have lost too completely a natural irresistible feeling for melody, for restrained elegance of orchestral diction, and above all for the perfect expression of true comedy in music. Only in one other master, Mozart, to whom Rossini felt that he owed so much, and to whom he declared himself so far inferior, do we meet equal sincerity, taste, and eloquence as prolifically put into operatic song and orchestration. ¶ And as to "*Tell*," with that noble and serious work, a striking variant from the old Italianistic Rossini, a work by a mature and serious-minded composer of the first order, all the great and the little musical world will long have to reckon. ¶ The great influences on Rossini were two: Mozart, whose greatest successor in Italian operatic comedy Rossini certainly is; and a mixture of French form and French dramatic spirit with German importance in every detail of the orchestra. ¶ It cannot be said that Rossini founded a school. He "said it all himself," as the phrase goes; and his imitators either gave over copying (often with most happy and significant advantages to great individualities for themselves, as in the instances of Meyerbeer and Donizetti and Verdi), or else they were not of substance in their efforts to eclipse the dazzling master of Pesaro. His effect upon the whole operatic public of Europe was for a time almost demoralising, paralysing to all other music. ¶ Immediately after the striking renunciation of his career, at only thirty-seven years of age, came the Wagner movement, which is showing not unwelcome signs of sluggishness and eventual disappearance.

Rössler, F. A. Vide ROSETTI, F. A.

Rost (rôst), (1) **Nicolas,** pastor at Kosmenz, Altenburg; composer, 1583–1614. (2) **Fr. Wm. Ehrenfried,** Bautzen, 1768—Leipzig, 1835; writer.

Roth (rōt), (1) **Ph.,** Tarnowitz, Silesia, 1853—Berlin, 1898; 'cellist. (2) **Bertrand,** b. Degersheim, St. Gallen, Feb. 12, 1855; pianist; pupil of Leipzig Cons. and Liszt; teacher Hoch Cons., Frankfort, co-founder. Raff Cons., 1882; 1885–90, Dresden Cons.; then opened a private mus.-sch. there.

Rothmühl (rōt'-mül), **Nikolaus,** b. Warsaw, March 24, 1857; tenor; pupil of Gänsbacher; début, Dresden ct.-theatre, then Berlin, etc.; toured widely, incl. America; then at Stuttgart ct.-opera.

Roth-Ronay (rōt-rō'-nä-ē), **Kalman,** b. Veszprein, Hungary, July 20, 1869; notable violinist; pupil Grün, Vienna Cons., took 1st prize gold medal for vln.; studied comp. at Leipzig Cons., then with Joachim, Berlin. 1893–94, leader Covent Garden; toured Europe; decorated by King of Hungary, King of Servia, Prince of Bulgaria and the Sultan; pub. a few songs; c. also sonatas for vln. and piano, etc.

Rotoli (rō-tō'-lē), **Augusto,** b. Rome, Jan. 7, 1847; pupil of Lucchesi; founded and cond. "Società corale de' concerti sagri," 1876, singing-master to Princess Margherita; 1878, maestro, Capella reale del Sudario; 1885, invited to Boston, Mass., as teacher in the N. E. Cons.; Chev. of the Ital. Crown, etc. C. mass for the funeral of Victor Emmanuel, 1878; "*Salmo elegiaco*," with orch. (1878), etc.

Rot'tenberg (-bĕrkh), Dr. **Ludwig,** b. Czernowicz, Oct. 11, 1864; studied vln. and piano with Fuchs, and theory with Mandyczewski; début as pianist; 1888, director; 1891, cond.

at Brunn, then 1st opera cond. at Frankfort.

Rotter (rôt'-tĕr), **L.**, Vienna, 1810—1895; pianist, conductor, theorist and composer.

Rottmanner (rôt'-män-nĕr), **Ed.**, Munich, 1809—Speyer, 1843; organist.

Rouget de l'Isle (roo-zhā dŭ-lēl), **Claude Jos.**, Lons-le-Saulnier, Jura, May 10, 1760—Choisy-le-Roy, June 27, 1836; composer of the "*Marseillaise*," military engineer, poet, librettist, violinist and singer; wrote "*La Marseillaise*," picking out the air on his vln.; he called it "*Chant de Guerre*," but it grew popular first in Marseilles, and was brought to Paris by Marseillaise volunteers in 1792; **R.** was imprisoned for refusing to take an oath against the crown, but was released, and lived in Paris in great poverty.

Rousseau (roos-sō), (1) **Jean Jacques,** Geneva, June 28, 1712—Ermenonville, near Paris, July 3, 1778. The great writer; mainly self-taught in mus., but aiming to reform notation by the substitution of numerals for letters and note-heads, read before the Académie, 1742, a "*Dissertation sur la musique moderne*" (1743); his opera, "*Les Muses Galantes*," had one private representation (1745); his revision of the intermezzo "*La Reine de Navarre*" (by Voltaire and Rameau) was a failure; but his opera "*Le Devin du Village*" (Gr. Opéra, 1752) was succ. for 60 years. He wrote mus. articles for the "*Encyclopédie*," which were roughly handled by Rameau and others, but revised and re-pub. as "*Dictionnaire de musique*" (1768). In 1752 he participated in the "Guerre des Bouffons," between the partisans of French and Italian opera, **R.** siding with the Italianists and declaring that a French national music was impossible and undesirable; for which the members of the opera burned him in effigy. "*Pygmalion*" (1773) was v. succ. being a novelty—a melodrama, all the dialogue spoken, the orch. furnishing interludes and background. Six new arias for "*Le Devin du Village*," and a coll. of 100 romances and duets "*Les consolations des misères de ma vie*" (1781), and fragments of an opera, "*Daphnis et Chloé*," were pub. (1780). (2) **Jean,** violinist in Paris; pub. valuable textbooks (1678–87); composer. (3) **Samuel Alex.,** b. Neuvemaison, Aisne, June 11, 1853; pupil of Paris Cons., 1878, won the Prix Cressent, and 2d Grand Prix de Rome; prod. 1-act comedy-opera "*Dianorah*" (Op.-Com., 1879); 1891, won the Prize of the City of Paris, with opera "*Merowig*"; 1892, 1st cond. Th. Lyrique; 1898, prod. fairly succ. lyric drama "*La Cloche du Rhin*"; c. also a solemn mass, etc.

Roussier (roos-sĭ-ā), Abbé **P. Jos.,** Marseilles, 1716—Écouis, Normandy, ca. 1790; canon and theorist.

Rovel'li, (1) **Giu.,** Bergamo, 1753—Parma, 1806; 'cellist. (2) **P.,** Bergamo, 1793—1838; nephew of above; violinist and composer.

Rovet'ta, Giov., d. Venice, 1668; pupil of Monteverde, and his successor (1644) at San Marco; c. operas, etc.

Row'botham, John F., b. Edinburgh. April 18, 1854; studied Oxford, Berlin, Paris, Vienna, Dresden; wrote numerous histories of mus., biogs., etc.

Roze (rôz), Abbé **Nicolas,** Bourg-Neuf, near Châlons, 1745—St.-Mandé, near Paris, 1819; composer and writer.

Rozkošny (rōz'-kōsh-nē), **Josef Richard,** b. Prague, Sept. 21, 1833; pianist; pupil of Jiranek, Tomaschek and Kittl; toured, then lived in Prague; prod. there 9 Bohemian operas; c. also overtures, 2 masses, etc.

Rubini (roo-bē'-nē), **Giov. Bat.,** Romano, Bergamo, April 7, 1795—at his castle, near Romano, March 2, 1854; famous tenor, said to have been the first to use the vibrato and the sob, both since abused; his range was from E–b′ (with a falsetto register to f′. v. PITCH, D.D.); Bellini wrote many operas for him; toured with Liszt, earning by one concert over $10,000; had one of the largest fortunes ever amassed by a singer.

Rubinstein (roo′-bĭn-shtīn), (1) **Anton Gregorovitch,** of Jewish parents, Wechwotynecz, Bessarabia, Nov. 30, 1830—Peterhof, near St. Petersburg, Nov. 20, 1894; one of the greatest of the world's pianists. Early taken to Moscow, where his father est. a pencil factory, he was at first a pupil of his mother; at 7, of Alex. Villoing, who was his only pf.-teacher. At 9 he made a tour with Villoing as far as Paris, where, in 1840, he played before Chopin and Liszt, who advised him to study in Germany. He toured further and returned to Moscow in 1843. His brother, Nikolai (v. below), was also musical, and in 1844 both were taken to Berlin, where Anton studied comp. with Dehn. Returning to Russia after a tour through Hungary, with the flutist Heindl, he lived in Petersburg under the patronage of the Grand Duchess Helen; he prod. 2 Russian operas; 1854–58, with the assistance of Count Wielhorski and the Grand Duchess, he made a wide tour, finding himself now well known as composer and pianist; 1858, ct.-pianist and cond. of ct.-concerts, Petersburg; 1859, dir. Russian Mus. Soc.; 1862, founded the Imp. Cons. at Petersburg, and was its dir. until 1867; 1865, he m. Vera Tchekuanoff. 1867–70, he toured Europe, with greatest imaginable succ.; 1872–73, he gave in America 215 concerts, from which he earned $40,000 (£8,000); but he could never be induced to cross the ocean again, though offered $125,000 (£25,000) for fifty concerts. 1887–91, again dir. Petersburg Cons., then lived in Berlin; 1891, in Dresden. The Czar bestowed on him the Order of Vladimir carrying with it nobility, and the title of Imp. Russian State Councillor; he was an officer of the Legion of Honour, a Knight of the Prussian Ordre pour le mérite, etc. He instituted the *Rubinstein prizes* of 5,000 francs each for pf.-playing and composition open every 5 years to men between 20 and 26 of any nationality.

He wrote his "*Memoirs*," also "*Die Musik und ihre Meister*" (1892), "*Gedankenkorl*" (1892).

As a pianist **R.** is second only to Liszt, whom he perhaps excelled in fire and leonine breadth. He was, however, frequently inaccurate in his performance. He chiefly wished to be remembered as a composer and placed great hope in the creation of what he called "Sacred Opera" (oratorio to be enacted with costume and scenery). In this "new form" he c. "*The Tower of Babel*," "*Paradise Lost*," "*Moses*," "*Christus*." Besides the noteworthy operas "*Nero*" (Hamburg, 1879), "*The Demon*" (Russian, P., 1875), and "*Die Makkabäer*" (German, Berlin, 1875), he c. 11 other operas, a ballet "*La Vigne*" (*Die Rebe*), and 2 cantatas with orch. C. also 6 symphs. (incl. the famous "*Ocean*," op. 42, in C, in 7 movements); op. 95, in D min. ("*Dramatic*"); op. 107, in G min. (in memory of Gr. Duch. Helen). "Character - pictures" "*Faust*," "*Ivan IV.*," and "*Don Quixote*"; 3 concert-overtures, incl. op. 43 ("*Triomphale*"), and op. 116 ("*Anthony and Cleopatra*"); a Suite in 6 movements, op. 119 (his last work); symph poem "*La Russie*"; 5 pf.-concertos; fantasia eroica with orch.; vln.-concerto; romance and caprice for vln. with orch.; 2 'cello-concertos; vln.-sonatas; vln.-sonata (arr. for vln. by David), etc. FOR PIANO SOLO: suite; 4 sonatas, 6 preludes, 6 études, 5 barcarolles; "*Kamenoi-Ostrow*" ("*Isle of Kamenoi*" in the Neva, a series of 24 "pictures"); "*Soirées de St. P.*," "*Miscellanies*," "*Le Bal*," 10 pcs. op. 14; "*Album* *de Peterhof*," etc. FOR PF. 4 HANDS, sonata, "*Bal Costumé*," 6 Charakterbilder, fantasia for 2 pfs.; over 100 songs, 18 duets, choruses, etc.

Autobiog. "*Memoirs*" (St. P. 1889; Leipzig, 1893). Biogr. by MacArthur (London, 1889).

(2) **Nikolai,** Moscow, June 2, 1835—(of consumption), Paris, March 23, 1881; bro. of above, who declared **N.** to be the better pianist of the two; founder Moscow Mus. Soc.; dir. Moscow Cons. from its foundation. 1864; c. pf.-pcs. etc. (3) **Jos.,** Staro-Constantinow, Russia, Feb. 8, 1847—(suicide) Lucerne, Sept. 15, 1884; pianist for rehearsals at Bayreuth; composer. (4) **Jacques,** Russia, 1874—Paris, 1902; son of (1).

Rubner (roop'-nĕr), **Cornelius,** b. Copenhagen, Oct. 26, 1853; pianist; pupil of Gade and Reinecke; 1892, cond. Carlsruhe Philh. Soc.; c. a symph. poem; "*Festouvertüre*," etc.

Ruckers (rook'-ĕrs), family of clavecin-makers at Antwerp, superior to all others. (1) **Hans** (Senior), d. ca. 1640; father of (2) **Fz.,** b. 1776. (3) **Hans** (Junior), b. 1578. (4) **Andries** (senior), b. 1579. (5) **Anton,** b. 1581; the last mfr. was (6) **Andries** (Junior), 1607–67.

Rucsicska. Vide RUZICKA.

Rudersdorff (roo'-dĕrs-dôrf), **Hermine,** Ivanowsky, Ukraine, Dec. 12, 1822—Boston, Mass., Feb. 26, 1882; noted soprano and teacher.

Ru'dolph, Jn. J. R., Arch-duke of Austria, Florence, 1788—Baden, Vienna, 1831; pianist and composer; pupil and intimate friend of Beethoven.

Rudorff (roo'-dôrf), **Ernst Fr. K.,** b. Berlin, Jan. 18, 1840; pupil of Bargiel (pf.), and Leipzig Cons.; private pupil of Hauptmann and Reinecke; 1865, pf.-teacher, Cologne Cons.; 1867 founded the Bach-verein, 1869 head pf.-teacher Berlin Hochschule; 1880–90 cond. Stern Gesangverein; c. 2 symphs., 2 overtures, etc.

Ruegger (rüg'-gĕr), **Elsa,** b. Lucerne, Dec. 6, 1881; 'cellist; studied with Jacobs and Anna Campowski at the Cons. there, taking 1st prize at 13; began touring widely America and Europe.

Rüfer (rü'-fār), (1) **Ph.** (**Barthélémy**), b. Liège, June 7, 1844; son of a German organist. (2) **Philipp R.,** pupil of Liège Cons.; 1869–71, mus.-dir. at Essen; pf.-teacher Stern's Cons., Kullak's Cons., and from 1881 Scharwenka's, Berlin, c. operas "*Merlin*" (Berlin, 1887); succ. "*Ingo*" (Berlin, 1896); symph. in F.; 3 overtures, etc.

Ruffo (roof'-fō), **V.,** b. Verona; maestro of the Cath.; composer (1550–88).

Rufinatscha (roo'-fĭ-nät-shä), **Jn.,** Tyrol, 1812—Vienna, May 25, 1893; composer.

Ruggeri (**Ruggieri**) (rood-jā'-rē), a Cremonian family of vln.-makers, (1) **Fran.,** flourished, 1668—1720 (2) **Giov. Bat.** (1700—1725), and (3) **P.** (1700—1720), probably his sons. (4) **Guido** and (5) **V.,** both of Cremona in 18th cent. **R.** violins resemble Amatis. (6) **Giov. M.,** Venetian composer; prod. operas there 1696—1712.

Ruggi (rood'-jē), **Fran.,** Naples, 1767—1845; conductor, professor and dram. composer.

Rühlmann (rül'-män), (**Ad.**) **Julius,** Dresden, 1817 (16?)—1877; court-trombonist; professor, writer and composer.

Rum'ford, R. Kennerly, b. London, Sept. 2, 1871; concert barytone; studied in Frankfort, Berlin and Paris; m. Clara Butt, 1900.

Rummel (room'-mĕl), (1) **Chr.** (**Fz. L. Fr. Alex.**), Brichsenstadt, Bavaria, 1787—Wiesbaden, 1849; clarinettist, and composer. (2) **Josephine,** Manyares, Spain, 1812—Wiesbaden, 1877; daughter of above; ct.-pianist. (3) **Jos.,** Wiesbaden, 1818—London, 1880; son and pupil of (1); ct.-pianist and composer. (4) **Franziska,**

Wiesbaden, 1821—Brussels, 1873; ct.-singer; sister of above; m. Peter Schott, the pub. (5) **Aug.,** Wiesbaden, 1824—London, 1886; pianist. (6) **Fz.,** London, Jan. 11, 1853—May, 1901; pianist; son of (3); pupil of Brassin, Brussels Cons., winning 1st prize, 1872; 1877–78, toured Holland with Ole Bull; toured America 3 times; teacher Stern's Cons. then Kullak's, Berlin; 1897 "Professor" from the Duke of Anhalt.

Run'ciman, John F., b. England, 1866, prominent critic. Educated at the science school (now Rutherford College), Newcastle-on-Tyne organist from childhood; 1887, took position in London; from 1894 musical critic "*Saturday Review*"; later, until 1898 also acting editor and managing director; also editor of the quarterly "*The Chord*," and of the "*Musician's Library*", for some years correspondent Boston "*Musical Record*"; 1901 of New York *Musical Courier*"; some of his essays were published as "*Old Scores and New Readings*" (1899); has also written a biographical study of Purcell.

Rung (roongk), **Henrik,** Copenhagen, 1807—1871. conductor and dram. composer.

Rungenhagen (roong' ĕn-hä-gĕn) **K. Fr.,** Berlin, 1778—1851, Professor, conductor and dramatic composer.

Rupff. Vide LUTHER, M.

Rus'sell, (1) **Wm.,** London, 1777—1813; pianist. (2) **Henry,** Sheerness, 1813—London, Dec. 6, 1900, v. pop. Engl. song-composer. (3) **Louis Arthur,** b. Newark, N. J., Feb. 24, 1854; pupil of S. P. Warren, G. F. Bristow, and C. C. Muller, New York; also studied, London, 1878–95, organist and choirm., Newark; since 1879, cond. Schubert Vocal Soc.; since 1885, Easton (Pa.) Choral Soc.; 1885, founded the Newark Coll. of Mus., of which he is dir. and teacher; 1893, organised Newark Symph. Orch.; wrote various books; c. cantata with orch., "*A Pastoral Rhapsody*," etc.

Rust (roost), (1) **Fr. Wm.,** Wörlitz, near Dessau, July 6, 1739—Dessau Feb. 28, 1796; violinist; bro. and pupil of an amateur violinist in J. S. Bach's orch. at Leipzig, ct.-mus. director; c. stage pieces, etc. (2) **Wm. K.,** 1787—1855; son of above; pupil of Türk organist and composer. (3) **Wm.,** Dessau, Aug. 15, 1822—Leipzig, May 2, 1892, nephew of above composer; notable organist and teacher; cond. Berlin Bach-Verein and editor of Bach's text.

Ruta (roo'-tä), **Michele,** Caserta, 1827—Naples, Jan. 24 1896; theorist and dram. composer.

Ruthardt (root'-härt), (1) **Fr.,** 1800—1862, oboist and composer. (2) **Julius,** b. Stuttgart, Dec. 13 1841; son of above, violinist, th.-conductor since 1885 at Bremen; c. incid. mus. songs. (3) **Ad.,** b. Stuttgart, Feb. 9, 1849, bro. of above, pupil of the Cons.; 1868–85, teacher in Geneva, then Leipzig Cons., writer and composer.

Ruzicka (Rucsicska, Rutschitschka, etc.) (root-shĕtsh-kä), **Wenzel,** Jaumentz, Moravia, 1758—Vienna, 1823 bandm. and dram. composer and ct.-organist Schubert was his pupil.

Ry'an, (1) **Michael Desmond,** Kilkenny, 1816—London, 1868 from 1836 critic and librettist in London. (2) **Thos.,** b. Ireland, 1827, at 17 went to the U. S.; studied Boston, 1849, co-founder "Mendelssohn Quintet Club," with which he toured America; clarinet and vla.-virtuoso; c. quintets, quartets, songs, etc.; wrote "*Recollections of an old Musician*" (New York, 1890).

Ryba (rē'-bä), **Jakob Jan.,** Przestitz, Bohemia, 1765—Roczmittal, 1815; c. 6 comic operas, etc.

Ry'der, Thos. Philander, b. Cohasset, Mass., June 29, 1836; pupil of Gv. Satter organist Tremont Temple, Boston; c. pf.-pieces.

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Saar (zär), **(Louis) Victor Fz.,** b. Rotterdam, Dec. 10, 1868; studied with Rheinberger and Abel, Munich Cons.; then with Brahms; 1891 took the Mendelssohn composition prize for a pf.-suite and songs; 1892–95, opera-accompanist, New York; 1896–98, teacher, comp. and cpt., National Cons., N. Y.; 1898, Coll. of Mus.; critic and composer for piano.

Sabbatini (säb-bä-tē'-nē), (1) **Galeazzo,** b. Pesaro; ct.-maestro and composer (1627–39). (2) **Luigi A.,** Albano Liziale, Rome, 1739—Padua, 1809; maestro, writer and composer.

Sacchi (säk'-kē), Don **Giovenale,** Barfio, Como, 1726—Milan, 1789; writer.

Sacchini (säk-kē'-nē), **A. M. Gasparo,** Pozzuoli, near Naples, June 23, 1734—Paris, Oct. 8, 1786; eminent Neapolitan opera composer, son of a poor fisher. Discovered and taught by Durante and others; 1756, prod. succ. intermezzo "*Fra Donata*," followed by others in Neapolitan dialect; 1762–66, at Rome in a keen rivalry with Piccini; 1772–82, London, succ. as composer but not as financier. Fled from creditors to Paris where he had succ. and prod. many works, incl. "*Œdipe à Colone*," his best work. He c. over 60 operas, 6 oratorios, etc.

Sachs (zäkhs), (1) **Hans,** Nürnberg, Nov. 5, 1494—Jan. 19, 1576; a cobbler; chief of the Meistersinger (v. D.D.) and hero of Wagner's opera of that name; he wrote over 4,000 poems, 1,700 tales and 200 dramatic poems; also c. melodies. (2) **Julius,** Waldhof, Meiningen, 1830—Frankfort-on-Main 1888; pianist. (3) **Melchior Ernst,** b. Mittelsinn, Lower Franconia, Feb. 28, 1843; pupil Munich Cons. and of Rheinberger; 1868–72, cond. "Liederkranz"; 1871, teacher of harm. Sch. of Mus.; founded and still cond. "Tonkünstlerverein" concerts; c. opera, ballade with orch., etc.

Sachse-Hofmeister (zäkhs'-ĕ-hôf'-mī-shtĕr), **Anna,** b. Gumpoldskirchen, near Vienna, July 26, 1852; soprano.

Saffieddin', **Abdolmumin,** Ben Fachir el Ormeve el Bagdadi, chief Arabic and Persian theorist of the 13th and 14th cents., author of the standard work "*Shereffie.*"

Saf'onoff, W., b. Istchóry, Caucasus, Feb. 6 (new style), 1852; pupil of Leschetizki and Zaremba; then of Brassin, Petersburg Cons., taking gold medal, 1881–85, teacher there; 1885, Moscow; 1889, dir. of the Cons. there, and since 1890 conductor.

Sàgh (säkh), **Jos.,** b. Pesth, March 13, 1852; Hungarian lexicographer; 1885, founder and editor of mus. paper "*Zenelap.*"

Sagitta'rius. Vide SCHÜTZ.

Sahla (zä'-lä), **Richard,** b. Graz, Sept. 17, 1855; violinist; pupil of David, Leipzig Cons.; début, Gewandhaus, 1873; 1888, ct.-cond. Bückeburg; founded an oratorio-soc. there; c. a Roumanian Rhapsody, etc.

Saint-Amans (săn-tä-mäṅ), **L. Jos.,** Marseilles, 1749—Paris, 1820; conductor at Brussels and dram. composer.

Saint Aubin (săṅ-tō-băṅ), (1) **Jeanne Charlotte** (née **Schroeder**), Paris, 1764—1850; notable operatic singer. Her three children: (2) **Jean Denis,** Lyons, 1783—Paris, 1810; violinist and composer. (3) **Cécile,** b. Lyons, 1785; retired, 1820; singer. (4) **Alexandrine,** b. Paris, 1793; retired, 1812; sister of above; singer of great promise.

Saint-Georges (săṅ-zhôrzh), (1) ——, Chev. **de,** Guadeloupe, 1745—Paris, 1799 (or 1801); mulatto violinist and composer. (2) **Jules H. Vernoy,** Marquis **de,** Paris, 1801—1875; librettist of many works, especially in collaboration with Halévy.

Saint-Huberty (săṅ-tü-bĕr-tē), **Antoinette Cécile Clavel** (called **St.-Huberty,** rightly **Clavel**), Toul, ca. 1756—London, 1812, noted soprano, Gr. Opéra, Paris. 1777–89; 1790, m. the

Count d'Entraigues; they were assassinated at their country seat, near London, 1812 (probably from political motives).

Saint-Lambert (săṅ-läṅ-băr), **Michel de,** Parisian harpsichord-teacher; wrote methods (1680–1700).

Saint-Lubin (săn-lü-băṅ), **Léon de,** Turin, 1805—Berlin, 1850; violinist and dram. composer.

Sainton (săn-tôṅ), (1) **Prosper (Ph. Catherine),** Toulouse, 1813—London, 1890; violinist and composer. (2) **Sainton-Dolby, Charlotte Helen** (née **Dolby**), London, 1821—1885; contralto-singer.

Saint-Saëns (săṅ-säṅ), **Chas. Camille,** b. Paris, Oct. 9, 1835; eminent French composer. Began to study the piano before 3; at 5 played a Grétry opera from the score; at 7 entered the Cons., pupil of Stamaty (pf.), Maleden and Halévy (comp.), and Benoist (org.); 1st org.-prize, 1851; at 16, prod. a symph.; 1853, organist Saint-Méry; 1858, the Madeleine; also till 1870 pf.-teacher Niedermeyer Sch.; made frequent tours. He is a writer of unusual gifts. 1894, Commander of the Legion of Honour. C. operas: 1-act "*La Princesse Jaune*" (Op.-Com., 1872); "*Le Timbre d'Argent,*" 4-acts (Th.-Lyr., 1877); the very succ. "*Samson et Dalila*" (Weimar, 1877, often sung as an oratorio); "*Proserpine*" (Op.-Com., 1887); "*Ascanio*" (Opéra, 1890); comic "*Phryne*" (Op.-Com., 1893); "*Parisatis*" (Béziers, 1902); wrote the last 2 acts of Guiraud's unfinished "*Frédégonde*" (Opéra, 1895). C. ballets, music to "*Antigone*" (Comédie-Française); and Gallet's "*Déjanire*" (Béziers, 1898, with orch. of 250, chorus of 200, and ballet of 60 in open air). C. also a Christmas oratorio; the "Biblical opera" "*Le Déluge*"; 2 masses; ode "*La Lyre et la Harpe*" (Birmingham Fest., 1879); "*La jota aragonese*" for orch.; 5 pf.-concertos; 3 vln.-concertos; 'cello-concerto; cantata "*Les Noces de Prométhée*" (1867); Psalm 19, with orch. (London, 1885); 5 symphs., 4 symphonic poems, "*Le rouet d'Omphale,*" "*Phaëton,*" "*Danse macabre,*" "*La jeunesse d'Hercule*"; 2 orch. suites, the first "*Algérienne,*" etc.

Sala (sä'-lä), **Nicola,** near Benevento, Italy, 1701—Naples, 1800; Maestro theorist and dram. composer.

Sal'aman, Chas. Kensington, London, March 3, 1814—July, 1901; pianist; pupil of Rimbault and Chas. Neate; début 1828, then studied with H. Herz, Paris; 1831, teacher in London; 1840, founded a choral soc.; 1858, founded the Mus. Soc. of London; also the Mus. Assoc., 1874; critic and essayist; c. orch. pcs., etc.

Sal'blinger (Salminger) (zäl'-mĭng-ĕr), **Sigismund,** monk, at Augsburg; composer, 1545.

Saldoni (säl-dō'-nē), Don **Baltasar,** Barcelona, 1807—1890; organist, singing-teacher, writer and dram. composer.

Sale (săl), (1) **Fran.,** Belgian ct.-tenor and composer, 1589. (2) (săl), **John,** London, 1758—1827; bass, conductor and composer. (3) **John B.,** Windsor, 1779—1856; organist, bass, teacher and composer; son of above. (4) **Geo. Chas.,** Windsor, 1796—1869; organist; son of (2).

Saléza (săl-ā-zä), **Albert,** b. Bruges, Béarn, 1867; notable tenor; pupil Paris Cons.; 1st prize in singing, 2d. in opera; début Op.-Com., 1888; 1889–91, at Nice; from 1892, engaged at the Opéra, Paris; 1898 Met. Op., New York.

Salieri (säl-ĭ-ā'-rē), (1) **Ant.,** Legnago, Verona, Aug. 19, 1750—Vienna, May 7 (12?), 1825; noted operatic composer and organist; pupil of his brother (2) **Francesco** (violinist) and of Simoni, Pascetti and Pacini; taken to Vienna by Gassman; his successor as ct.-composer and cond. of Italian opera; he prod. many operas there, then one at Paris under Gluck's name, G. kindly confessing the ruse when the opera was a succ.; 1788, ct.-cond. Vienna; was a rival of Mozart and unjustly accused of poisoning him; c. 40 operas, 12 oratorios, etc.

Salimbeni (säl-ĭm-bā´-nē), **Felice,** Milan, ca. 1712—Laibach, 1751; soprano-musico.

Salinas (să-lē´-năs), **Fran.,** Burgos, Spain, ca. 1512—1590; professor.

Sallantin (săl-läṅ-tăṅ), **A.,** Paris, 1754—after 1813; oboe-virtuoso, teacher and composer.

Salminger. Vide SALBLINGER.

Salmon (säm´-ŭn), **Eliza,** Oxford, 1787—Chelsea, 1849; soprano.

Salò, Gasparo da. Vide GASPARO.

Saloman (zä´-lō-män), **Siegfried,** Tondern, Schleswig, 1818—Stockholm, 1899; violinist, lecturer and dram. composer.

Salomé (săl-ō-mā), **Th. César,** Paris, 1834—St.-Germain, 1896; composer and organist.

Salomon (zä´-lō-mōn), (1) **Jn. Peter,** Bonn, Jan., 1745—London, Nov. 28, 1815; vln.-virtuoso; from 1781, London; 1786, organised famous Salomon concerts for which Haydn, whom he brought over, c. special works. (2) **Moritz,** mus.-dir. at Wernigerode, Harz; pub. a treatise against Natorp, 1820, and mus. novels. (3) **M.,** Besançon, 1786—1831; guitar-player; composer, inv. the "harpolyre." (4) **Hector,** b. Strassburg, May 29, 1838; pupil of Jonas and Marmontel (pf.), Bazin (harm.) and Halévy (comp.); in 1870, 2d chorusm., later *chef de chant,* Gr. Opéra; c. operas, etc.

Salter (sôl´-tĕr), **Sumner,** b. Burlington, Iowa, June 24, 1856; studied at Amherst Coll. and music in Boston; organist and mus. dir., N. Y.; ed. "*The Pianist and Organist,*" N.Y.; c. church-mus.

Salvayre (săl-văr) **(Gervais Bd.), Gaston,** b. Toulouse, June 24, 1847; studied at the cath.-maîtrise, then at Toulouse Cons.; later Paris Cons., taking the Grand prix de Rome, 1872, with cantata "*Calypso*"; 1877, chorusm. at the Opéra-Populaire, 1894 in Servia; later critic of "*Gil Blas*"; Chev. of the Legion of Honour; c. operas "*Le Bravo*" (1877), "*Richard III.*" (Petersburg, 1883), "*Egmont*" (Op.-Com., 1886), "*La Dame de Montsoreau*" (Opéra, 1888), etc.; c. also Biblical symph., "*La Resurrection,*" 113th Psalm with orch., etc.

Samara (sä-mä´-rä), **Spiro,** b. Corfù 1861; pupil of Enrico Stancampiano in Athens; later of Délibes, Paris Cons.; prod. v. succ. opera, "*Flora Mirabilis*" (Milan, 1886); "*Medge*" (Rome, 1888); "*Lionella*" (Milan, 1891); "*La Martire*" (Naples, 1894; Paris, 1898); "*La Furia Domata*" (Milan, 1895); "*Histoire d'amour*" (Paris, 1902).

Sammartini (säm-mär-tē´-nē), (1) **Pietro,** ct.-mus. at Florence, etc. (1635–44). (2) **Giov. Bat.** Milan, ca. 1705—ca. 1775; organist, conductor and composer. (3) **Giu.,** d London, 1740; oboist; bro. of above.

Samuel (säm-wĕl), **Ad.,** Liège, 1824—Ghent, 1898; theorist and dram. composer.

Sanctis, de. Vide DE SANCTIS.

Sandberger (zänt´-bĕrkh-ĕr), **Ad.,** b. Würzburg, Dec. 19, 1864; studied at the R. Sch. of Mus. there, and at Munich, also with Spitta; 1887, Dr. Phil.; mus. libr., Munich Library, and lecturer at the Univ.; 1898 prof. of mus. at Prague Univ.; ed. Orlando di Lasso's complete works; wrote biog., hist., essays, etc.; c. v. succ. opera "*Ludwig der Springer*" (Coburg, 1895), overture, etc.

Sanders, C. Vide LEUCKART.

San´derson, (1) **Jas.,** Workington. Durham, 1769—ca. 1841, violinist, teacher and composer. (2) **Lillian,** b. Sheboygan, Wis., U. S. A., Oct. 13, 1867; concert mezzo-soprano; pupil of Stockhausen, Frankfort-on-Main; début Berlin, 1890; toured Europe; m. Fz. Rummel; lives in Berlin. (3) **Sibyl,** b. Sacramento, Cal., 1865; soprano, opera-singer; pupil of de la Grange and Massenet;

succ. début, Op.-Com., 1889; sang there for years; 1898 in New York Met. Op., and variously in Europe.

Sandoni. Vide CUZZONI.

Sandow (zän′-dō), (1) **Eugen,** b. Berlin, Sept. 11, 1856; violinist; pupil Rohne, W. Müller, and K. Hochschule; from 1879 court chamber-mus. His wife (2) **Adelina** (née **Herms**), b. Friesack, Oct. 14, 1862; singer and teacher.

Sandt (zänt), **Max van de,** Rotterdam, Oct. 18, 1863; pianist; pupil of his father and Liszt; toured Europe; 1889, pf.-teacher Stern Cons., Berlin.

Sandys (sănds), **Wm.,** 1792—1874; English writer on music.

Sänger-Sethe (zĕng′-ĕr-zā-tĕ), **Irma,** b. Brussels, April 28, 1876; notable violinist; daughter of Dutch father and German mother; began violin at 5; pupil of her mother, of Joachim, Wilhelmj, and Ysaye, took 1st prize at the Cons.; début London, 1895; toured Europe with great success; m. Dr. Sänger, 1897, and lives in Berlin.

Sangiovanni (sän-jō-vän′-nē), **A.,** Bergamo, 1831—Milan, 1892; prof. of singing.

Santini (sän-tē′-nē), Abbate **Fortunato,** Rome, 1778—?; coll. a notable mus.-library.

Sant′ley, (1) **Chas.,** b. Liverpool, Feb. 28, 1834; noted operatic and concert barytone; pupil Nava, Milan, Garcia, London; début, 1857; won pre-eminence in England at festivals, etc.; operatic début, Covent Garden, 1859; 1875 with Carl Rosa Co.; 1871 and 1891, America; retired 1900; also a painter; c. a mass with orch.; a berceuse for orch. (1890); songs (pub. under the pseud. "**Ralph Betterton**"), etc. His wife, (2) **Gertrude Kemble** (Charles Kemble's granddaughter) (d. 1882), was a soprano; their daughter (3) **Edith** was a successful soprano, till her marriage in 1884 with the Hon. R. H. Lyttleton.

Santucci (sän-toot′-chē) **Marco,** Camajore, 1762—Lucca, 1843; conductor and composer.

Sapell′nikoff, Wassily, b. Odessa, Oct. 21, 1868; pianist; pupil of Fz. Kessler, and then (with a stipend from the city of Odessa) of L. Brassin and Sophie Menter, Petersburg Cons.; 1888, début Hamburg; toured.

Saran (zä′-rän), **Aug.** (**Fr.**), b. Altenplathow, Province of Saxony, Feb. 28, 1836; pupil of Fr. Ehrlich and of R. Franz; teacher, army-chaplain (1873); 1885 cond. of a church-choral soc. at Bromberg; writer and composer.

Sarasate (sä-rä-sä′-tĕ), **Pablo** (**Martin Meliton Sarasate y Navascuez**) **de,** b. Pamplona, Spain, March 10, 1844; eminent violinist; at 10 played before the Queen, who presented him with a Stradivari; after succ. concerts in Spain he studied with Alard (vln.) and Reber (comp.), Paris Cons., taking 1st vln.-prize 1857, and a *premier accessit*, 1859, in harm.; he has made very wide and very succ. tours; 1889, America. For him Lalo c. his 1st vln.-concerto and the "Symph. espagnole"; Bruch, his 2nd concerto and the Scotch Fantasia; A. C. Mackenzie, the "Pibroch" Suite. **S.** has pub. "*Zigeunerweisin*" for vln. and orch.; "*Spanische Tänze*" for vln. and pf., fantasias, etc.

Sarmiento (sär-mĭ-ĕn′-tō), **Salvatore,** Palermo, 1817—Naples, 1869; conductor and dram. composer.

Saro (sä′-rō), **J. H.,** Jessem, Saxony, 1827—Berlin, 1891; bandmaster and writer.

Sarrette (săr-rĕt), **Bd.,** Bordeaux, 1765—Paris, 1858; founder and director till 1814 of the Paris Cons. which he gradually developed from a sch. started by the band of the Paris National Guard.

Sarri (sär′-rē), **Dom.,** Trani, Naples, 1678—after 1741; conductor and dram. composer.

Sarti (sär′-tē), **Giuseppe** (called **Il Domenichino**) (ēl dō-mĕn-ĭ-kē′-nō

Faenza, Dec. 1, 1729—(of gout) Berlin, July 28, 1802; pupil of either Vallotti or Padre Martini; 1748–50 organist Faenza Cath.; 1751 he prod. at Faenza, succ. opera "*Pompeo in Armenia*," followed by "*Il Re Pastore*" (Venice, 1753) and others so succ. that at 24 he was called to Copenhagen as dir. Italian opera and court-cond.; he was summarily dismissed for political reasons; 1775–99, dir. Cons. dell' Ospedaletto, Venice; in competition (with Paisiello and others) he won the position of cond. at Milan Cath.; he prod. from 1776–84, 15 operas, he also prod. grand cantatas and several masses, etc. Catherine II. invited him to Petersburg. As he passed Vienna, he was received by the Emperor, and met Mozart, complaining, however, of the "barbarisms" in M.'s quartets and finding 19 mortal errors in 36 bars. Lived at Petersburg 18 years, excepting a brief period of disgrace, due to Todi, during which exile he founded a fine sch. at Ukraine. 1793 he was restored to the Empress' favour, and placed at the head of a Cons. He raised the Italian opera to high efficiency, inv. a very accurate machine for counting vibrations and was ennobled in 1795. In a Te Deum (on the taking of Otchakow by Potemkin) the music was reinforced by fireworks and cannon. He set the libretto "*Hega*" by the Empress He c. 40 operas, masses, some still performed, etc.

Sartorio (sär-tō'-rĭ-ō), **A.**, Venice, ca. 1620—ca. 1681; conductor and dram. composer.

Sass (săs) (at first sang under the name **Sax**), **Marie Constance**, b. Ghent, Jan. 26, 1838; a chansonette-singer in a Paris café, found and taught by Mme. Ugalde, début Th.-Lyrique, 1859, as soprano, 1860–71, at the Opéra, then in Italy; 1864, m. Castelmary, divorced 1867.

Satter (zät'-tĕr), **Gustav**, b. Vienna, Feb. 12, 1832; pianist, studied Vienna and Paris; 1854–60 toured the U. S. and Brazil; returned to Paris, where Berlioz warmly praised his compositions; lived in various cities; c. opera "*Olanthe*," overtures "*Lorelei*" "*Julius Cesar*," "*An die Freuae*," 2 symphs., a symph. tone-picture "*Washington*," etc.

Sattler (zät'-lĕr), **H.**, Quedlinburg, 1811—Brunswick, 1891; writer and composer.

Sauer (zow'-ĕr), (1) **Wm.**, b. Friedland, Mecklenburg, 1831; org.-builder from 1857 at Frankfort-on-Oder. (2) Vide LEIDESDORF. (3) **Emil**, b. Hamburg, Oct. 8, 1862; notable pianist; pupil of his mother; of N. Rubinstein at Moscow, 1881, and of Liszt at Weimar; from 1882 toured Europe and 1898–99 U.S. with great succ.; 1901, head of pf.-dept. Vienna Cons.; c. suite moderne, "*Aus lichten Tagen*," 2 piano concertos, concert-étude, etc.

Saurel (sä'-oo-rĕl), **Emma**, b. Palermo, 1850; opera-singer; début, Pisa; has toured widely.

Sauret (sō-rā), **Emile**, b. Dun-le-Roi, Cher, France, May 22, 1852; notable violinist; pupil of Paris Cons. and of de Bériot, Brussels Cons.; at 8 began succ. European tours; America 1872, and frequently since; 1880–81, t. Kullak's Acad., Berlin; lived in Berlin till 1890, then prof. R. A. M., London; wrote "*Gradus ad Parnassum du violoniste*" (Leipzig, 1894); c. 2 vln.-concertos, etc.

Sauter (zow'-tĕr), **Severin S.**, Germany, 1822—St. Louis, Mo., March 24, 1901; cond.; came to America as refugee, 1848.

Sauveur (sō-vŭr'), **Jos.**, La Flèche 1653—Paris, 1716; a deaf-mute, who learned to speak at 7, and became a notable investigator in acoustics (which word in fact he invented); he was the first to calculate absolute vibration-numbers, and to explain overtones; pub. many treatises (1700–03)

Sauzay (sō-zĕ'), **Chas.**) **Eugène** Paris, July 14, 1809—1901; violinist pupil of Vidal; later of Baillot at the Cons.; won 1st and 2nd vln.-prize, and prize for fugue; 2nd vln. and afterwards vla. in Baillot's quartet, and m. B.'s daughter (a pianist); 1840 solo violinist to Louis Philippe; later leader of 2nd vlns. Napoleon III.'s orch.; 1860 vln.-prof. at the Cons; pub. a treatise; c. a string-trio, "*Etudes harmoniques*," etc.

Savard (să-văr), **M. Gabriel Aug.,** Paris, 1814—1881; prof. of harm. and thorough-bass at the Cons.; pub. treatises.

Savart (să-văr), **F.,** Mézières, 1791—Paris, 1841; acoustician.

Savile (săv'-ĭl), **Jeremy,** English composer, 1653.

Sax (săx), (1) **Chas. Jos.,** Dinant-sur-Meuse, Belgium, 1791—Paris, 1865; studied flute and clarinet, Brussels Cons.; from 1815 managed an instr.-factory at Brussels, making a specialty of brass instrs.; he made many improvements; 1853 he joined his son Ad. in Paris. (2) **(Ant. Jos). Adolphe,** Dinant, Nov. 6, 1814—Paris, Feb. 9, 1894; son of above; eminent maker and inv. of instrs.; he inv. the family of instrs. called the saxophone (v. D. D.); in Paris he continued to make improvements inventing the saxhorns, saxotromba, etc.; 1857 teacher of the saxophone, Paris Cons. and pub. a saxophone method; he had much litigation over the priority of his inventions, but always won. (3) **Alphonse,** bro. and co-worker of above. (4) **Marie.** Vide SASS.

Sbolci (s'bôl'-chē), **Jefte,** Florence, 1833—1895; 'cellist and teacher.

Scacchi (skäk'-kē), **Marco,** b. Rome; ct.-conductor 1618-48; writer and composer.

Scalchi (skäl'-kē), **Sofia,** b. Turin, Nov. 29, 1850; alto or mezzo-soprano of unusual range f-b'' (v. PITCH D. D.); pupil of Boccabadati; début Mantua (1866); she has sung throughout Europe, often in North and South America with much succ.; 1875 m. Signor Lolli.

Scaletta (skä-lĕt'-tä), **Orazio,** Crema—Padua, 1630; conductor and composer.

Scandel'li, Ant., Brescia, 1517—Dresden, 1580; conductor and composer.

Scaria (skä'-rĭ-ä), **Emil,** Graz, 1840—Blasewitz, 1886; bass; created "Wotan" at Bayreuth, 1876 and "Gurnemanz" (*Parsifal*), 1882.

Scarlatti (skär-lät'-tē), (1) **Alessandro,** Trapani, Sicily, 1659—Naples, 1725; founder of the "Neapolitan Sch."; noted teacher and an important innovator in opera (he prod. over 115); in 1680 he is first heard of as conducting his own opera; he introduced the innovation of the orchestral ritornello, and a partial *recitativio obbligato* (v. D.D.); 1684 court-cond., 1703, 2nd cond. S. Maria Maggiore, Rome; 1707-09, 1st. cond.; teacher at 3 conservatories, San Onofrio; de' Poveri di Gesù Christi, and the Loreto. (2) **Domenico (Girolamo),** Naples, 1683 (5?)—1757; son and pupil of above; studied also with Gasparini; eminent virtuoso and composer for harpsichord; founded modern pf.-technic; devised many now familiar feats; the first to compose in free style without contrapuntal elaboration and mass; in a competition with Händel he proved himself equal as a harpsichordist, but confessed himself hopelessly defeated as an organist; he was thereafter a good friend, almost an idolater, crossing himself when he mentioned Händel; 1715-19 he was maestro at St. Peter's, 1720 at London; 1720 court-cembalist Lisbon; his gambling left his family destitute; from 1710 he prod. operas, incl. the first setting of "*Amleto*" (1715). (3) **Giuseppe,** Naples, 1712—Vienna, 1777; grandson of (1); dram. composer. (4) **Fran.,** c. a melodrama in MS. at Rome. (5) **Pietro,** c. opera "*Clitarro*," with intermezzi by Hasse.

Schaab (shäp), **Robt.,** Rotha, near Leipzig, 1817—1887; organist and composer.

Schachner (shäkh'-nĕr), **Rudolf Jos.,** Munich, 1821—Reichenhall, 1896; pianist, teacher and composer.

Schacht (shäkht), **Matthias H.,** Viborg, Jutland, 1660—Kierteminde, 1700; lexicographer.

Schack (Cziak) (shäk or chäk), **Benedikt,** Mirowitz, Bohemia, 1758—Munich, 1826; tenor and dram. composer.

Schad (shät), **Jos.,** b. Steinach, Bavaria, 1812—Bordeaux, 1879; pianist and composer.

Schade (shä'-dĕ), (1) **(Schadaus) Abraham,** pub. a valuable coll. of 384 motets (1611–16). (2) **Carl,** singing-teacher and writer (1828–31).

Schäffer (shĕf'-fĕr), (1) **Aug.,** Rheinberg, 1814—Berlin, 1879; dram. composer. (2) **Julius,** b. Crevese, Altmark, Sept. 28, 1823; studied with Dehn, Berlin; 1855 mus. dir. to the Grand Duke at Schwerin; founded and conducted the "Schlosskirchenchor;" 1860 mus.-dir. at the Univ. and cond. Singakademie, Breslau; 1871, "R. Mus.-Dir."; 1878 prof.; Dr. Phil. *h. c.* (Breslau), 1872; wrote defence of his friend Franz' accompaniments to Bach and Händel; composer.

Schafhäutl (shäf'-hī-tl), **K. Fz. Emil von,** Ingolstadt, 1803—Munich, 1890; professor and theorist.

Schalk (shäl'k), **Josef,** b. Vienna and studied at the Cons.; notable cond., first at Graz, then 1st cond. at the Prague Opera and Philh. concerts; since 1899 1st cond. ct.-opera, Berlin; 1898 at Covent Garden, 1899 gave the complete Wagner Ring-cycle in New York.

Scharfe (shär'-fĕ), ——, Grimma, Saxony, 1835—Dresden, 1892; barytone, teacher and composer.

Scharfenberg (shär'-fen-bĕrkh), **Wm.,** Cassel, Germany, 1819—Quogue, N. Y., 1895; pianist, teacher and editor.

Scharnack (shär'-näk), **Luise,** b. Oldenburg, ca. 1860; mezzo-soprano; pupil of von Bernuth, Hamburg Cons.; début, Weimar.

Scharwenka (shär-vĕn'-kä), (1) **(L.) Philipp,** b. Samter, Posen, Feb. 16, 1847; pupil of Würst and Kullak's Acad., Berlin, also of H. Dorn; 1870, teacher of theory and comp. at the Acad.; 1880 founded (with his bro. Xaver) the "Scharwenka Cons."; 1891, accompanied his bro. to New York; returned, 1892, as co-dir. of the Cons., later, 1893, merged in the Klindworth Cons.; he is also a caricaturist and illustrated a satire by Alex Moskowski (Berlin, 1881); 1902 R. Professor; c. "*Herbstfeier*" and "*Sakuntala*," for soli, chorus and orch., 2 symphs., "*Arkadische Suite*" and "*Serenade*" for orch., festival overture, Trio in G, op. 112, etc. (2) **(Fz.) Xaver,** b. Samter, Jan. 6, 1850; bro. of above; distinguished pianist and composer; pupil of Kullak and Würst, Kullak's Acad.; 1868, teacher there; at 19 gave public concert at the Singakademie, with succ.; for 10 years he gave annually 3 chamber-concerts there (with Sauret and H. Grünfeld); cond. of subscription concerts; 1874, toured Europe and America; 1880, co-founder the "Berlin Scharw. Cons.," dir. till 1891 then founded a Cons. in New York; 1898, Berlin, as dir. Klindworth-Scharwenka Cons.; ct.-pianist to the Emperor of Austria, "Prof." from the King of Prussia; c. succ. opera "*Mataswintha*" (Weimar, 1896); symph., 3 pf.-concertos, etc.

Schauensee (show'-ĕn-zā), **(Fz. Jos. Leonti) Meyer von,** Lucerne, 1720—after 1790; organist and dram. composer.

Schebek (shā'-bĕk), **Edmund,** Petersdorf, Moravia, 1819—Prague, 1895; amateur authority on vln.-construction, etc.

Schebest (shā'-bĕst), **Agnes,** Vienna, 1813—Stuttgart, 1869; mezzo-soprano.

Schechner-Waagen (shĕk'-nĕr-vä'-gĕn), **Nanette,** Munich, 1806—1860;

noted soprano; 1832, m. Waagen, a painter

Scheibe (shī'-bĕ), (1) **Jn.**, d. Leipzig, 1748; celebrated org.-builder. (2) **Jn. Ad.**, Leipzig, 1708—Copenhagen, 1776; son of above; organist, editor and composer.

Scheibler (shī'-blĕr), **Jn. H.**, Montjoie, near Aix-la-Chapelle, 1777—Crefeld, 1838; acoustician and inventor.

Scheidemann (shī'-dĕ-män), (1) **Heinrich**, Hamburg, ca. 1596—1663; organist; pupil and successor of his father (2) **Hans S.**, organist Katherinenkirche.

Scheidemantel (shī-dĕ-män-tĕl), **K.**, b. Weimar, Jan. 21, 1859; pupil of Bodo Borchers; sang at the ct.-th., 1878–86; pupil of Stockhausen; 1885, "Kammersänger"; since 1886, Dresden ct.-opera; 1886, sang "Amfortas" in "*Parsifal*" at Bayreuth.

Scheidt (shīt), **Samuel**, Halle-on-Saale, 1587—1654; famous organist and composer; pupil of Sweelinck; organist of Moritzkirche and ct.-conductor; c. notable chorals, etc.

Schein (shīn), **Jn. Hermann**, Grünhain, Saxony, 1586—Leipzig, 1630; soprano; ct.-conductor and composer.

Schelble (shĕl'-blĕ), **Jn. Nepomuk**, Hüfingen, Black Forest, 1789—Frankfort-on-Main, 1837; notable cond. and singing-teacher; tenor; c. operas, etc.

Schelle (shĕl'-lĕ), (1) **Jn.**, Geisingen, Saxony, 1648—Leipzig, 1701; cantor Thomaskirche. (2) **K. Ed.**, Biesenthal, near Berlin, 1816—Vienna, 1882; critic, lecturer and writer.

Scheller (shĕl-lĕr), **Jacob**, b. Schettal, Bohemia, 1759; vln.-virtuoso.

Schelper (shĕl'-pĕr), **Otto**, b. Rostock, April 10, 1844; an actor, later barytone in opera, at Bremen; 1872–76, Cologne, then sang leading rôles, Leipzig City Theatre.

Schenck (shĕnk), (1) **Jean** (**Johann**), gamba-player and dram. composer, 1688–93, Amsterdam. (2) **Jn.**, Wiener-Neustadt, Lower Austria, 1761 (1753?)—Vienna, 1836; c. operettas. (3) **Hugo**, 1852 (?)—Vienna, 1896; conductor and composer.

Scherer (shā'-rĕr), **Sebastian Anton**, organist at Ulm Minster and composer, 1664.

Scherzer (shĕr'-tsĕr), **Orto**, Ansbach, 1821—Stuttgart, 1886; violinist and organist.

Schetky (shĕt'-kē), **Chp.**, Darmstadt, 1740—Edinburgh, 1773; 'cellist and composer.

Schicht (shĭkht), **Jn. Gf.**, Reichenau, Saxony, 1753—Leipzig, 1823; pupil of an uncle (org. and pf.); pianist, conductor and writer; c. 4 oratorios, chorals, etc.

Schick (shĭk) (née **Hamel**), **Margarete Luise**, Mayence, 1773—Berlin, 1809; soprano; pupil of Steffani and Righini; début, Mayence, 1791; from 1794, Royal Opera, Berlin.

Schiedermayer (shē'-dĕr-mī-ĕr), **Jos. Bd.**, d. Linz-on-Danube, Jan. 8, 1840; cath.-organist; wrote a text-book on chorals and a vln.-method, c. symphs., sacred mus., org.-pcs., etc.

Schiedmayer (shēt'-mī-ĕr) & **Söhne**, Stuttgart firm of piano-makers, founded in Erlangen, 1781. (1) **Jn. D.**, removed to Stuttgart 1806. The present head is (2) **Ad.** (b. 1847), a great-grandson of (1).

Schikaneder (shē'-kä-nā-dĕr), **Emanuel Jn.**, Ratisbon, 1751—Vienna, 1812, the librettist of Mozart's "*Zauberflöte*" in which he created "Papageno"; a manager, actor and singer.

Schildt (shĭlt), **Melchior**, Hanover (?), 1592—1667; organist.

Schiller (shĭl'-lĕr), **Madeline**, b. London, Engl.; pianist and teacher; a pupil of Isaacs, Benedict and Hallé, but mainly self-taught; début, Gewandhaus, with great succ., repeated in London; toured Australia; m. M. E. Bennett of Boston, Mass., where she lived several years making many tours, incl. Australia and Europe; later lived in New York.

Schilling (shĭl-ling), **Gv.**, Schwiegershausen, near Hanover, 1803—Nebraska, U. S. A., 1881; wrote text-books and treatises, etc.

Schil'lings, Max, b. Düren, April 19, 1868; notable composer; studied with Brambach and von Königslöw; 1892, stage-manager at Bayreuth; 1890 while studying law, at Munich, c. the opera "*Inguelde*" (prod. by Mottl, Carlsruhe, 1894); played in many other cities; c. also opera "*Der Pfeiertag*" (Schwerin, 1901); 2 symph. fantasias "*Meergruss,*" 1895, and "*Seemorgen,*" etc.

Schimon (shē'-mōn), **Ad.,** Vienna, 1820—Leipzig, 1887; singing-teacher, accompanist and dram. composer, etc.; 1872, m. the soprano (2) **Anna Regan,** Bohemia, 1842—Munich, 1902; pupil of Manuel Garcia and Stockhausen; sang in Italy and Germany; court-singer in Russia; 1874, teacher of singing Leipzig Cons.; 1877-86, R. Sch. of Mus., Munich; again at Leipzig Cons.; also after death of her husband, singing-teacher at Munich.

Schindelmeisser (shĭn'-dĕl-mīs-sĕr), **L.,** Königsberg, 1811—Darmstadt, 1864; ct.-conductor and dram. composer.

Schindler (shĭnt'-lĕr), **Anton,** Medl, Moravia, 1796—Bockenheim, near Frankfort, 1864; violinist and conductor; friend and biographer of Beethoven.

Shintlöcker (shĭnt'-lĕk-ĕr), (1) **Philipp,** Mons, Hainault, 1753—Vienna, 1827; 'cellist. (2) **Wolfgang,** b. Vienna, 1789; 'cellist and composer; nephew and pupil of above.

Schira (shē'-rä), **Fran.,** Malta, 1809—London, 1883; professor, conductor and dram. composer.

Schirmacher (shēr'-mäkh-ĕr), **Dora,** b. Liverpool, Sept. 1, 1862; pianist; pupil of Wenzel and Reinecke, Leipzig Cons., winning Mendelssohn prize; début Gewandhaus, 1877; c. a suite, sonata, etc.

Schirmer (shēr'-mĕr), (1) **Gustav,** Königsee, Saxony, 1829—Einsbach, Thuringia, 1893; son and grandson of court piano-makers at Sondershausen; 1837 came to New York; founded pub. firm, Beer & Schirmer, 1866 **S.** obtained the entire business since known as G. Schirmer; since 1893 incorporated under management of (2) **Rudolf E.** and (3) **Gustav,** sons of above.

Schladebach (shlä'-dĕ-bäkh), **Julius,** d. Kiel, 1872; wrote treatise on the voice.

Schläger (shlā'-gĕr), **Hans,** Filskirchen, Upper Austria, 1830—Salzburg, 1885; conductor and dram. composer.

Schlecht (shlĕkht), **Raimund,** Eichstadt, 1811—1891; priest and writer.

Schleinitz (shlī'-nĭts), **H. Conrad,** Zechanitz, Saxony, 1807—Leipzig, 1881; dir. Leipzig Cons. (vice Mendelssohn).

Schlesinger (shlā'-zĭng-ĕr), two mus.-pub. firms. (a) at Berlin, founded 1810 by (1) **Ad. Martin,** from 1858 managed by his son (2) **Heinrich** (d. 1879); since 1864 under R. Lienau. (b) at Paris, founded 1834 by (3) **Moritz Ad.,** son of (1); under Louis Brandus in 1846. (4) **Sebastian Benson,** b. Hamburg, Sept. 24, 1837; at 13 went to U. S.; studied at Boston with Otto Dresel; for 17 years Imp. German Consul at Boston; now lives in Paris; pub. many pop. songs and piano-pieces.

Schletterer (shlĕt'-tĕr-ĕr), **Hans Michel,** Ansbach, 1824—Augsburg, 1893; mus.-dir., writer and composer.

Schlick (shlĭk), (1) **Arnold,** ct.-organist to the Elector Palatine, and composer, 1511. (2) **Jn. Konrad,** Münster (?), Westphalia, 1759 — Gotha, 1825; 'cellist and composer.

Schlimbach (shlĭm'-bäkh), **G. Chr Fr.,** b. Ohrdrof, Thuringia, 1760, organist, writer on org.-building, etc

Schlösser (shlĕs'-sĕr), (1) **Louis,** Darmstadt 1800—1886; ct.-conductor and dram. composer. (2) (**K. Wm.**) **Ad.,** b. Darmstadt, Feb. 1 1830; son and pupil of above; pianist début Frankfort, 1847; toured; from 1854, teacher in London; c. pf.-quartet and trio, etc.

Schlottmann (shlôt'-män), **Louis**, b. Berlin, Nov. 12, 1826; concert-pianist, pupil of Taubert and Dehn; lived in Berlin as teacher; 1875, R. Mus.-Dir.; c. overture to "*Romeo and Juliet*," "*Trauermarsch*" for orch., etc.

Schmedes (shmā'-dĕs), **Erik**, b. Copenhagen, 1868; pianist; then studied singing with Rothmühl; sang as barytone in various theatres; studied with Iffert and, 1898, sang tenor rôles at Vienna; 1899 "Siegfried" and "Parsifal" at Bayreuth.

Schmeil (shmīl), ———, teacher at Magdeburg, inv. "notograph."

Schmelzer (shmĕl'-tsĕr), **Jn. H.**, Prague, 1655—d. after 1695 at Vienna; ct.-cond. and composer.

Schmid(t) (shmĭt), (1) **Bd.**, organist at Strassburg 1560. He was succeeded by (2) **Bd. Schmid**, the younger. (3) **Anton**, Pihl, Bohemia, 1787—1857; mus. libr. Vienna Library; writer.

Schmidt (shmĭt), (1) **Jn. Phil. Samuel**, Königsberg, 1779—Berlin, 1853; Govt. official, critic, writer and dram. composer. (2) **Jos.**, Bückeburg, 1795—1865; violinist, ct.-conductor and composer. (3) **Hermann**, Berlin, 1810—1845; ballet-conductor and ct.-composer; c. operetta. (4) **Gustav**, Weimar, 1816—Darmstadt, 1882; ct.-conductor and dram. composer. (5) **Arthur P.**, b. Altona, Ger., April 1, 1846; est. mus.-pub. business, Boston and Leipzig, 1876.

Schmitt (shmĭt), (1) **Jos.**, 1764—Frankfort-on-Main, 1818; writer, violinist and composer. (2) **Nikolaus**, b. Germany; bassoonist and composer; from 1779, *chef de musique* of the French Guards at Paris. (3) **Aloys**, Erlenbach, Bavaria, 1788—Frankfort-on-Main, 1866; eminent teacher, pianist, writer and dram. composer. (4) **Jacob (Jacques)**, Obernburg, Bavaria, 1803—Hamburg, 1853; bro. and pupil of above; wrote a method and c. (5) **(G.) Aloys**, Hanover, Feb. 2, 1827—Dresden, Oct., 1902; pianist and cond.; son and pupil of (3); pupil Vollweiler (theory), Heidelberg; toured; then th.-cond. at Aix-la-Chapelle, etc.; 1857–92, ct.-cond. at Schwerin; from 1893, dir. "Dreyssig'sche Singakademie," Dresden. He c. 3 operas, incl. "*Trilby*" (Frankfort, 1845); incid. music; overtures, etc. He arranged the fragments of Mozart's C minor mass into a complete work; died of an apoplectic stroke while conducting his own "*In Memoriam*." (6) **Hans**, b. Koben, Bohemia, Jan. 14, 1835; piano-teacher and oboist; pf.-pupil of Dachs, Vienna Cons., taking the silver medal; later, teacher there; wrote a vocal method; c. important instructive pcs., etc.

Schmölzer (shmĕl'-tsĕr), **Jakob Ed.**, Graz, 1812—1886; teacher and composer.

Schnabel (shnä'-bĕl), (1) **Jos. Ignaz**, Naumburg, Silesia, 1767—Breslau, 1831; conductor and composer. (2) **Michael**, Naumburg, 1775—Breslau, 1842; bro. of above; founded at Breslau (1814) a piano factory, carried on by his son (3) **K.** (1809—1881); pianist and composer.

Schnecker (shnĕk'-ĕr), **Peter Aug.**, b. in Hessen-Darmstadt, 1850; pupil of Oscar Paul, Leipzig; came to America; lives in New York as teacher and organist; pub. collections; c. pf.-pcs. and much pop. church-mus.

Schneegass (shnā'-gäs) (**Snegassius**), **Cyriak**, Buschleben, near Gotha, 1546—1597; theorist and composer.

Schneevoigt (shnā'-foikht), **Georg**, b. Wiborg, Nov. 8, 1872; Finnish 'cellist; studied with Schröder, Klengel and Jacobs; lives in Helsingfors as teacher in the Cons., etc.

Schneider (shnī'-dĕr), (1) **Jn.**, Lauder, near Coburg, 1702—Leipzig, ca.

1775; famous improviser and organist. (2) **G. Abraham,** Darmstadt, 1770—Berlin, 1839; horn-virtuoso; conductor, composer of masses, etc. (3) **Louis,** Berlin, 1805—Potsdam, 1878; son of (2); writer. (4) **(Jn. G.) Wm.,** Rathenow, Prussia, 1781—Berlin, 1811; pianist, teacher, composer and writer. (5) **Wm.,** Neudorf, Saxony, 1783 — Merseburg, 1843; organist and writer. (6) **Jn. Gottlob,** 1753 — Gernsdorf, 1840; organist. (7) **(Jn. Chr.) Fr.,** Alt-Waltersdorf, Saxony, Jan. 3, 1786—Dessau, Nov. 23, 1853; son and pupil of (6); at 10 c. a symphony; 1821 ct.-conductor at Dessau; wrote textbooks and c. 15 oratorios, incl. famous "*Das Weltgericht*"; biog. by F. Kempe. (8) **Jn. (Gottlob),** Alt-Gersdorf, Oct. 28, 1789—Dresden, April 13, 1864; bro. of above; eminent organist and teacher. As a boy a soprano of remarkable range (to f″ acc. to Riemann, v. PITCH, D.D.); later, tenor; 1825 ct.-organist, Dresden, also conductor; made tours; c. fugues, etc., for organ. (9) **Jn. Gottlieb,** Alt-Gersdorf, 1797 — Hirschberg, 1856; bro. of above; organist. (10) **Theodor,** b. Dessau, May 14, 1827; son and pupil of (7); pupil of Drechsler ('cello); 1845, 'cellist, Dessau ct.-orch.; 1854 cantor and choir-dir. court and city churches; 1860–96 cantor and mus.-dir. Jakobikirche, Chemnitz; also cond. (11) **(Jn.) Julius,** Berlin, 1805—1885; pianist, organist and mus.-director; and c. operas; son of (12) **Jn. S.,** pf.-mfr. at Berlin. (13) **K.,** Strehlen, 1822—Cologne, 1882; tenor. (14) **K. Ernst,** Aschersleben, 1819—Dresden, 1893; writer.

Schnitger (shnit'-gĕr), (1) **Arp.,** Godswarden, Oldenburg, 1648—Neuenfelde, ca. 1720; org.-builder. His son, (2) **Fz. Caspar** (d. 1729), and an elder bro., worked at Zwolle, Holland.

Schnorr von Karolsfeld (shnôr fōn kä'-rōls-fĕlt), (1) **L.,** Munich, 1836—Dresden, 1865; noted tenor; created Wagner's "Tristan"; c. opera at Munich (1865), his wife, (2) **Malwina** (née **Garrigues**), creating "Isolde"; she took a fatal chill on this occasion.

Schnyder von Wartensee (shnē'-dĕr fōn vär'-tĕn-zā), **X.,** Lucerne, 1786—Frankfort-on-Main, 1868; teacher, writer and composer.

Schoberlechner (shō'-bĕr-lĕkh-nĕr), **Fz.,** Vienna, 1797—Berlin, 1843; pianist, conductor and dram. composer.

Schöberlein (shā'-bĕr-līn), **L.,** Kolmberg, Bavaria, 1813—Göttingen, 1881; writer.

Schobert. Vide SCHUBART (3).

Schoenefeld (shā-'nĕ-fĕlt), **H.,** b. Milwaukee, Wis., Oct. 4, 1857; son and pupil of a musician; later studied Leipzig Cons.; winning a prize for a chorus with orch. performed at the Gewandhaus; then studied with E. Lassen (comp.), Weimar; toured Germany as a pianist; from 1879, Chicago, as pianist and teacher, also cond. the "Germania Männerchor." C. "*The Three Indians*" ode with orch.; 2 symphs. ("*Rural*," "*Springtime*"); 2 overtures, "*In the Sunny South*" (a notable work based on Ethiopian themes) and "*The American Flag*"; vln.-sonata (Henri Marteau prize, 1899), pf.-pcs., etc.

Schöffer (shĕf'-fĕr), **Peter** (the younger), mus.-printer at Mayence and Strassburg, 1530–39.

Schœlcher (shĕl-shār) **Victor,** Paris, 1804—1893; writer, statesman and biographer of Händel.

Scholtz (shôlts), **Hn.,** b. Breslau, June 9, 1845; pianist and teacher; pupil of Brosig, of C. Riedel and Plaidy at Leipzig, and v. Bülow, and Rheinberger, R. Sch. of Mus., Munich; 1870–75, teacher there; then in Dresden; 1880 "R. Saxon chamber-virtuoso"; ed. Chopin's works; c. pf.-concerto, sonata, etc.

Scholz (shôlts), (1) **F.,** important composer of Russian music, taught comp

Moscow, 1830. (2) **Bd. E.**, b. Mayence, March 30, 1835; pupil of Ernst Pauer, Mayence, and of Dehn, Berlin; 1856 teacher R. Sch. of Mus., Munich; 1859–65, ct.-conductor Hanover Th.; 1871–78, cond. Breslau Orch. Soc.; 1883, dir. of the Hoch Cons., Frankfort (vice Raff); Dr. Phil. *h. c.* (Breslau Univ.), "Royal Prussian Professor," etc.; pub. essays "*Wohin treiben wir?*" (Frankfort, 1897); prod. 5 operas incl. succ. "*Ingo*" (Frankfort, 1898). C. "*Das Siegesfest*" and "*Das Lied von der Glocke*" for soli, chorus and orch.; symph. poem "*Malinconia*"; symph. overtures "*Iphigenia*" and "*Im Freien*," etc.

Schön (shān), **Moritz**, Kronau, Moravia, 1808—Breslau, 1885; violinist, conductor and writer.

Schönberger (shān'-běrkh-ĕr), **Benno**, b. Vienna, Sept. 12, 1863; pianist; pupil of Vienna Cons., studied also with Liszt; toured; 1885 teacher, Vienna; later in Sweden (1886), then London; 1894 toured America; c. 3 pf.-sonatas, 3 rhapsodies, etc.

Schondorf (shōn'-dôrf), **Jns.**, b. Röbel, Mecklenburg, 1833; pupil of Stern-Kullak Cons., Berlin; since 1864 organist Pfarrkirche, Güstrow; singing-teacher Cath. Sch., and conductor; c. "*Vaterländische Gesänge*," "*Kaiserhymne*," etc.

Schönfeld (shān'-fĕlt), **Hermann**, b. Breslau, Jan. 31, 1829; cantor and R. Mus.-Dir. there; c. cantatas, a symph.; 3 overtures, etc.

Schörg (shĕrkh), **Fz.**, b. Munich, Nov. 15, 1871; violinist; pupil of Ysaye; toured; lives in Brussels.

Schott (shôt), (1) **Bd.**, d. 1817; founded (Mayence, 1773) the mus.-pub. firm of B. Schott, carried on by his sons (2) **Andreas** (1781—1840) and (3) **Jn. Jos.** (1782—1855), under the firm-name of "B. Schott's Söhne; the present manager at Mayence and the London branch are Fz. von Landwehr and Dr. L. Strecker. (4) **Anton**, b. Schloss Staufeneck Swabian Alp, June 25, 1846; tenor; 1865–71 an artillery officer in the French campaign; then studied with Frau Schebest-Strauss; 1871, Munich opera; 1872–75 Berlin opera; leading tenor at Schwerin and Hanover, made concert-tours; 1882 in Italy with Neumann's Wagner troupe.

Schradi(e)ck (shrä'-dēk), **Henry**, b. Hamburg, April 29, 1846; noted violinist; pupil of his father and of Leonard, Brussels Cons., David, Leipzig; 1864–68 teacher Moscow Cons., then leader Philh. Concerts, Hamburg; 1874–82, co-leader, Gewandhaus Orch. and theatre-orch., Leipzig, also teacher for a time at the Cons. 1883–89, prof. of vln., Cincinnati Cons., U. S. A.; returned to Germany as leader of the Hamburg Philh. Soc.; afterward head vln.-prof. Nat. Cons., N. Y., and later Broad St. Cons., Philadelphia; pub. excellent technical studies for vln.

Schramm (shräm), **Melchior**, German organist and contrapuntist, 1595.

Schreck (shrĕk), **Gustav**, b. Zeulenroda, Sept. 8, 1849; pupil of Leipzig Cons.; 1885 teacher of theory and comp., Leipzig Cons.; 1892, mus.-dir. and cantor, and cond. of the "Thomanerchor"; prod. concert-cantatas, oratorio, "*Christus der Auferstandene*" (Gewandhaus, 1892), church-music, etc.

Schrems (shrĕms), **Jos.**, Warmensteinach, Upper Palatinate, 1815—Ratisbon, 1872; conductor, editor and teacher.

Schröder (shrā'-dĕr), (1) **Hermann**, b. Quedlinburg, July 28, 1843; violinist, writer and composer; pupil of A. Ritter, Magdeburg; from 1885, teacher R. Inst. for Church-mus., Berlin, and at a mus.-sch. of his own. (2) **Karl**, b. Quedlinburg, Dec. 18, 1848; bro. of above; 'cellist and composer; pupil of Drechsler, Dessau and Kiel, Berlin; at 14, 1st 'cello ct.-orch. at Sondershausen, and teacher in the Cons.; 1873, 'cello, Brunswick ct.-orch.; 1874, solo 'cellist Gewandhaus Orch., and th.-orch., Leipzig, also teacher at the Cons., and made tours; 1881, ct.-cond., Sondershausen; cond. German Opera at Amsterdam; until 1888, Berlin ct.-opera; till 1890, the Hamburg Opera; returned to Sondershausen as ct.-cond. and dir. "Fürstliches Conservatorium;" wrote 'cello-method, catechism on conducting and the 'cello. C. succ. opera "*Aspasia*" (Sondershausen, 1892); a succ. 1-act opera "*Der Asket*" (Leipzig, 1893); succ. operetta "*Malajo*" (Bunzlau, 1887); 1871, founded the "Schröder Quartett;" with his brothers (1) **Hermann** (3) **Fz.** and (4) **Alwin,** b. Neuhaldensleben (Magdeburg), June 15, 1855; pupil of his father and brother Hermann, also of André (pf.), and De Ahna (vln.), W. Tappert (theory); self-taught as a 'cellist, as which he has won his fame; 1875, 1st 'cello in Liebig's "Concert-Orchester," later under Fliege and Laube (Hamburg); 1880, Leipzig, as asst. of (1), whom he succeeded, 1881, in the Gewandhaus, theatre and Cons.; 1886, Boston, as first 'cellist Symph. Orch.; member of the "Kneisel Quartet." (5) **Konrad** (**Gv. Fd.**), b. Marienwerder, W. Prussia, July 7, 1850; pupil of Kullak's Acad., Berlin, also of O. Kolbe (comp.); teacher in the Acad.; pf.-teacher, Berlin. C. the first "Low German" opera (after Fritz Reuter), the v. succ. 1-act comic opera "*Du dröggst de Pann weg*" (Schirenn, 1897); pub. 50 songs. (6) **Fr.,** d. 1818; barytone, the first to sing Mozart's "*Don Giovanni*" in German.

Schröder-Devrient (shrā'-dĕr-dā'-frĭ-ĕnt), **Wilhelmine,** Hamburg, 1804—Coburg, 1860; eminent soprano; daughter of (6) above, and of a celebrated actress, Antoinette Sophie Bürger Devrient (divorced 1828, after bearing him 4 children; married twice afterward); pupil of Mazatti; début, Vienna, 1821; m. the actor Karl D.; she created the rôle of "Adriano Colonna" in the "*Rienzi*" of Wagner, whose style she deeply affected.

Schröder-Hanfstängl. Vide HANFSTÄNGL.

Schröter (shrā-tĕr), (1) **Leonhard,** Torgau, ca. 1540—Magdeburg, after 1580; eminent contrapuntist. (2) **Chp. Gl.,** Hohenstein, Saxony, 1699—Nordhausen, 1782; noted organist; claimed in a pamphlet (1763) to have invented, 1717, the pianoforte, but was forestalled by Cristofori; composer. (3) **Corona** (**Elisabeth Wilhelmine**), Guben, 1751—Ilmenau, 1802; celebrated soprano; pupil of her father, (4) **Joh. Fr. S.,** chamber-singer. (5) **Joh. Samuel,** Warsaw, 1750—London, 1788, son of (4); pianist. (6) **Joh. H.** (b. Warsaw, 1762), son of (4); violinist.

Schubart (shoo'-bärt), (1) (**Chr. Fr.**) **Daniel,** Sontheim, Swabia, 1739—Stuttgart, 1791; poet; organist and composer. (2) **L.,** son of above; editor of his father's "*Ideen zu einer Æsthetik der Tonkunst*" (1806). (3) (also **Schobert,** or **Chobert** (sho'-bĕrt) (———), first name unknown), Strassburg, 1720—Paris, 1768; a relative of above; organist at Versailles; 1760, chamber-mus. to Prince de Conti; very pop. pianist and composer.

Schubert (shoo'-bĕrt), (1) **Jos.,** Warnsdorf, Bohemia, 1757—Dresden, 1812; violinist, and dram. composer. (2) **Jn. Fr.,** Rudolstadt, 1770—Cologne, 1811; violinist, writer and composer. (3) **Fd.,** Lichtenthal, near Vienna, 1794—Vienna, 1859; elder bro. of the great composer (4) and passionately devoted to him; dir. Normal Sch., Vienna; c. church-mus., a requiem for his brother, etc.

(4) **Franz** (**Peter**), Lichtenthal, near Vienna, Jan. 31, 1797—of typhus, Vienna, Nov. 19, 1828; one of the most eminent of the world's composers. One of the 14 children of a schoolmaster at Lichtenthal, who

taught him the vln.; also studied with Holzer there; at 10, first soprano in the church-choir, and c. songs and little instrumental pcs. 1808, a singer in the Vienna court choir, and also in the "Convict" (the training-sch. for the court singers). He played in the sch.-orchestra, finally as first vln., and studied theory with Ruczizka and Salieri. His earliest extant composition is a 4-hand fantasia of 12 movements written when he was 13. He had a frenzy for writing, and a fellow-pupil, Spaun, generously furnished him with mus.-paper, a luxury beyond the means of Schubert. At 15 he had written much, incl. an overture; at 16 he c. his first symph.; 1813, his voice broke and he left the "Convict," where the unrestrained license allowed him in his compositions accounts for the crudeness of some of his early works and the faults of form that always characterised him, as well as for his immediate and profound individuality; at 17 he c. his first mass. In order to escape military conscription he studied a few months at the Normal Sch. and took the post of elementary teacher in his father's sch. He taught there until 1816, spending his leisure in studying with Salieri, and in comp. particularly of songs, of which he wrote as many as 8 in one day—144 in his 18th year (1815), including "*Der Erlkönig*"; 1814–16, he also c. 2 operettas, 3 Singspiele and 3 incomplete stage-pieces, 4 masses. 1816, he applied, without succ., for the directorship of the new State mus.-sch. at Laybach (salary $100 (£20) a year). From 1817 he lived in Vienna, except two summers (1818 and 1824), spent at Zelész, Hungary, as teacher in Count Esterházy's family. How **S.** existed is a matter of mystery, except for the help of such friends as Fz. von Schober, who aided him with the utmost generosity. The famous tenor Michael Vogl, popularised his songs. By his 21st year (1818) **S.** had c. six of his symphs. and a great mass of work. His mus. farce "*Die Zwillingsbrüder*" was prod. (Kärnthner thor Th., 1820, but ran only six nights). 1821, after he had written over 600 compositions, his "*Erlkönig*" was sung at a public concert of the "Musikverein" and elsewhere, with a wide sale that attended most of his subsequent publication of songs and pf.-pcs.; though he was sadly underpaid by his publishers, sometimes receiving only a gulden (2 cents, less than a shilling) for them In 1822 he declined the post of organist at the court chapel; but could never obtain a salaried position, though many efforts were made. At 31 he gave his first concert of his own works, with good succ. (1828). In 1822, he had finished a grand opera "*Alfonso und Estrella*," the libretto bad, the scoring too difficult for the musicians at Graz, where it was put in rehearsal; it was withdrawn, not to be prod. till 1854 under Liszt and in 1881 when Jn. Fuchs rewrote the libretto and prod. it at Carlsruhe with great succ. In 1825 a work, "*Rosamunde*," was prod. at the Th. an-der-Wien, with applause for the music, but it was withdrawn after a second performance. Other works of his had not even productions, his stubborn refusal to alter a note preventing the profitable performance of dram. scenes, etc. His health finally broke under the strain of composition all day on a little food and revelry till late at night. He died of typhus and was buried, at his own request, in the "Ostfriedhof" at Währing, near Beethoven.

A complete critical edition of his works is pub. by Breitkopf & Härtel. These incl., besides those mentioned, an opera "*Adrast*" (unfinished). 3-act operettas "*Der Teufels Lustschloss*" and "*Der Spiegelritter*", SINGSPIELE: "*Der Vierjährige Posten*," "*Fernando*"; "*Claudine von Villabella*" (unfinished); "*Die*

Freunde von Salamanca" and "*Der Minnesänger*"; all written 1814—1816; none performed; 3-act melodrama, "*Die Zauberharfe*" (Aug. 19, 1820); 3-act opera, "*Sakontala*" (not finished or performed); 1-act operetta, "*Die Verschworenen, oder der häusliche Krieg*" (Vienna, 1861); 3-act opera, "*Fierabras*" (Vienna, 1861); "*Die Burgschaft*," 3-act opera (c. 1816; prod. by Fz. Lachner, Pesth, 1827); unprod. operas "*Der Graf von Gleichen*" (1827) and "*Die Salzbergwerke*"; 6 masses; "*Deutsche Messe*"; unfinished oratorio "*Lazarus*," 2 "*Tantum ergo*" (with orch.); 2 "*Stabat Mater*," etc. CHORAL WORKS WITH ORCH., OR INSTRS.: "*Miriams Siegesgesang*"; prayer, "*Vor der Schlacht*"; hymn, "*Herr unser Gott*," "*Hymne an den Heiligen Geist*," "*Morgengesang im Walde*," "*Nachtgesang im Walde*" and "*Nachthelle*," "*Schlachtlied*," "*Glaube, Hoffnung und Liebe*," several cantatas and part-songs. ORCH. AND CHAMBER-MUS.: 10 symphs., No. 8 the "unfinished" in B min., 7 overtures (Nos. 2 and 5 "in the Italian style"); vln.-concerto; rondo for vln. with orch.; octet; pf.-quintet ("*Forellenquintet*," with double-bass); string-quintet with 2 'celli; 20 string-quartets; 2 pf.-trios; 2 string-trios; rondo brilliant, phantasie in C, sonata, 3 sonatinas, nocturne for 'cello and pf.; introd. and vars. for flute and pf.; 17 pf.-sonatas (incl. op. 78, fantasia), 3 grand sonatas, posthumous; 8 impromptus, 6 moments musicals; many variations, many waltzes, incl. "*Valses sentimentales*," "*Homage aux belles Viennoises*," "*Valses nobles*," 12 "*Grätzer Wälzer*," "*Wanderer-Fantasie*"; FOR PF., 4 HANDS: 2 sonatas, "*Divertissement à l'hongroise*," "*Grand rondo*," "*Notre amitié*," rondo in D, "*Lebensstürme*," fugue, polonaises, variations, waltzes, 4 Ländler; marches, incl. "Trauermarsch" and "héroique."

SONGS WITH PIANO: "*Erlkönig*," op. 1; "*Gretchen am Spinnrade*," op. 2; "*Heidenröslein*," op. 3; "*Der Wanderer*" and "*Der du von dem Himmel bist*," op. 4; Suleika songs, Mignon's songs, 2 song cycles by Wilhelm Müller, "*Die Schöne Müllerin*" and "*Die Winterreise*," containing 20 and 24 numbers; 7 songs from "*Fräulein vom See*" (Scott's "*Lady of the Lake*"), 9 songs from "*Ossian*"; 6 songs by Heine in the "*Schwanengesang*," etc.

Biog. by von Hellborn (Vienna, 1861, 1865); Reissman (Berlin, 1873); A. Niggli (1880); Barbedette (Paris, 1866); Max Friedländer.

Schubert.

By H. A. Scott.

FRANZ SCHUBERT was very nearly the greatest of all composers. If he had lived longer, been more carefully trained when young, and received greater appreciation in his lifetime—three very reasonable "might-have-beens"—who shall set limits to the heights which he might have won? He died at thirty-one. If others of the masters had been cut off at this age what treasures the world would have lost!—in the case, say of Handel, every one of his oratorios; in that of Beethoven, his seven greatest symphonies; in that of Wagner, all his operas after "*Tannhäuser*" and "*Lohengrin*"; in that of Brahms, the "*German Requiem*" and al his symphonies. ¶ It does not follow that Schubert would necessarily have developed in any like manner. But, at least, there are reasons for thinking that he might have done so. We know that in the last year of his life he contemplated taking lessons in counterpoint, that on his death-bed he spoke of "entirely new harmonies and rhythms" running through his head, and that he had the loftiest of ambitions. As it was, and taking his works as they stand, certain weaknesses distinguish them which there is no overlooking. That fabulous fertility which could beget six of the "*Winterreise*" songs at a single sitting, three of the pianoforte sonatas in as many weeks, and eight operas in a year, was not counterbalanced by a like faculty in the matter of self-criticism and concentration. Too many of his bigger works lack form and proportion. He did not trouble sufficiently to work out and make the most of the inspired thoughts which came to him in such unparalleled abundance. He was a stupendous genius, it might almost be said, with an infinite capacity for *not* taking pains—whose "profuse strains of unpremeditated art" were at once too profuse and too unpremeditated. ¶ But even so only one or two of the very greatest names can stand before his in music's history He occupies a position only one degree short of the very highest. In the actual quality of his inspiration indeed perhaps there is not one who could be ranked before him. No composer in the whole history of music was more wondrously endowed by nature, whether one considers either the surpassing beauty of his ideas or the profusion of their supply. ¶ In Schubert's music at its best there is a haunting and unutterable loveliness, an exquisite blending of tenderness, sweetness, and purity, with strength, nobility, and grandeur, to which, for the true Schubertian, there is perhaps no equivalent in the works of all the other masters put together. And this applies, it should be said, not less to his instrumental pieces than to his songs. ¶ The notion that Schubert is great only in his songs is one of those stock judgments which, once accepted, it seems almost impossible to eradicate. In point of fact nothing could be wider of the mark than this belief. Schubert left imperishable works in nearly every branch of music. His songs comprise no doubt his most characteristic and distinctive achievements, inasmuch as nothing like them had ever been so much as attempted before. But, so far as concerns the specific quality of their music, they were equalled, if not surpassed, by such works as the symphonies, his chamber compositions, and those exquisite one-movement pieces for the pianoforte, the "*Impromptus*" and "*Moments Musicals*," which in their way, be it said, were only a degree less epoch-making than the songs. ¶ What then is the distinctive place in music of this divinely-gifted tone-poet? His distinction is twofold: he created the song as we know it, and more than any other composer he influenced the development of the romantic movement. As the greatest of all song-writers, Schubert's position is assured. It seems safe to say that his noblest achievements under this head will never be surpassed. The Schubert song, of which the text throughout is mirrored in the accompaniment, in which every bar of the music is conditioned by the words, thoughts, and dramatic or emotional content of the poem illustrated, was a distinctive creation in its way not one whit less wonderful than, say, the Beethoven symphony or the Wagnerian music-drama. Such songs as "*Der Erlkönig*," "*Die junge Nonne*," "*Der Tod und das Mädchen*," "*Der Atlas*," "*Der Doppelgänger*," or "*Gruppe aus dem Tartarus*," to name but half-a-dozen almost at random from his more descriptive examples, were a totally new thing in music, the influence of which upon all succeeding composers, not only of songs but of every kind of dramatic or illustrative music, not excluding opera, it would be hard to over-esteem. ¶ And more remarkable still perhaps is the fact that this superb emotional and dramatic expressiveness was attained without the smallest sacrifice of qualities specifically musical—nay, took shape in music of the greatest beauty, richness, variety and charm, as music alone and without reference to the text. Schubert's creation of the song in truth partakes almost of the miraculous, for he not only invented an absolutely new kind of song, but developed its utmost possibilities, one might almost say, at a blow—in a word did this new thing at the first time of asking and did it supremely well. ¶ Schubert's influence as song-writer it would be hardly possible to exaggerate. It was truly not a reform which he introduced but a revolution. As to his influence on the composers of the romantic school one has only to consider in general the whole character of his music with its all-pervading poetry, and emotional expressiveness, and in particular such works as those already named, his "*Impromptus*" and "*Moments Musicals*" to wit, to realise the character of the connection. Here also, in these last-named works, he did that which no one before him had attempted, inventing new forms for the expression of moods too delicate, too intimate, and too personal for treatment in the larger movements of established type, and once again left behind him creations of an entirely novel kind, which later composers have striven in vain to improve upon. ¶ Perhaps in the whole range of pianoforte music there are no passages more ravishingly beautiful—more enchanting to the ear, regarded from the purely sensuous standpoint—than some to be found in these inspired works. Had Schubert left nothing further than this slender volume of "*Impromptus*" and "*Moments Musicals*" for the pianoforte his name would live forever in the records of the art. ¶ If Schubert's essays in the larger forms—the symphony and the sonata—are to a certain extent impaired by the qualities alluded to, this is by no means to deny their enormous significance and importance. Schubert in these larger works may have been diffuse at times, may not always have developed to the full the won drous ideas which came to him in such abundance, his works may sometimes lack proportion ; but what qualities are theirs by way of comparison !—what wealth of melody ! what intoxicating harmonies ! what irresistible rhythms ! what magical modulations ! Recall such creations as the C major and the B minor symphonies, the quintet in C major, the D minor, A minor, and G major quartets, and the sonatas in A minor, B flat, and G among his larger piano works, and of what account seem the dry-as-dusts' and analysts' strictures in the face of such imperishable compositions as these ? Nor should it be overlooked that in these larger works also, Schubert's methods, if he kept within the recognised forms, were all his own, and as such were full of influence upon his successors. Apart from such technical matters as his harmonies, modulations, instrumentation, and the like, under all of which heads he made striking advances, he breathed into these established forms also a spirit of romance, a yearning, wistful, personal note of lyric tenderness and fervour, whereby they are distinguished from all earlier compositions of their kind. ¶Well might it be said by Grove of Schubert that “there never has been one like him and there never will be another” ; by Liszt that he was “le musicien le plus poète que jamais” ; and by the inscription on his tomb that “Die Tonkunst begrub hier einen reichen Besitz aber noch viel schönere Hoffnungen.”

(5) **Fz. Anton,** 1768—1824 ; violinist ; R. Konzertmeister. (6) **Fz.,** Dresden, 1808—1878 ; son and pupil of (5) ; violinist, Konzertmeister R. orch. and composer. (7) **Maschinka,** wife of (6) and daughter of G. A Schneider, 1815—Dresden, 1882 ; soprano. (8) **Georgine,** Dresden, 1840—Potsdam, 1878 ; daughter and pupil of (7) ; pupil also of Jenny Lind and Garcia ; sang in many European cities. (9) **Louis,** Dessau, 1828—Dresden, 1884 ; violinist ; singing-teacher and composer. (10) **Oskar,** b. Berlin, Oct. 11, 1849 ; clarinettist ; in America 2 years ; since at Berlin. (11) **Camille,** pen-name of Camille Prilipp.

Schuberth (shoo'-bĕrt), (1) **Gottlob,** Karsdorf, 1778—Hamburg, 1846 ; oboist and clarinettist. (2) **Julius (Fd. G.),** Magdeburg, 1804—Leipzig, 1875 ; son of above; founded firm of “J. Schuberth & Co.,” Hamburg, 1826 ; Leipzig branch, 1832 ; New York, 1850. His brother (3) **Fr. Wm.** (b. 1817), took the Hamburg house, 1853 (under firm-name “Fritz Schuberth”) ; 1872, at Weimar founded the mus.-library “Liszt-Schuberth Stiftung” ; 1891 succeeded by Felix Siegel ; New York branch now owned by J. H. F. Meyer. (4) **L.,** Magdeburg, 1806—St. Petersburg, 1850 ; son and pupil of (1) and von Weber ; at 16 dir. Stadt Th. at Magdeburg ; conductor Oldenburg, 1845; cond. German opera, St. Petersburg; c. operas, symphs., etc. (5) **K.,** Magdeburg, 1811 — Zurich, 1863 ; bro. of above ; noted 'cellist ; pupil of Hesse and Dotzauer ; toured widely ; soloist to the Czar; ct.-cond., dir. at the U.; c. 2 'cello-concertos.

Schubiger (shoo'-bĭkh-ĕr), **Anselm,** Uznach, Canton of St. Gallen, 1815—1888 ; important writer.

Schuch (shookh), (1) **Ernst von,** b. Graz, Styria, Nov. 23, 1847 ; pupil of E. Stoltz and O. Dessoff ; 1872. cond.

Pollini's It. Op.; from 1873 ct.-cond. Dresden, then R. Ct.-Councillor and Gen.-Mus.-Dir. (2) **Clementine Proska,** b. Vienna, Feb. 12, 1853; wife of above; 1873, coloratura-sopr., Dresden ct-theatre.

Schucht (shookht), **Jean F.,** Holzthalleben, Thuringia, 1832—Leipzig, 1894; critic and composer.

Schücker (shĭk'-ĕr), **Edmund,** b. Vienna, ca. 1856; harpist; pupil of Zamara, Vienna Cons.; 1884, teacher Leipzig Cons., and harpist Gewandhaus Orch.; 1890, ct.-harpist to Duke of Saxe-Altenburg; 1891, Chicago Orchestra.

Schulhoff (shool'-hôf), **Julius,** Prague, 1825—Berlin, 1898; notable pianist; pupil of Kisch, Tedesco and Tomaschek; début, Dresden, 1842; lived in Paris as teacher, then Dresden and Berlin; c. pf.-pcs., etc.

Schultesius (shool-tā'-zĭ-oos), **Jn. Paul,** Fechheim, Saxe-Coburg, 1748—Leghorn, 1816; theorist and composer.

Schultheiss (shoolt'-hīs), **Benedict,** d. 1693; organist and composer, Nürnberg.

Schultz (shoolts), **Edwin,** b. Danzig, April 30, 1827; barytone; pupil of Brandstätter, Berlin; singing-teacher there; also cond. the "Monstre Concerte" given 1864—71, for the benefit of wounded soldiers; in 1880 the Prussian Ministry of War commissioned him to compile songs; c. 7 prize male choruses, etc.

Schultze (shoolt'-tsĕ), (1) **Jn.,** organist and composer, Dannenberg, Brunswick, 1612. (2) **Chp.,** cantor, etc., Delitzsch, Saxony (1647—1668). (3) Dr. **Wm. H.,** Celle, Hanover, 1827—Syracuse, N. Y., 1888; violinist and professor. (4) **Ad.,** b. Schwerin, Nov. 3, 1853; pianist; pupil of Kullak's Acad., Berlin; teacher there; 1886–90 ct.-cond., Sondershausen and dir. of the Cons.; later in Berlin; c. a pf.-concerto, etc.

Schulz (shoolts), (1). Vide PRÄTORIUS. (2) **Jn. Abraham Peter,** Lüneburg, March 30 (31?), 1747—Schwedt, June 10, 1800; important predecessor of Schubert as a song-writer; pupil of Kirnberger, Berlin; teacher there. 1780, ct.-cond. at Rheinsberg; 1787–94, ct.-cond. Copenhagen; and theorist; c. operas, oratorios, etc. (3) **Jn. Ph. Chr.,** Langensalza, Thuringia, 1773—Leipzig, 1827; cond. and composer. (4) **K.,** Subrector at Fürstenwalde; wrote pop. text-books, 1812 and 1816. (5) **Otto K. Fr. Wm.,** b. Gortz, Brandenburg, March 25, 1805; pupil of Klein and Zelter, Berlin; organist at Prenzlau; R. Mus.-Dir.; pub. methods and c. sacred music, etc. (6) **Ad.,** Berlin, 1817—1884; violinist and composer. (7) **Fd.,** Kossar, 1821—Berlin, 1897; 1856 conductor, mus. dir., singing-teacher and composer. (8) **August,** b. Brunswick, June 15, 1837; violinist; pupil of Zinkeisen, Leibrock, and Joachim; leader of the Ducal Orch. there; c. pop. male quartets.

Schulz-Beuthen (shoolts-boi'-tĕn), **H.,** b. Beuthen, Upper Silesia, June 19, 1838; pupil of Leipzig Cons., and of Riedel; since 1881, pf.-teacher, Dresden Cons.; c. 3 operas, 6 symphonies, "*Haydn*," "*Frühlingsfeier*," E♭, "*Schön Elizabeth*," "*Reformation-S.*" (with organ); "*König Lear*," and a "*Kinder-Sinfonie*"; symph. poem, "*Die Todteninsel*"; 3 overtures, incl. "*Indianischer Kriegstanz*"; cantatas with orch., "*Befreiungsgesang der Verbannten Israels*," and "*Harald*," requiem and Psalms 42, 43, and 125 with orch. Psalm 13 *a cappella* male choruses, etc.

Schulz-Schwerin (shoolts-shvā'-rēn), **K.,** Schwerin, Jan. 3, 1845; pianist; pupil of Stern Cons., Berlin; ct.-pianist to Grand Duke of Mecklenburg; since 1885 lived in Berlin; c. a symph., overtures "*Torquato Tasso*," "*Die Braut von Messina*," and "*Triomphale*"; Sanctus, Benedictus, etc., with orch., etc.

Schulze (shoolts'-ĕ), (1) **Jn. Fr.**, Milbitz, Thuringia, 1793—Paulinzelle, 1858; org.-builder with his sons at Mühlhausen. (2) **Ad.**, b. Mannhagen, near Molln, April 13, 1835; concert-bass; pupil of Carl Voigt, Hamburg, and Garcia, London; head-prof. of singing R. Hochschule, Berlin.

Schumacher (shoo'-mäkh-ĕr), **(Peter) Paul (H.)**, Mayence, 1848—1891; conductor, critic, teacher and composer.

Schumann (shoo'-män), (1) **Robert (Alex.)**, Zwickau, Saxony, June 8, 1810—insane, Endenich, near Bonn, July 29, 1856; one of the most individual and eminent of composers. Youngest son of a book-seller (of literary taste and author of a biog. gallery to which R. contributed at 14). Pupil of a local organist, Kuntzsch (pf.), who prophesied immortality for him; at 6 he began to compose, at 11, untaught, he c. for chorus and orch. At 17 he set poems of his own to mus. 1820–28, attended Zwickau Gymnasium; then matriculated at Leipzig Univ. to study law and philosophy. 1829 Heidelberg, where he also studied mus., practising the piano 7 hours a day; played once in public with great succ. 1830, Leipzig, where he lived with Friedrich Wieck, with whom he studied the piano; he also studied comp. with H. Dorn. In trying to acquire independence of the fingers by suspending the fourth finger of the right hand in a sling while practising with the others he crippled this finger and foiled his ambition to be the chief virtuoso of his time. He now made comp. his first ambition. In 1833, his first symph. was performed with little succ., the first movement having been played in public by Wieck's 13-year old daughter, Clara, with whom **S.** fell in love. The father liked **S.** as a son, but not as a son-in-law, and put every obstacle in his way, until in 1840, after a year's law-suit, the father was forced to consent and the two lovers, both now distinguished, were united in one of the happiest marriages known in art; she giving his work publicity in her very popular concerts; he devoted to her and dedicating much of his best work to her. 1834 he founded the "Neue Zeitschrift für Musik," and was its editor till 1844. His essays and criticisms (signed FLORESTAN, EUSEBIUS, MEISTER RARO, 2, 12, 22, ETC., JEANQUIRIT, etc.) are among the noblest works in the history of criticism, particularly in the matter of recognising new genius and heralding it fearlessly and fervently. (Chopin, Berlioz, and Brahms, profited by this quality. Of Wagner he did not altogether approve.) In his writings he constructed an imaginary band of ardent young Davids attacking the Goliath of Philistinism. He called this group the "Davidsbündler." His pen-name "EUSEBIUS," represents the vehement side of his nature, "FLORESTAN," the gentle and poetic side. His paper had some succ., which was not bettered by a removal to Vienna, 1838–39, and a return to Leipzig. 1840, Dr. Phil., Jena. 1840 was mainly devoted to his important song-composition; 1841 to symph. work; 1842 to chamber-mus., incl. his pf.-quintet (op. 44) which gave him European fame. 1843 was choral, "*Das Paradies und Peri*" (from Moore's "Lalla Rookh"), having a great succ.; he also began his choric mus. for "*Faust*." The same year, on the invitation of his warm personal friend Mendelssohn, he became teacher of pf. and comp., and of playing from score at the newly founded Leipzig Cons.; 1844, after going with his wife on a concert-tour to Russia, he removed to Dresden and resigned the editorship of the "*Neue Zeitschrift*"; lived at Dresden until 1850 teaching and composing such works as the great C-major symph, 1846, and the opera "*Genoveva*" (1848; prod. 1850 without succ.; its exclusion of recitative displeasing the public). 1847 cond. of the "Liedertafel"; 1848 organised the "Chorgesangverein." 1850, Düsseldorf as town mus.-dir. (vice Fd. Hiller). 1853, signs of insanity, first noted in 1833 and more in 1845, compelled him to retire. 1854 he threw himself into the Rhine, whence he was rescued by some boatmen; he was then taken to an asylum at Endenich near Bonn, where he remained in acute melancholia, varied by intervals of complete lucidity, when he composed as before. A complete ed. of his comps. is edited by Clara Schumann and publ. by Breitkopf & Härtel. It includes, besides the works mentioned, mus. to Byron's "*Manfred*," Goethe's "*Faust*," cantatas, "*Der Rose Pilgerfahrt*," with orch.; "*Adventlied*," for sopr., chorus and orch.; "*Abschiedslied*," chorus with wood-wind or pf.; requiem for "*Mignon*"; "*Nachtlied*," for chorus and orch.; ballades "*Der Königssohn*," "*Des Sänger's Fluch*" (op. 139), "*Vom Pagen und der Königstochter*," "*Das Glück von Edenhall*," and "*Neujahrslied*"; Missa sacra, and requiem mass, with orch.; 4 symphs. (No. 3, op. 97, in E♭ the "*Rheinische*," or "*Cologne*," symph.); "*Ouvertüre, Scherzo und Finale*," op. 52; 4 concert overtures "*Die Braut von Messina*," "*Festouvertüre*," "*Julius Cæsar*" and "*Hermann und Dorothea*"; pf.-concerto; Concertstück, and concert-allegro, 'cello-concerto; fantasia for vln. with orch., etc.

Much remarkable CHAMBER MUSIC, incl. pf.-quintet in E♭ op. 44; 3 pf.-trios, etc.; 6 org.-studies in canon-form, "*Skizzen für den Pedal-flügel*"; 6 org.-fugues on B–A–C–H, op. 60.

FOR PF.: Op. 1, Variations on A–B–E–G–G (the name of a young woman); op. 2 "*Papillons*"; op. 3, "*Studies after Paganini's Caprices*"; op. 5, "*Impromptus on theme by Cl. Wieck*"; op. 6, "*Davidsbündlertänze*"; op. 9, "*Carnaval*"; op. 10, "*Studies on Paganini's Caprices*"; op. 15, thirteen "*Kinderscenen*"; op. 16, "*Kreisleriana*"; op. 21, "*Novelletten*" (4 books), 3 sonatas (No. 3 "Concert sans orchestre"), and 3 sonatas for the young; op. 23 "*Nachtstücke*"; op. 26 "*Faschingsschwank aus Wien*"; op. 68, "*Album für die Jugend*," a canon on "*An Alexis*." FOR PF. 4 HANDS: Op. 66, "*Bilder aus Osten*," after Rückert, 12 "*Clavierstücke für kleine und grosse Kinder*"; op. 109, "*Ballscenen*." Many choruses *a cappella*; many songs and duets, incl. ten *Spanische Liebeslieder*, with 4-hand accomp., op. 138; Liederkreis (Heine), song-cycle, op. 24, and Liederkreis (12 poems by Eichendorff), op. 39; "*Myrthen*," op. 25; Lieder und Gesänge, 5 sets; 12 poems (Körner), op. 35; 6 poems (Rückert), in collaboration with his wife, op. 37; "*Frauenliebe und Leben*," op. 42; "*Dichterliebe*," op. 48; "*Liederalbum für die Jugend*," op. 79; 6 songs from Byron's "*Hebrew Melodies*," op. 95 (with pf. or harp); nine Lieder und Gesänge from "*Wilhelm Meister*," op. 98a, etc.

His writings are pub. in 4 vols., 1854; 4 vols. in English, London, 1875; and his letters ed. by his wife (1885) and (1880) by Jansen.

Biogr. by von Wasielewski (1858), Reissmann (1865), Ambros (1860), L. Mesnard (Paris, 1876), H. Reimann (1887), H. Erler (1887), S. Bagge (1879), Waldersee (1880), and by Ph. Spitta (1882).

Schumann.

By Richard Aldrich.

SCHUMANN'S music falls into three groups or periods as easily as Beethoven's. There is first, the product of his early, exuberant style, those wonderful series of short piano pieces, slight in form, but soaring into imaginative power; saying little, but vaguely hinting at much. The second period is one of more self-centred activity, of greater poise, of more conservative methods ; his ideal had expanded, and was leading him to compose in a larger mould, with a broader sweep of imagination, and with a greater regard for form as itself an element of beauty. And, in his last period, we must group those of his works that show the failing powers, the exhausted imagination of an intellect already overshadowed by its approaching doom. ¶ Schumann's beginnings in music were as nearly the spontaneous outpourings of himself as can well be thought of. It is difficult to derive the sources of even his first attempts from the music of his predecessors. He studied some of Hummel's works, and greatly admired Moscheles, and, the critics say, that the "*Abegg*" variations, *Opus 1*, are in the Hummel-Moscheles style. He was devoted to Schubert from his early years, and played his little piano pieces, especially the dances, with great love; perhaps the traces of this may be found in the *Papillons, Opus 2*. But even here, the influence, if there be any, related more to the concise and sententious form, the poetic content, than to the fibre of the music itself. It is not the kind of resemblance that you will find to Mozart and Haydn all through the earliest works of Beethoven. Bach, too, formed a part of young Schumann's musical daily bread; we may perhaps discern that influence in the instinctive feeling for contrapuntal movement—though of a very free, and, as it were, untechnical sort—in those earliest piano pieces ; but here again comparison of the specifically musical style reveals nothing. ¶There is one influence, however, that cannot be overlooked in computing the forces bearing on Schumann's formative period ; that is Jean Paul Richter. All readers of Schumann's letters know how steeped he was in the spirit of this singular German fantastic, this overwrought romantic symbolist, a story-teller, philosopher, and poet in one. He was all in all to Schumann ; not only the young man's literary style—he was already a copious writer—but his very ideals in music, were moulded on Jean Paul's, and thickly overlaid with his mannerisms. For, in these early years of Schumann's life, music and poetry seem to meet on common ground, and to take their impulse from one and the same starting-point. In Jean Paul, all that charming crew of "*Davidites*," with "*Florestan*" and "*Eusebius*" as their fore front, have their prototypes; and their appearance in the early *Zeitschrift* articles is no more characteristic of this influence than their appearance in the "*Carnéval*" and the "*Davidsbündlertänze.*" ¶ With his attainment of his heart's desire in his marriage with Clara Wieck, in 1840, there seems to have come a mellowing, a ripening force in Schumann's musical inspiration—if you will, a conservative force that led him to see the significance and value of those musical forms to which he had at first been indifferent. Some of his ardent companions in the revolutionary parties of the earlier years saw in this a backsliding from his professions. But the fact that he parted company with "*Florestan*" and "*Eusebius,*" and erased their names from the reissues of musical works once signed by them, can be for us naught but an indication of intellectual growth. We enjoy those romantic and engaging figures, but we see greater things than they were concerned with in the symphonies, the piano-quintette, the string-quartettes, the piano-concerto, the third part of "*Faust,*" and "*Paradise and the Peri.*" ¶ The contributions of Schumann to the development of the art are important and permanent. What he did to develop the expressive power of the pianoforte is all his own. He wrote for the instrument in a new way, calling for new and elaborate advances in technique—not the brilliant finger-dexterity of Chopin and Liszt, but a deeper underlying potency of expression through interlacing parts, skilfully disposed harmonies, the inner voices of chords, and through new demands as to variety of tone quality, contrasts of colour and the enrichment of the whole through pedal effects. It has been called a crabbed style, but it is no less idiomatic of the piano than the more open and brilliant manner that was developed at the same period by the virtuoso-school of pianoforte-playing and composition. ¶ Schumann's use of short pieces, in connected series, as an exposition of what is really a single poetic idea running through them all, is his own creation, and one that succeeding composers have made the most of. So is his idealised form of programme-music—music, that is, expressing some definite, concrete, external idea. But his wise judgment on music of this kind must always be kept in mind, that it must always be beautiful and intelligible as music without the need of explanation through titles, in which he saw only an aid or stimulus to the hearer's imagination. Space is lacking to discuss his later experiments in modifying or developing the classical or sonata form to increase its unity and its emotional potency, such as are to be found in the D-minor and C-major symphonies, and the piano-quintette. Schumann added something peculiarly his own to the Lied, in his enhancement of the accompaniment's significance, increasing its power of expression in co-operation, sometimes almost on equal terms with the voice, and, in many instances, giving its ritournelles or instrumental postludes an independent elaboration and meaning of their own. ¶ Schumann came of a well-to-do family, and his early general education and social surroundings had been far beyond those of most musicians. The fact that he was not only well read, but a writer himself of peculiar charm and individuality, a critic of quickening insight and generous discernment, reacted, as it needs must, on his music. Though he was, early in his youth, of a lively character, he was always disposed toward moodiness; and by the time he reached manhood he had fallen into a state of remarkable taciturnity and introspection. Wrapped in his own thoughts, he would, when in the company of friends or fellow-musicians, sit silent hour after hour, with his head leaning on his hand, often with an incipient smile upon his face, and with his lips pursed, as though to whistle. His letters show him to have been of a sweet and affectionate nature toward his family and intimates; kindly and generous in his estimate and treatment of others, yet roused to anger by a wrong, and capable of deep and glowing resentment. ¶ Schumann's place in modern music was slowly won, both in his native land and elsewhere, but there is little sign yet, of its being shaken. His symphonies suffer unduly, through their unskilful orchestration, in the estimation of a generation to whom fine feeling for orchestral colour is essential, but the magnificent elegance of the two great overtures (to "*Manfred*" and "*Genoveva*") is little discounted in this way; the string-quartettes and the piano-quintette and quartette seem to lose none of their beauty as they recede in historical perspective; the piano concertos, and a great number of the songs are heard repeatedly, every year, with unremitted joy. His solo piano-pieces appeal less and less to the taste of the latter-day piano-virtuoso who cannot utilise music calling so little for nimbleness of finger and brilliancy of effect; but it is impossible to deny that these pieces are still competent, as few others are, to serve deep and sincere music lovers "for the enjoyment of god at home." Schumann will always have a commanding hold, a commanding place in the nineteenth century, the century of evolution, the century that struck off the academic bonds from art. In the noble band of romantic adventurers into new and unexplored realms of music, Schumann was a leader, but he never failed in his bold and chivalrous championship of the rectitude of his art.

(2) **Clara (Josephine), née Wieck,** Leipzig, Sept. 13, 1819—Frankfort-on-Main, May 20, 1896; eminent pianist; wife of above (q. v.). She played in public at 9; at 11 at the Gewandhaus; toured from 1832; Vienna (1836) received the title of Imp. Chamber-virtuoso. On Sept. 12, 1840. m. Schumann (q. v.). After he died she went with her children to Berlin; 1863 to Wiesbaden, resuming her public career as a concert-pianist; 1878–92 pf.-teacher Hoch Cons., Frankfort. Besides editing Schumann's works, his early letters and finger-exercises from Czerny, she c. pf.-concerto, preludes and fugues, pf.-trio, Vars. on a theme by Schumann, many songs, incl. 3 in Schumann's op. 37 (Nos. 2, 4, and 11). Biog. by Litzmann, 1902. (3) **Georg (Alfred),** b. Königstein,

Saxony, Oct. 25, 1866, pianist, son and pupil of the city mus.-dir., pupil of his grandfather, a cantor, and of K. A. Fischer, B. Rollfuss, and Fr. Baumfelder Dresden, then of Leipzig Cons., where he c. 2 symphs., a serenade for orch., a pf.-quintet, a vln.-sonata, etc., taking the Beethoven prize, 1887; lived 2 years in Berlin; 1892–96, cond. at Danzig, since then Bremen Philh. Orch. and chorus; c. also choral work, "*Amor und Psyche*" (Leipzig, 1888), orch.-suite "*Zur Karnevalszeit*," etc.

Schumann-Heink (shoo'-män-hīnk), **Ernestine** (née **Rössler**), b. Lieben, near Prague, June 15, 1861; contralto; pupil of Marietta von Leclair, Graz; début Dresden, 1878, in "*Il Trovatore*;" sang there 4 years; 1883 Hamburg City Th.; 1896, sang "Erda," "Waltraute," and the First Norn at Bayreuth; m. Herr Heink, 1883; m. Paul Schumann, 1893; from 1898, in America with Met. Op. troupe.

Schund (shoont), **Joachim**, org.-builder, Leipzig, 1356.

Schunke (shoonk'-ĕ), (1) **K.**, Magdeburg, 1801—suicide, Paris, 1839; pianist; son and pupil of a horn-virtuoso. (2) **Michael S.**, composer. (3) **L.**, Cassel, 1810—Leipzig, 1834; pianist and composer; pupil of his father, the horn-virtuoso. (4) **Gottfried S.**

Schuppanzich (shoop'-păn-tsĭkh), **Ignaz**, Vienna, 1776—1830; violinist, conductor and teacher.

Schürer (shü'-rĕr), **Jn. G.**, Raudnitz, Bohemia, ca. 1732—Dresden, 1786; dram. composer.

Schurig (shoo'-rĭkh), **(Volkmar) Julius (Wm.)**, Aue, Saxony, 1802—Dresden, 1899; composer and teacher.

Schuster (shoo'-shtĕr), **Jos.**, Dresden, 1748—1812; ct.-conductor; c. pop. operas, symphs., etc.

Schütt (shüt), **Eduard**, b. Petersburg, Oct. 22, 1856; pianist; pupil of Petersen and Stein, Petersb. Cons.; studied at Leipzig Cons.; now cond. Akademischer Wagnerverein, Vienna c. fairly succ. comic opera "*Signor Formica*" (Vienna, 1892); c. pf.-concerto, etc.

Schütz (shüts), **(Sagittarius) H.**, "The father of German music," Köstritz, Saxony, Oct. 8, 1585—Dresden, Nov. 6, 1672; in 1607 entered Marburg Univ. to study law, but, 1609, was sent to Venice by Landgrave Moritz of Hesse-Cassel to study with Giov. Gabrieli; 1612 returned to Cassel as ct.-organist; 1615 cond. to the Elector of Saxony at Dresden; he frequently revisited Italy, whence he brought much to modify and enlarge German mus.; also made long visits to Copenhagen as ct.-cond. 1627, on royal invitation for the wedding of Princess Sophie of Saxony, he c. the first German opera, the libretto being a transl. from the "*Dafne*" of Peri (q. v.); this work is lost, as is also the ballet, "*Orpheus und Eurydice*," 1638, for the wedding of Jn. Georg II. of Saxony. Carl Riedel revived interest in **S.** by pub. and producing "*Die 7 Worte Christi am Kreuz*," and a "*Passion*." A complete ed. of **S's** works is pub. by Breitkopf and Härtel in 16 vols.; they include sacred and secular mus. of great historical importance as the predecessor whom Händel and Bach rather developed than discarded; he was born just a hundred years before them and shows great dramatic force and truth in his choral work, combining with the old polyphonic structure a modern fire that makes many of his works still beautiful. Biog. by Ph. Spitta, and Fr. Spitta (1886).

Schwab (shväp), **Fran. M. L.**, Strassburg, 1829—1882; conductor and dram. composer.

Schwalm (shvälm), (1) **Robt.**, b. Erfurt, Dec. 6, 1845; pupil of Pflughaupt and Leipzig Cons.; cond. at Königsberg; c. opera, male choruses with orch., oratorio, etc. (2) **Oscar,**

Erfurt, Sept. 11, 1856; pupil of Leipzig Cons.; 1886–88, proprietor of Kahn's pub.-house in Leipzig; also critic for the "*Tageblatt*," etc.; c. an overture; pf.-pcs., etc.

Schuy'ler, Wm., b. St. Louis, U. S. A., May 4, 1855; lives there as amateur composer, largely self-taught; c. excellent songs, notably to Stephen Crane's "*Black Riders.*"

Schwanberg (shvän'-bĕrkh), **Jn. Gf.,** Wolfenbüttel, 1740 — Brunswick, 1804; ct.-conductor and dram. composer.

Schwantzer (shvän'-tsĕr), **Hugo,** Oberlogau, 1829—Berlin, 1886; organist, teacher and composer.

Schwarbrook (shvär'-brook), **Thos.,** Ger. org.-builder in England, 1733–1752.

Schwarz (shvärts), (1) **Ands. Gl.,** Leipzig, 1743—Berlin, 1804; bassoonist in London. (2) **Chp. Gl.,** b. 1768; son of above; bassoonist. (3) **Wm.,** Stuttgart, 1825—Berlin, 1878; singer and teacher. (4) **Max,** b. Hanover, Dec. 1, 1856; son of above; pupil of Bendel, Bülow, and Liszt; pianist; 1880–83, teacher Hoch Cons., Frankfort; then co-founder, after Raff's death, of the Raff Cons.; since 1885 its dir. (5) **Bianca.** Vide BIANCHI. (6) **Wenzel,** b. Brunnersdorf, Feb. 3, 1830; pupil Prague Cons.; from 1864 lived in Vienna, proprietor of a mus.-institute; writer.

Schwedler (shvāt'-lĕr), **(Otto) Maximilian,** b. Hirschberg, Silesia, March 31, 1853; flutist; pupil of Fr. Meinel, Dresden; in Leipzig municipal and Gewandhaus Orch.; since 1895, 1st flute; inv. the "Schwedler flute"; wrote a pamphlet on it and c. transcriptions, etc.

Schweitzer (shvīt'-tsĕr),——, Coburg, 1737—Gotha, 1787; conductor and composer.

Schweizer (shvīt'-tsĕr), **Otto,** b. Zürich, May 26, 1846; pianist; pupil of Moscheles and Wenzel, Leipzig Cons.; since 1870 Edinburgh, also pf.-teacher at Athenæum Sch., Glasgow; c. 2 pf.-suites, etc.

Schwencke (shvĕnk'-ĕ), (1) **Jn. Gl.,** 1744—1823; bassoonist. (2) **Chr. Fr. Gl.,** Wachenhausen, Harz, 1767—Hamburg, 1822; son of above; cantor and mus.-dir. (3) **Jn. Fr.,** Hamburg, 1792—1852; son and pupil of (2); composer. (4) **K.,** Hamburg, 1797—?; pianist; son of (2). (5) **Fr. Gl.,** Hamburg, 1823—1896; virtuoso on the pf. and organ; composer.

Schytte (shēt'-tĕ), **L. (Th.),** b. Aarhus, Jutland, April 28, 1850; druggist, then studied with Ree, Neupert, Gebauer, Gade, Taubert, and Liszt (comp.); 1887–88 teacher Horák's Institute, Vienna; lived in Vienna as concert-pianist and teacher; c. 2 comic operas; pf.-concerto; pantomimes for 4 hands, sonata, etc.

Scontrino (skôn-trē'-nō), **A.,** b. Trapani, 1851; pupil of Plantania, Palermo; lived in Milan as teacher; since 1897 prof. of cpt. at Florence Cons.; c. 5 operas, incl. succ. 1-act "*Gringoire*" (1890), and "*La Cortigiana*" (Milan, 1896); c. "*Sinfonia marinaresca*" (Naples, 1897).

Scot'son Clark, the Rev., London, Nov. 16, 1840—1883; pupil of his mother (a pupil of Chopin); then at Paris; at 14 organist; studied with J. Hopkins and at R. A. M.; after serving as organist various places, he studied at Leipzig and Stuttgart; 1873, returned to London as teacher, organist and composer of many pop. works.

Scott, John, England, ca. 1776—Jamaica, 1815.

Scotto (skôt'-tō), (1) **Ottaviano,** and his son (2) **Girolamo,** mus.-printers at Venice, 1536–39, and 1539–73, respectively; the latter was also a composer.

Scriabine (skrē'-ä-bē-nĕ), **Alex,** b. Moscow, Jan. 6 (new style), 1872; brilliant pianist; pupil of Safonoff (pf.) and Tanejev (comp.) at the Cons.; toured Europe from 1895; c.

sonata, prelude and nocturne for left hand alone; pf.-impromptus, preludes, etc.

Scribe (skrēb), **Eugène,** Paris, 1791—1861; most prolific of French dramatists, and wrote over 100 librettos, incl. "*Fra Diavolo*," "*Prophète*," "*L'Africaine*."

Scuderi (skoo-dā'-rē), **Salvatore,** b. Terranova, Italy, Jan. 3, 1845; c. pop. songs.

Scudo (skoo'-dō), **Paolo,** Venice, 1806—insane, Blois, 1864; writer.

Sebald (zā'-bält), (1) Frau **von** (née **Schwadke**); contralto, Berlin, 1791; her daughters (2) **Amalie,** soprano; for some time the object of Beethoven's affections; (3) **Auguste,** sister of above; also soprano.

Sebastiani (sā-bäs-tĭ-ä'-nē), **Jn.,** b. Weimar, 1622; conductor and composer.

Šebor (shā'-bôr), **K.** (**Karel**), b. Brandeis, Bohemia, July 18 (Aug. 13?), 1843; pupil Prague Cons. and of Kittl; 1864–67, cond. Nat. Opera; from 1871 military bandm., Vienna; prod. at Prague 5 Czech operas; c. symphs., overtures, etc.

Sechter (zĕkh'-tĕr), **Simon,** Friedberg, Bohemia, Oct. 11, 1788—Vienna, Sept. 10, 1867; eminent contrapuntist and teacher, ct.-organist, prof. of harm.; wrote valuable treatises; c. burlesque opera "*Ali Hitch-Hasch*."

Sedlmair (zāt'l-mīr), **Sofia Offeney,** b. Hanover, Jan. 25, 1863; soprano in various cities.

Seeling (zā'-lĭng), **Hans** (**Hanuš**), Prague 1828—1862; piano-virtuoso and composer.

Seger(t) (zā'-gĕrt), **Jos.,** Řepin, Bohemia, 1716—Prague, 1782; organist and composer.

Seghers (sŭ-gărs'), **Fran. J. Bap.,** Brussels, 1801 — Margency, near Paris, 1881; violinist and conductor.

Segond (sŭ-gôñ), **L. A.,** a physician at Paris; studied singing with Manuel Garcia, and wrote "*Hygiène du chanteur*" (1846), etc.

Segouro'la, Andres Perello de, b. Spain; studied law Madrid Univ.; practised a year at Barcelona; then took up singing with success.

Seguin (sĕg'-wĭn), (1) **Albert Edw. S.,** London, 1809—New York, 1852; bass (2) **Elizabeth,** his sister, mother of Parepa Rosa. (3) **Ann Childe,** wife of (1); operatic singer; début, 1828; retired and lived New York, 1880. (4) **Wm. H.,** 1814—1850; bro. of (1); bass

Seibert (zī'-bĕrt), **Louis,** b. Cleeberg, near Wiesbaden, May 22, 1833; pf.-teacher Wiesbaden Cons.; c. chamber-mus., etc.

Seidel (zī'-dĕl), (1) **Fr. L.,** Treuenbrietzen, Brandenburg, 1765—Charlottenburg, 1831; organist and dram. composer. (2) **Jn. Julius,** Breslau, 1810—1856; organist and writer.

Seidl (zīt'-'l), (1) **Anton,** Pesth, May 7, 1850—New York, March 28, 1898; eminent cond., particularly of Wagnerian mus.; pupil Leipzig Cons.; 1870 chorusm. Vienna opera; 1872-79, assisted Wagner in score of "*Nibelungen Ring*"; 1879–83 cond. for Neumann's Wagner-troupe; 1883–85 cond. Bremen opera (m. there the soprano (2) Frl. **Krauss**); 1885–91 Met. Op., N. Y., also from 1895–97 cond. N. Y. Philh. Orch.; 1886 and 1897 cond. at Bayreuth; 1897 cond. Covent Garden, London. (3) **Arthur,** b. Munich, June 8, 1863; pupil R. Sch. of Mus. at Ratisbon and of Paul, Stade, Spitta, and Bellermann; Dr. Phil., Leipzig, 1887; lives in Dresden; writer.

Seifert (zī'-fĕrt), **Uso,** b. Romhild, Thuringia, Feb. 9, 1852; pupil of Dresden Cons.; teacher there and organist; wrote pf.-method, pf.-pcs., etc.

Seifriz (zī'-frĭts), **Max,** Rottweil, Würtemberg, 1827—Stuttgart, 1885; violinist, ct.-cond. and composer.

Seiler (zī'-lĕr), **Jos.,** Lügde, near Pyrmont, 1823—1877; organist, writer and composer.

Seiss (zīs), **Isidor** (**Wm.**), b. Dresden, Dec. 23, 1840; pianist; pupil of

Leipzig Cons.; since 1871 pf.-teacher Cologne Cons.; 1878 Prof.; conductor Musikalische Gesellschaft; c. studies in bravura, etc.

Seitz (zīts), (1) **Robt.,** Leipzig, 1837—1889; mus.-publisher and editor. (2) **Fr. (Fritz),** b. Günthersleben, Gotha, June 12, 1848; violinist; pupil of Uhlrich; since 1884 leader Dessau ct.-orch.

Séjan (sā-zhäṅ), **Nicolas,** Paris, 1745—1819; famous organist; 1772, Nôtre Dame; 1783, St. Sulpice; 1783, royal chapel; teacher and composer.

Sekels (zā'-kĕls), **Bd.,** pupil, now t. of comp. Hoch Cons., Frankfort; c. songs.

Sel'by, Bertram Luard, b. Kent, Engl., Feb. 12, 1853; organist, Salisbury Cath.; then of St. Barnabas, London; c. 2 operas; a 1-act operetta ("duologue"), successful "*Weather or No*" (London, 1896), Berlin as "*Das Wetterhäuschen*," 1896; org-sonatas, etc.

Seligmann (zā'-lĭkh-män), **Hippolyte Prosper,** Paris, 1817—Monte Carlo, 1882; 'cellist and composer.

Selle (zĕl'-lĕ), **Thos.,** Zorbig, Saxony, 1599—Hamburg, 1663; cantor and composer.

Sellner (zĕl'-nĕr), **Jos.,** Landau, Bavaria, 1787—Vienna, 1843; oboe-virtuoso, teacher, writer and composer.

Sembrich (zĕm'-brĭkh), **Marcella** (rightly **Praxede Marcelline Kochanska,** Sembrich being her mother's maiden name), b. Wisnewszyk, Galicia, Feb. 15, 1858; eminent coloratura soprano; pupil (later the wife) of Wm. Stengel (piano), Lemberg Cons.; studied with Epstein at Vienna, and singing with Victor Rokitansky, and with G. B. Lamperti, Jr., at Milan; début, May, 1877, at Athens; studied German opera at Berlin with Lewy; sang for 18 months Dresden ct.-th.; from June, 1880, London, and, 1883-84, toured Europe and America; 1884, studied with Francesco Lamperti, Sr.; from 1898 has sung at Met. Op. and in concert in America with greatest succ.; 1900, managed her own opera co. in Germany.

Semet (sŭ-mā), **Théophile (Aimé Émile),** Lille, 1824—Corbeil, near Paris, 1888, drummer and dram. composer.

Semler (zĕm'-lĕr), **Fz. X.,** 1772—1859; vla.-soloist in Berlin.

Senesino (sän-ĕ-sē'-nō), **Bernardi Francesco** (called the Sienese), Siena, 1680—ca. 1750; male contralto or mezzo-sopr.; sang in Händel's operas till 1729, where he quarrelled with H. and went over to Bononcini; made a fortune and returned to Siena.

Senff (zĕnf), **Bartholf,** Friedrichshall, near Coburg, 1818—Leipzig, 1895; founder Leipzig mus.-pub. house (1850), also editor.

Sen(f)fl (zĕnf'l) (or **Senfel**), **L.,** Basel-Augst, 1492—Munich, ca. 1555; eminent contrapuntist, ct.-cond. and composer.

Senkrah (zän'-krā) (rightly **Hark'ness**), **Arma Leorette,** New York, 1864—suicide, Weimar, Aug. 4, 1900; violinist; pupil of Arno Hilf, Leipzig; Wieniawski, and Massart, Paris Cons.; toured with succ.

Serafino (sä-rä-fē'-nō), (1) **Santo,** vln.-maker at Venice, 1730-45; his label is "Sanctus Seraphin Utinensis fecit Venetiis, Anno, 17—". (2) **Gregorio,** his nephew, also was a vln.-maker, label "Georgius Seraphin Sancti nepos fecit Venetiis, 17—."

Serassi (sä-räs'-sē), Italian family of org.-builders at Bergamo. The founder (1) **Giuseppe** (*il vecchio*), Gordano, 1694—Crema, 1760. His son (2) **Andrea Luigi,** 1725—1799. (3) **Giuseppe** (*il giovane*), Bergamo, 1750—1817; succeeded by his sons (4) **Carlo** and (5) **Giuseppe.**

Sering (zā'-rĭng), **Fr. Wm.,** Fürstenwalde, near Frankfort-on-Oder, Nov. 26, 182?—1901; from 1871 teacher at Strassburg, where he organised a Gesangverein; pub. treatises, also an oratorio, male choruses, etc.

Sermisy (sĕr-mē-sē), **Claude de** (called **Claudin,** not **Claudin Lejeune**), ca. 1530–60; French ct.-cond. and composer.

Serov (or **Sjeroff, Syeroff** (s'yā-rôf)); **Alex. Nikolajevitch,** Petersburg, May 11, 1820–Feb. 1 (new style), 1871; important Russian composer and critic; a lawyer, studied 'cello with Karl Schuberth; 1863 prod. grand opera (text and mus.) "*Judith*," and the Czar granted him a pension; he was a lecturer on mus. at Moscow and Petersb. Universities and wrote his own librettos; 1865 prod. "*Rogneda*" with succ.; laid aside 2 unfinished operas to finish "*Wrazyiasiela*" but died before it was done. Soloviev finished it and it was prod. with succ.

Serpette (sĕr-pĕt), (**H. Chas. A.**) **Gaston,** b. Nantes, Nov. 4, 1846; pupil of Thomas, Paris Cons.; 1871, taking 1st Grand prix de Rome, wrote cantata "*Jeanne d'Arc*"; 1874, prod. opera-bouffe "*La Branche Cassée*" (Bouffes-Parisiens), followed by 30 other light works.

Serrao (sĕr-rä'-ō), **Paolo,** b. Filadelfia, Catanzaro, in 1830; pupil of Naples Cons.; political troubles prevented the prod. of his opera "*L'Impostore*" in 1852, and another in 1857, but he prod. "*Pergolesi*" and "*La Duchessa di Guisa*" (1865), and "*Il Figliuol prodigo*" (1868); c. also an oratorio, a requiem, a funeral symph. (for Mercadante), etc.

Servais (sĕr-vĕ), (1) **Adrien Fran.,** Hal, near Brussels, 1807—1866; eminent 'cellist and teacher; pupil of his father and of Platel, début Paris, 1834; 1848, Prof. Brussels Cons. and soloist to the King; toured widely; c. 3 concertos for 'cello, etc. (2) **Jos.,** Hal, 1850—1885; son and pupil of above; 'cellist and prof. Brussels Cons.

Sestini (sĕs-tē'-nē), **Giovanna,** prima buffa in London, 1783.

Sevcik (sĕv'-tsĭk), **Pan**; notable Bohemian violin teacher.

Sev'ern, Thos. H., London, 1801—Wandsworth, 1881; conductor, publisher and dram. composer.

Sew'ard, Theodore Frelinghuysen, d. New York, Oct. 30, 1902; teacher, ed. and composer of slave songs and "spirituals."

Seydelmann (zī'-dĕl-män), **Fz.,** Dresden, 1748—1806; cembalist, conductor and dram. composer.

Seyffarth (zīf'-färt), **Ernst Hn.,** b. Crefeld, 1859; pupil of Cologne Cons. and of Kiel; from 1892, conductor Neuer Singverein, Stuttgart; c. dram. scene "*Thusnelda*," "*Trauerfeier beim Tode einer Jungfrau*," symph., sonatas, MS. opera "*The Bells of Plurs*," etc.

Seyfried (zī'-frēt), **Ignaz X. Ritter von,** Vienna, 1776—1841; conductor, writer and dram. composer.

Seygard (sā'-gärd), **Camille,** b. England; went early to Russia; pupil of her father and of Marchesi; début 1888, Covent Garden as "Zerlina" sang at Opera Comique, later in Amsterdam; has sung in concert and opera in Europe, and since 1896 in America.

Sgambati (sgäm-bä'-tē), **Giovanni,** b. Rome, May 18, 1843; important pianist and conductor; pupil of Aldega, Barbieri and Natalucci, later of Liszt; at 6 played in public, sang in Church and cond. small orchestras; later he toured Italy and Germany; 1877, head-teacher Accad. di S. Cecilia, Rome; 1896, founded "Nuova Società Musicale Romana"; admirer and friend of Wagner; c. requiem with orch. (1896), 3 symphs., overtures, pf.-concerto, an octet, 2 pf.-quintets, a string-quartet (op. 17) and piano pcs., etc.

Shakespeare, Wm., b. Croydon, Engl., June 16, 1849; choir-boy; at 13 organist; pupil of Molique (comp.); 1866, won King's scholarship R. A. M., and studied there with Bennett; 1871, took Mendelssohn Scholarship for pf.-playing and comp.; studied with Reinecke, Leipzig; 1872, singing at Milan; from 1875, concert and oratorio-singer; 1878, prof. of singing, R. A. M.; in 1880, 1886, cond. of the concerts there; resigned; has won high reputation as a singing-teacher; c. overtures, a symph., pf.-concerto, etc.

Sharpe, Herbert Francis, b. Halifax, Yorkshire, March 1, 1861; Queen's Scholar, Nat. Training Sch., London; gave pf.-concerts; 1884, prof. R. C. M.; 1890, examiner; wrote "*Pianoforte Sch.*" (with Stanley Lucas); c. comic opera, etc.

Shaw, (1) Oliver, b. Middleboro', Mass., d. 1848; a blind singing-teacher and public singer. (2) **Mary,** London, 1814—Suffolk, 1876, contralto and teacher.

Shed'lock, John South, b. Reading, Engl., 1843; graduate, London, Univ., 1864; pupil of E. Lübeck (pf.) and Lalo (comp.), Paris; teacher and concert-pianist, London, 1879; critic for the "*Athenæum*"; also lectured at the R. A. M.; pub. articles, "*The Pianoforte Sonata, Its Origin and Development*" (London, 1895); editor and translator; c. string-quartet, etc.

Shel'ley, Harry Rowe, b. New Haven, Conn., June 8, 1858; pupil of Stoeckel at Yale, Dudley Buck, Vogrich and Dvořák (New York); organist various churches, also teacher of theory and comp. Metropolitan College, N. Y.; c. "*The Inheritance Divine*," sacred cantata, 2 symphs. (the first E♭, performed, N. Y., 1897), vln.-concerto (1891), cantata "*Vexilla Regis*" (N. Y., 1894), and suite "*Baden-Baden*," etc., for orch.; church-mus., pf. and org.-pcs. and songs, many very pop.

Shep'ard, (1) Thos. Griffin, b. Madison, Conn., April 23, 1848; pupil of G. W. and J. P. Morgan; organist various churches in New Haven; instructor, Yale Glee Club and cond. Oratorio Soc., also dir. Apollo Club (male voices); teacher and critic; c. comic opera, Christmas cantata, etc. (2) **Frank Hartson,** b. Bethel, Conn., Sept. 20, 1863; pupil of Thayer, Boston; organist various towns; 1886–90, studied Leipzig 1888, organist English Chapel there 1891, est. a sch. at Orange, N. J., organist there; writer of text-books and treatises.

Sher'rington, Jose., b. Rotterdam, Oct. 27, 1850; sister of Mme. Lemmens-Sherrington; concert-soprano with remarkable range (a–e''').

Sher'wood, (1) Edgar Harmon, b. Lyons, N.Y., Jan. 29, 1845; pianist; served in the Union Army 1862–65, and then took up mus.; lives in Rochester, N. Y., as pianist, teacher and composer. (2) **Wm. Hall,** b. Lyons, N. Y., Jan. 31, 1854; noteworthy pianist and teacher, bro. of (1); son and pupil of Rev. L. H. Sherwood, founder of Lyons Mus. Acad.; pupil also of Heimberger, Pychowski and Wm. Mason; studied 5 years under Th. Kullak, Weitzmann, Wuerst and Deppe (Berlin), Richter (Leipzig), K. Doppler and Scotson Clark (Stuttgart) and Liszt (Weimar); début with succ., Berlin; returned 1876 to the U. S., and has toured with great succ.; teacher N. E. Cons., Boston, later, New York; 1889, Chicago, as head of the pf.-section of the Cons.; 1897, founded "Sherwood Piano Sch."; 1887 he m. his pupil, Estella F. Adams, also pianist; pub. pf.-pcs. (3) **Percy,** b. of English parents, Dresden, May 23, 1866; pupil of Hermann Scholtz (pf.); later of Dresden Cons.; concert-pianist and teacher, Dresden Cons.; c. pf.-pcs.

Shield, Wm., Whickham, Durham, 1748—London, 1829; violinist, writer and composer.

Shinner, Emily, Cheltenham, July 7, 1862—Aug., 1901; concert violinist, England. 1889, m. Capt. Liddell; founded S. Quartet (female).

Shore, (1) Matthias, d. 1700, English ct.-trumpeter; reputed inventor of the tuning-fork. (2) **Wm.,** d. 1707, son and successor of above.

(3) **Catherine,** ca. 1668—ca. 1730; sister of above; stage-singer, 1693, m. Colley Cibber. (4) **John,** 1660—1750; bro. and successor of (2).

Shudi. Vide BROADWOOD.

Shut'tleworth, Obadiah, d. ca. 1735; English organist and violinist.

Sibelius (sē-bā'-lĭ-oos), **Jean,** b. Tavastehus, Finland, Dec. 8, 1865; studied Mus. Inst. Helsingfors; and with Becker and Goldmark; since 1893, teacher theory, Mus. Inst. and the Orch. Sch., Helsingfors; c. The first Finnish opera "*Tornissa Olija Impi*" (Helsingfors, 1896); also for orch. "*The Swan of Tuenela*" and "*Lemmin Kainen.*"

Siboni (sē-bō'-nē), (1) **Giu.,** Forli, 1780—Copenhagen, 1839; tenor. (2) **Erik (Anton Waldemar),** Copenhagen, 1828—1892; pianist, organist, teacher and dram. composer. (3) **Johanna Frederika** (née **Crull**), b. Rostock, Jan. 30, 1839; pianist; pupil of Moscheles; 1866 m. above.

Sicard (sē-kăr), **Michel de,** b. of French parents, Odessa, 1868; violinist, pupil of Cons. at Kiev; début at 9; 1884, pupil Paris Cons.; 1886, 1st. vln-prize, then pupil of Joachim (vln.), and Bargiel (comp.); has toured Europe.

Sieber (zē'-bĕr), **Fd.,** Vienna, 1822—Berlin, 1895; famous singing-teacher.

Siegel (zē'-gĕl), (1) **E. F. W.,** d. 1869; founded, 1846, mus.-pub. firm at Leipzig, now owned by R. Linnemann. (2) **F.** Vide SCHUBERTH, J.

Siehr (zēr), **Gv.,** 1847—Munich, 1896; bass; created "Hagen," Bayreuth, 1876.

Sieveking (zē'-vĕ-kĭng), **Martinus,** b. Amsterdam, March 24, 1867; notable pianist; pupil of his father, of J. Röntgen, Leipzig Cons., and Coenen (harm.); 1890 played in London; made v. succ. tours; 1895 Boston; 1896–97 American tour; c. a suite (played by Lamoureux, Paris), etc.

Siface (sē-fä'-chĕ) (rightly **Grossi**), **Giov. Fran.,** robbed and murdered in Northern Italy, ca. 1699; soprano-musico; ca. 1675 member Papal Chapel.

Sighicelli (sē-gĭ-chĕl'-lē), family of violinists. (1) **Filippo,** San Cesario, Modena, 1686—Modena, 1773; violinist. (2) **Giu.,** Modena, 1737—1826; son of above; violinist. (3) **Carlo,** Modena, 1772—1806; son of (2), also attached to court. (4) **A.,** Modena, 1802—1883; son of (3); eminent violinist and conductor. (5) **V.,** b. Cento, July 30, 1830; son and pupil of (4); pupil of Hellmesberger, Mayseder, and 1849 solo-violinist and 2nd ct.-cond. Modena; since 1855, teacher Paris; c. vln.-fantasias, etc.

Sigismondi (sē-jĭs-môn'-dē), **Giu.,** Naples, 1739—1826; singing-teacher and dram. composer.

Silas (sē'-läs), **Eduard,** b. Amsterdam, Aug. 22, 1827; pianist; début Amsterdam, 1837; pupil of Neher, Kalkbrenner, etc.; later of Benoist and Halévy, Paris Cons.; winning 1st prize for org. playing, 1849, in competition with Saint-Saëns and Cohen; since 1890 lives in England as organist; 1866 Assemblée générale des Catholiques en Belgique awarded him 1st prize (gold medal and 1,000 francs) for a mass; later prof. of harm. Guildhall Sch. and the London Acad. of Mus.; c. oratorio "*Joash*" (Norwich Fest., 1863), Kyrie Eleison with orch., 3 symphs., 3 overtures etc.

Silbermann (zēl'-bĕr-män), (1) **Andreas,** Klein-Bobritzsch, Saxony, 1678—Strassburg, 1734; org.-builder at Strassburg. (2) **Gf.,** Klein-Bobritzsch, 1683—Dresden, 1753; bro. of above and his apprentice; the first German to manufacture pianofortes, but preceded by Cristofori; inv. *cembal d'amour* (v. D. D.). (3) **Jn. Andreas,** Strassburg, 1712—1783; son of (1); org.-builder. (4) **Jn. Daniel,** 1717—Leipzig, 1766; son of (1), successor of (2). (5) **Jn. H.,** Strassburg, 1727—1799; son of (1); pf.-maker. (6) **Jn. Fr.,** 1762—1817; son of (5), org.-builder, organist and composer.

Silcher (zĭl'-khĕr), **Fr.,** Schnaith, Würtemberg, 1789—Tübingen, 1860; noted song-composer; pupil of his father and of Auberlen; teacher at Stuttgart, 1817; mus.-dir. at Tübingen Univ.; pub. a text-book and collected and c. chorals, etc.

Siloa (sē'-lō-ä), **Giulio,** pupil of Acad. of St. Cecilia, Rome; c. "*Carmen Seculare*" for soli, chorus and orch. (1902).

Siloti (sē'-lō-tē), **Alex.,** b. Charkov, Russia, Oct. 10, 1863; pianist; pupil of Zwereff and of N. Rubinstein and Tchaikovsky, Moscow Cons.; winning a gold medal; début, Moscow, 1880; studied with Liszt 3 years; 1887–90, prof. Moscow Cons.; since in Paris; has made v. succ. tours 1898–90, America; c. pf.-pieces.

Silva (zēl'-vä), (1) **Andreas de,** 16th cent. contrapuntist; c. motets, etc. (2) **David Poll de,** St. Esprit, near Bayonne, 1834 — Clermont, Oise, 1875; blind; pupil of his mother who c. operas, oratorios, etc.; wrote out his comp. by dictation.

Silver (sēl-vär) **Chas.,** Paris, April 16, 1868; pupil of Dubois and Massenet at the Cons.; won Grand prix de Rome with cantata "*L'Interdit*"; c. operetta, elegiac poem "*Raïs*", 4-act fairy opera "*La Belle au Bois Dormant*" (Paris, 1895), oratorio "*Tobie,*" etc.

Simandl (zē'-mänt'l), **Fz.,** 1st double-bass Vienna court orch.; since 1869 teacher at the Cons.; pub. method for contra-bass.

Simão. Vide PORTUGAL.

Simon (zē'-mōn) (1) **Jn. Kaspar,** Cantor and organist at Nordlingen, 1750–54; composer. (2) **Chr.,** Schernberg, 1809 — Sondershausen, 1872; double-bass.

Simon (sē'-môṅ), (1) **Jean Henri,** Antwerp, 1783 — 1861, violinist. (2) **Simon-Girard, Julie Josephine Caroline** (née **Girard**), b. Paris, 1859; pupil of Cons.; début 1877, creating Offenbach's "Colinette," 1878, "Mme. Favart" and many other rôles; m. Simon; later m. Hugenette.

Simons-Candeille. Vide CANDEILLE.

Simp'son (or **Sympson**), (1) **Chp.,** d. London, ca. 1677; player on the viola da gamba; pub. text-books. (2) **Thos.,** b. England; from ca. 1615, violinist in Germany; composer.

Sim'rock, (1) **Nicolaus,** b. Bonn, 1755; founded there 1790 mus.-pub. house; 1805 Berlin branch founded by his son (2) **Peter Jos.;** since 1870 in Berlin under (3), **Fritz,** 1841—Lausanne, Sept., 1901.

Sina (sē-nä), **Louis,** 1778—Boulogne, 1859; violinist.

Sin'clair (sĭnk'-lĕr), **J.,** near Edinburgh, 1790—Margate, 1857; tenor.

Sinding (zĭnt'-ĭng), **Chr.,** b. Kongbery, Norway, Jan. 11, 1856; notable composer; pupil of Reinecke, Leipzig Cons., later with Royal Scholarship, studied at Dresden, Munich, and Berlin; l. Christiania as organist and teacher; c. symph., 2 vln.-sonatas, chamber-mus., a pf.-concerto, pf.-pcs., and songs.

Singelée (săṅzh-lā), **J. Bap.,** Brussels, 1812—Ostend, 1875; violinist and composer.

Singer (zĭng'-ĕr), (1) **Peter,** Häfelgehr (Lechthal), 1810 — Salzburg, 1882; monk; inv. (1839) the "Pansymphonikon" (v. D. D.); composer. (2) **Edmund,** b. Totis, Hungary, Oct. 14, 1831; violinist; pupil of Ellinger, at Pesth, then of Kohne; toured, then studied with Jos. Böhm, Vienna, and at Paris Cons.; 1853–61 leader at Weimar; then leader at Stuttgart, and prof. at the Cons. (3) **Otto,** Sora, Saxony, 1833—New York, 1894; pianist, conductor, teacher and composer. (4) **Otto,** Jr., b. Dresden, Sept. 14, 1863; violinist; studied in Paris, in Berlin under Kiel, and in Munich under Rheinberger; 1890 teacher in Cologne Cons., and conductor; since 1892 lives in Leipzig; c. vln.-Concertstück, etc.

Sinn (zĭn), **Chp. Albert,** wrote treatise on "*Temperament,*" 1717.

Sir'men (Syrmen), (1) Luigi, violinist and cond. at Bergamo; his wife, (2) **Maddalena Lombardini de,** b. Venice, 1735—d. towards end of cent.; prominent violinist; pupil of Tartini; later singer and composer.

Sistermanns (zĭst'-ĕr-mäns), **Anton,** b. Herzogenbusch, Holland, Aug. 5, 1867; bass; pupil of Stockhausen; 1899, sang "Pogner" at Bayreuth; lives in Frankfort.

Sitt (zĭt), **Hans,** b. Prague, Sept. 21, 1850; violinist; studied Prague Cons.; 1867, leader theatre-orch., Breslau; 1869, cond. there, later in Prague, etc.; 1883, teacher of vln. Leipzig Cons. and vla.-player Brodsky Quartet; cond. of various societies; c. 3 vln.-concertos, a vla.-concerto, a 'cello-concerto, etc.

Sittard (sĭt-tăr), **Josef,** b. Aix-la-Chapelle, June 4, 1846; pupil, Stuttgart Cons., later teacher of singing and pf. there; lecturer on mus.; since 1885, critic; 1891, prof.; writer and composer.

Sivori (sē-vō'-rē), **Ernesto Camillo,** b. Genoa, 1815—1894; famous violinist and composer; début at 6; pupil of Costa and Paganini; toured widely.

Sjögren (shākh'-rĕn), **(Jn. Gv.) Emil,** b. Stockholm, 1853; pupil of the Cons. there; later of Kiel (cpt.) and Haupt (org. at Berlin); since 1890, organist Johankirke, Stockholm; c. sonatas, etc.

Skroup (or **Skraup**) (shkroop or shkrä'-oop), (1) **Fz. (František),** Vosic, Bohemia, 1801—Rotterdam, 1862; conductor and dram. composer. (2) **Jan Nepomuk,** Vosic, 1811—Prague, 1892; bro. of above; conductor, singing-teacher, writer and dram. composer.

Skuhersky (skoo'-hĕr-shkē), **Fz. (František) Sdenko,** Opocno, Bohemia, 1830—Budweis, 1892; organist, conductor, theorist and composer.

Slátinn (slä'-tĭn), **Ilja Ilitch,** b. Belgorod, Russia, July 7, 1845, pupil St. Petersburg Cons. and of Th. Kullak and Wuerst, Berlin; dir. Charkow section, Imp. Russian Mus. Soc.

Slaughter (slôt'-ĕr), **A. Walter,** chorister at St. Andrew's, Wells St., London; pupil of A. Cellier and Jacobi; cond. Drury Lane and St. James's Th.; prod. comic operas (1890), and a succ. mus.-comedy "*The French Maid*" (1897), etc.

Slavik (slä'-vēk), **Jos.,** Jince, Bohemia, 1806—Pesth, 1833; violinist.

Slivinski (slĭ-vēn'-shkĭ), **Jos. von,** b. Warsaw, Dec. 15, 1865; pianist; pupil of Strobl, Leschetizky and Anton Rubinstein; début, 1890; America, 1893; toured with Leipzig Philh. orch.; lives Paris.

Slo'per (Edw. Hugh), Lindsay, London, 1826—1887; pianist, teacher, writer and composer.

Small'wood, Wm., b. Kendal, Engl., 1831—1897; organist; writer and composer.

Smareglia (smä-rāl'-yä), **A.,** b. Pola, Istria, May 5, 1854; studied Vienna and at the Milan Cons., graduating with a symph. work "*Eleanora*"; prod. 6 operas, incl. "*Preziosa*" (Milan, 1879), "*Bianca da Cervia*" (Milan, La Scala, 1882), "*Il Vassallo di Szigeth*" (Vienna, 1889, as "*Der Vasall von Szigeth*," New York, 1890), and "*La Falena*" (Venice, 1897.

Smart, (1) Sir **G. (Thos.),** London, 1776—1867; noted conductor; pupil of Dupuis and Arnold; knighted, 1811; cond. Phil. Soc., 1813-44. (2) **Henry,** Dublin, 1778—1823 bro. of above; violinist; leader Drury Lane, 1812-21; piano-manufacturer. (3) **Henry,** London, Oct. 26, 1813—(blind) July 6, 1879, son and pupil of (2); studied with Kearns; organist in London from 1836; c. an opera "*Bertha*" (1855), many cantatas, etc.

Smetana (smä'-tä-nä), **Fr. (Bedrich),** Leitomischl, Bohemia, 1824—insane, Prague, 1884, noted composer and pianist; pupil of Proksch and Liszt; 1848, organised a sch. at Prague; 1866–74, cond. Nat. Theatre Prague. Deafness caused his resignation and the eternal ringing of one note in his head brought on insanity. He made this note the motif of a prophetic composition. C. a string-quartet, 7 operas, incl. "*Prodand nevěsta*" ("*The Bartered Bride*"), 1866; 9 symph. poems, incl. a cycle of 6 "*Má Vlast*" ("*My Country*"), symph. of "*Triumph*," etc.

Smeth'ergell, Wm., pianist, organist, writer and composer, London, 1794.

Smith, (1) **Bd.** (**Bd. Schmidt**) (called "Father Smith"), Germany, ca. 1630—London, 1708; ct. org.-builder. (2) **Robt.,** Cambridge, 1689—1768; acoustician. (3) **J. Christopher** (**Johann Chr. Schmidt**), Ansbach, 1712—Bath, 1795; dram. composer. (4) **Johann Stafford,** Gloucester, Engl., ca. 1750—London, 1836; organist and composer. (5) **Edw. Woodley,** 1775—1849, lay-vicar at Windsor. (6) **Geo. Townshend,** Windsor, 1813—Hereford, 1877; son of above; composer. (7) **Montern,** bro. of above; singer. (8) **Samuel,** b. Eton, 1821; bro. of above; organist. (9) **John,** Cambridge, 1795—1861; composer and prof. (10) **Robt. Archibald,** Reading, 1780—1829; composer and violinist. (11) **Alice Mary** (Mrs. Meadows White), London, 1839—1884; composer. (12) **Sydney,** Dorchester, Engl., 1839—London, 1887; pianist, teacher, writer, etc. (13) **Wilson G.,** b. Elyria, Ohio, Aug. 19, 1855; notable composer; pupil of Otto Singer, at Cincinnati; at Berlin, 1880–82, of Kiel, the Scharwenkas, Neumann, Moszkowski and Raif; since 1882, lives in Cleveland as teacher of pf., voice and comp.; pub. numerous graceful pf.-pcs. and songs, also "*Octave Studies*" and other valuable technical works. (14) **Gerrit,** b. Hagerstown, Maryland Dec. 11, 1859; graduate (M. A. and Mus. Doc.) Hobart College, Geneva, N. Y.; pupil of Stuttgart Cons.; then of S. P. Warren, New York; organist, Buffalo; also studied with Eugene Thayer (org.), and W. H. Sherwood (pf.), and one year in Berlin with Haupt and Rohde; then organist, Albany; since 1885, at the South Ch., N. Y.; music-prof.; prof. Union Theol. Seminary; c. cantata "*King David*," choruses, graceful pf.-pcs. and songs.

Smolian (shmō'-lĭ-än), **Arthur,** b. Riga, Dec. 3, 1856; pupil of Munich Cons.; cond. at various theatres, teacher, Wiesbaden; 1890, teacher Carlsruhe Cons.; and critic; composer.

Smyth, Ethel, b. England; c. text and music of opera "*The Forest*" (*Der Wald*), prod. Berlin, 1902, and London, 1902.

Snel (snĕl), **Jos. Fran.,** Brussels, 1793—Koekelberg, near Brussels, 1861; violinist, conductor and dram. composer.

Snetzler (shnĕts'-lĕr), **John,** Passau, 1710—London, end of 18th cent.; org.-builder, England.

Snow, (1) **Moses,** d. 1702; member of the Chapel Royal. (2) **Valentine,** d. 1772; English trumpeter in Händel's works.

Soāres, João. Vide REBELLO.

So'binof, ———, favourite Russian tenor at Petersburg.

Sobolevsky (sō-bō-lĕf'-shkĭ), ——— prof. at St. Petersburg; ed. Russian folk-songs (1895).

Södermann (sā'-dĕr-män), **August Johan,** Stockholm, 1832—1876; theatre-conductor there; pupil of Hauptmann and Richter; c. Swedish operetta, a notable mass with orch., etc.

Soffredini (sôf-frĕ-dē'-nē), **Alfredo.** from 1896, ed.-in-chief, Milan "*Gazzetta Musicale*"; prod. (text and mus.) 2-act children's opera "*Il Piccolo Haydn*" (Pavia, 1893), etc.

Sokolov (sō'-kō-lôf), **Nicholas,** b. Petersburg, 1858; pupil at the Cons.;

taught harm. in the Imp. Chapel; c. an elegy (op. 4), and intermezzo for orch., etc.

Soldat (zōl'-dät), **Marie** (Frau **Soldat-Roger**), (b. Graz, March 25, 1864; violinist; pupil of Pleiner and Pott, and of Joachim, 1889; m. Herr Roger (Vienna).

Solié (sōl-yā) (rightly **Soulier**), (1) **J. P.**, Nîmes, 1755—Paris, 1812; barytone; c. comic operas, many pop. (2) **Chas.**, son of above; conductor; prod. a comic opera (Nice, 1877).

Solle (zôl'-lĕ), **Fr.**, Zeulenroda, Thuringia, 1806—1884; cantor and writer.

Soloviev (or **Solowiew**) (sō'-lō-vēf), **Nicolai Feopometovitch**, b. Petrosavodsk, Russia, April 27 (May 9), 1846; pupil of N. J. Zaremba (theory), Imp. Cons. at Petersburg; since 1874 prof. there; also critic, editor and Councillor of State; c. comic opera "*Vakula, The Smith*" (Petersb., 1875), and grand opera "*Cordelia*" (Petersb., 1883, in German, Prague, 1890); finished Seroff's opera "*The Demon's Power*"; c. symph. picture, "*Russia and the Mongols*" (Moscow, 1882); prize chorus "*Prayer for Russia*" (Imp. Russ. Mus. Soc., 1876), cantata "*The Death of Samson*" (1870).

Som'erset, Lord **H.** (**Richard Chas.**), b. Dec. 7, 1849; amateur composer.

Som'ervell, Arthur, b. Windermere, Engl.; pupil Berlin Hochschule and of Stanford and Parry, R.C.M.; c. mass, with orch. (Bach Choir, 1891), "*A Song of Praise*" (1891), "*The Forsaken Merman*" (Leeds Fest., 1895), "*The Power of Sound*" (1895), elegy for alto with orch., suite for small orch. "*In Arcady*," song cycle on Tennyson's "*Maude*," etc.

Somis (sō'-mēs), **Giov. Bat.**, Piedmont, 1676—Turin, 1763; violinist, teacher and conductor.

Sommer (zôm'-mĕr), (1) Dr. **Hans** (rightly **Hans Fr. Aug. Zincke**) (tsĭnk'-ĕ), b. Brunswick, July 20, 1837; pupil of Meves and J. O. Grimm; graduate, later prof. at Göttingen Univ.; from 1888 lived in Weimar; c. succ. opera "*Lorelei*" (Brunswick, 1891), 1-act "*Bühnenspiel*," "*Saint Foix*" (Munich, 1894), 1-act "*Der Meerman*" (Weimar, 1896), "*Rubezahl*" (1902). (2) **Karl,** singer at ct.-opera, Vienna.

Sonnleitner (zôn'-līt-nĕr), (1) **Chp. S.**, Szegedin, 1734—Vienna, 1786; dean of jurisprudence, Vienna; composer. (2) **Jos.**, Vienna, 1765—1835; son of above; 1827, discovered the famous 9th cent. Antiphonary of St. Gallen in neume-notation. (3) **Ld. von,** Vienna, 1797—1873; nephew of above; devoted friend of Schubert.

Sontag (zôn'-täkh), **Henriette** (**Gertrude Walpurgis**), Coblenz, Jan. 3, 1804—of cholera, Mexico, June 17, 1854; famous colorature-soprano, her voice taking e''' easily; daughter of two actors; operatic singer; 1823 created von Weber's "*Euryanthe*."

Sontheim (zôn'-tīm), **H.**, b. Bebenhausen, Feb. 3, 1820; notable tenor; début Carlsruhe, 1839; 1872, pensioned.

Sor (rightly **Sors**) (sôr), **Fdo.**, Barcelona, 1778—Paris, 1839; guitar-virtuoso and dram. composer.

Sorge (zôr'-gĕ), **G. Ands.**, Mellenbach, Schwarzburg, 1703—Lobenstein, 1778; famous organist and theorist; ct.-organist and composer.

Soriano, (1) **Fran.** Vide SURIANO. (2) **Soriano-Fuertes** (sō-rĭ-ä'-nō-foo-ĕr'-tĕs), Don **Mariano,** Murcia, 1817—Madrid, 1880; son and pupil of the dir. royal chamber-mus. (1841); prod several zarzuelas, aiming to estab. national opera; conductor and writer of historical works.

Sormann (zôr'-män), **Alfred** (**Richard Gotthilf**), b. Danzig, May 16, 1861, pianist; pupil of R. Hochschule, Berlin, and of Liszt; début 1886; 1889, ct.-pianist to Grand Duke of Mecklenburg-Strelitz; c. concerto, etc.

Soubies (soo-bĭ-ĕs), **Albert,** b. Paris, May 10, 1846; mus.-historiographer and critic; a lawyer, then pupil of Savard and Bazin (harm. and comp.) at the Cons.; 1874 he revived the famous "*Almanach des spectacles, Alm. Duchesne*"; for this the Académie, 1893, awarded him the Prix Voirac; 1876, critic for "*Le Soir*," under name "*B. de Lomagne*"; officer of public instruction, and Legion of Honour, also of the Russian order Stanislas; writer of valuable historical works, etc.

Soubre (soobr), **Etienne Jos.,** Liège, 1813—1871; director and dram. comp.

Souhaitty (soo-ĕt-tē′), **J. Jac.,** Franciscan monk at Paris, the first to use figures for popular notation, 1665–78.

Soulier (soo-yā). Vide SOLIÉ.

Sousa (soo′-sä), **John Philip,** b. Washington. D. C., Nov. 6, 1856; son of a Spanish trombonist in the U. S. Marine Corps band. Pupil of John Esputa and G. F. Benkert (harm. and comp.); at 17 cond. of travelling theatrical troupes; 1877, violinist in Offenbach's orch. in America; dir. "Philadelphia Church-choir Pinafore Co."; 1880–92, bandm. U. S. Marine Corps; resigned and organised the military band bearing his own name, which has toured America and Europe with greatest succ.; (1900), Paris, Exposition. Compiled, by Govt. order, "*National Patriotic and Typical Airs of all Countries*"; wrote instruction-books for trumpet and drum, and for vln C. 7 comic operas incl. v. succ. "*El Capitan*," succ. (text and music) "*The Bride Elect*," "*The Charlatan*" and "*Chris and the Wonderful Lamp*," a symph. poem "*The Chariot Race*" (from "*Ben Hur*"); 3 suites, "*The Last Days of Pompeii*," "*Three Quotations*," and "*Sheridan's Ride*"; and many immensely succ. marches popular throughout the world, "*Washington Post*," "*High School Cadets*," "*Stars and Stripes Forever*" "*Imperial Edward*," etc.

Sovinsky (sô-vĭn′-skĭ), **Albert (Czyli Wojech),** Ladyzyn, Ukraine, 1803 (1805 ?)—Paris, March 5, 1880; pianist, teacher and dram. composer.

Soyer (swä-yā), **Berthe,** b. Chalon-sur-Saône, May 12, 1877; contralto; pupil of Paris Cons., took 1st prize Paris Cons., 1899; début same year at Opéra as "Amneris."

Spangenberg (späng′-ĕn-bĕrkh), (1) **Jn.,** Hardeisen, near Göttingen, 1484—Eisleben, 1550; theorist and composer. (2) **Cyriak,** Nordhausen, 1528 — Strassburg, 1604; son of above; writer.

Spark, Dr. **Wm.,** Exeter, Engl., Oct. 28, 1823 — Leeds, June 16, 1897; noted organist and editor; wrote autobiography and memoirs; composer.

Spataro (spä-tä′-rō) (or **Spat′arus, Spada′ro, Spada′rius), Giov.,** Bologna, ca. 1460 — 1541; conductor and theorist.

Spazier (shpä-tsēr′), **Jn. Gl. K.,** Berlin, 1761—Leipzig, 1805; theorist and composer.

Speer (shpār), **Daniel,** cantor at Waiblingen, 1692; composer.

Speidel (shpī′-dĕl), (1) **Konrad,** d. Ulm, Jan. 29, 1880; singer and conductor. (2) **Wm.,** Ulm, 1826—Stuttgart, 1899; son of above; pianist, conductor and composer. (3) **Maria,** b. Stuttgart, Oct. 13, 1872; daughter of above; singer; pupil of Pollini and Nicklass-Kempner.

Spengel (shpĕng′-ĕl), **Julius H.,** b. Hamburg, June 12, 1853; pupil of Cologne Cons. and Berlin Hochschule, taught in Hamburg, and studied with Gradener and Armbrust; 1878, cond. Cäcilienverein; singing-teacher and organist, c. symph., 'cello-sonata, etc.

Spen′ser, Willard, b. Cooperstown, N. Y., July 7, 1856; self-taught; prod. v. succ. operettas, text and music, "*The Little Tycoon*" (Philadelphia, 1886), and "*Princess Bonnie.*"

Speyer (Speier) (shpī′-ĕr), **Wilhelm,** Frankfort, 1790—1878; violinist and composer.

Spicker (shpĭk'-ĕr), **Max,** b. Königsberg, Prussia, Aug. 16, 1858; pupil of Louis Köhler, then of Leipzig Cons.; theatre conductor various cities; 1882–88, cond. "Beethoven Männerchor," New York; 1888–95 Dir. Brooklyn Cons.; since teacher Nat. Cons., New York; c. orch. suite, cantata with orch., etc.

Spiering (shpē'-rĭng), **Theodor,** b. St. Louis, Missouri, 1871; violinist; pupil of H. Schradieck, Cincinnati; then of Joachim, Berlin; founder and 1st vln. "Spiering Quartet," Chicago.

Spies (shpēs), **Hermine,** Lohnberger Foundry, near Weilburg, 1857—Wiesbaden, 1893; concert-contralto.

Spiess (shpēs), (1) **Jn. Martin,** organist and composer (1745–61). (2) **Meinard,** Honsolgen, Swabia, 1683—Yrsee Monastery, 1761; prior, theorist and composer.

Spindler (shpĭnt'-lĕr), **Fritz,** b. Würzbach, near Lobenstein, Nov. 24, 1817; pianist; studied mus. with Fr. Schneider at Dessau; from 1841, lived in Dresden as teacher; c. 3 symphs., pf.-concerto, v. pop. salon-pcs., etc.

Spinelli (spĭ-nĕl'-lĭ), **Nicolà,** b. Turin, 1865; notable neo-Italian; pupil of Naples Cons.; 1890 took 2nd Sonzogno prize with 1-act opera "*Cobilla*," Mascagni winning 1st prize; prod. v. succ. 3-act lyric drama "*A Basso Porto*" (1894, New York, 1899), vide "Stories of the Operas."

Spinney, English family of musicians. (1) **Thos. Edw.,** b. June 24, 1824; pupil of Sir Henry Bishop; organist St. Edmund's, Salisbury, and cond. Orpheus Soc.; c. cantata, church-mus., etc. (2) **Mattie** (Mrs. Beesley), daughter of above; pianist; pupil of Benedict, Bennett, and von Bülow; début, London, 1875; organist, at Banbury. Her four brothers, (3) **Eugene,** 1845—1867; 1862, organist, Banbury. (4) **Frank,** 1850—1888 organist, conductor and composer. (5) **Walter,** 1852—1894 organist various cities; c. org.-pcs., etc. (6) Rev. **T Herbert,** b. Jan. 13, 1857; pupil of Arnold and Bridge; won harm.-prize, Trinity Coll., London, 1876; at 16 organist, Salisbury, later at Exeter Coll., Oxford; F.R.C.O.; 1882, ordained priest; 1885, vicar, Burton-on-Trent; composer.

Spiridio (spē-rē'-dĭ-ō), **Berthold,** monk, organist and composer, Bamberg, 1665–91.

Spirid'ion. Vide XYNDAS.

Spitta (shpĭt'-tä), (1) **(Julius Aug.) Philipp,** Wechold, near Hoya, Hanover, Dec. 27, 1841—Berlin, April 13, 1894; teacher and prof. musical history; wrote many essays and a notable life of J. S. Bach (2 vols., 1873–80), etc. (2) **Fr.,** b. Wittingen, Hanover, Jan. 10, 1852; bro. of above; prof. of theology, Strassburg Univ.; ed. works of Schütz and pub. valuable treatises.

Spof'forth, (1) **Reginald,** Nottingham, Southwell, 1769—Kensington, 1827; c. glees, etc. (2) **Samuel,** 1780—1864; bro. of above; organist and composer.

Spohr (shpōr), **Ludwig** (in his autobiography he calls himself **Louis**), Brunswick, April 5, 1784—Cassel Nov. 22, 1859; eminent violinist and conductor; notable composer and teacher. Son of a physician who removed to Seesen, 1786; pupil of his mother, and at 5 studied with Riemenschneider (vln.) and Dufour; then with Kunisch, Hartung and Maucourt, Brunswick; at 14 he played a concerto of his own at court. He became a member of the Ducal Orch.; 1802 pupil of Fz. Eck, whom he accompanied to St. Petersburg; 1803, returned to the Ducal Orch.; 1804 toured with great succ.; 1805, leader Duke of Gotha's orch.; m. Dorette Scheidler (d. 1834), the harp-player and toured with her, 1807 and 1809. 1836 he m. the pianist Marianne Pfeiffer (d. 1892); 1812, after brilliant concerts at Vienna, leader at the Th an der Wien 1815 toured Italy (playing a concertante of his own with Paganini at Rome) 1817-19 opera-cond at Frankfort prod here succ. opera *Faust*"; 1820 visited England with his wife played at Philharm. Concerts, and prod. there two symphs., introducing into England the habit of conducting with a bâton. Gave concerts at Paris with little succ. From 1822 ct -cond at Cassel 1857, retired for political reasons on a reduced pension During his period as a cond he prod Wagner's "*Fliegende Holländer*" (1842), and "*Tannhäuser*" (1853), but could not overcome the opposition to a production of "*Lohengrin*" He soon recognised Wagner as the greatest living dramatic composer but did not care for Beethoven or Weber. He is among the first of the second-best composers, his highest attainments being the opera *Jessonda*" (Cassel, 1823), the oratorio *Die Letzten Dinge*" (Cassel 1826; in England as "*The Last Judgment*"); the grand symph "*Die Weihe der Töne*" ("*The Consecration of Tone*," 1832) and the classic vln. concertos. His "*Violin School*" (1831 in 3 parts) is a standard. He c 11 operas in all, dram cantata. *Das Befreite Deutschland*"; a mass etc with orch. 9 symphs. No 4 op. 86 in F ("*Weihe der Töne*"). No 6 op 116 G ("*Historical*", dedicated to the London Philh Soc.) 7 op. 121. C ("*Irdisches und Göttliches im Menschenleben*") for 2 orchs., 8 op. 137 G min. (ded to the London Philharm); 9 op 143, B min. ("*Die Jahreszeiten*") 8 overtures and 15 vln concertos No 8 (op. 47 in A min. "*in modo d'una scena cantante*") "quartet-concerto" for 2 vlns. vla. and 'cello with orch 2 concertantes for 2 vlns with orch. grande polonaise for vlns. with orch 2 clar. concertos much chamber-mus. Autobiogr (Cassel. 1860. '61. 2 vols.); Biogr by Malibran (Frankfort, 1860) by H M Schletterer (1881).

Spontini (spôn-tē-nē) **Gaspare (Luigi Pacifico)**, Majolati, Ancone Nov 14 1774—Jan. 24 1851; noteworthy cond and dram composer. Son of poor peasants, who intended him for the church he ran away, and an uncle at San Vito provided him with teaching At 17 entered the Cons della Pietà de Turchini at Naples 1796 commissioned to write an opera for the Teatro Argentina at Rome its director having heard some of his church-mus. in Naples he left the Cons without permission and prod succ. opera "*I Puntigli delle Donne*". Piccinni secured his reinstatement and gave him valuable advice He prod operas with succ in various cities and in Palermo where he was cond. to the Neapolitan court which had fled before the French After having produced 16 light Italian operas, he went to Paris (1803), where three successive failures and a study of Mozart's works led him to change his style. After supporting himself as a singing-teacher he won succ. with his substantial 1 act opera "*Milton*" (Th. Feydeau Nov 27 1804), the Empress Josephine to whom he had dedicated the score appointed him "chamber-composer." He c a cantata *L'eccelsa Gara*," celebrating the victory of Austerlitz. The Empress's power secured a hearing for his opera *La Vestale*" which after three years of delay and polishing was prod. with greatest succ 1807 by a unanimous verdict of the judges, Méhul Gossec and Grétry Napoleon's prize for the best dram work of the decade was awarded to it. It was followed with equal succ by the grand opera "*Fernand Cortez*," 1809. 1810, dir It. opera, dismissed for financial irregularity; 1814 Louis XVIII appointed him ct.-composer He c 2 stage-pieces in glorification of the Restoration. The opera "*Olympie*" was prod

1819 without succ., though when revised and prod. 1826 it prospered. 1820, he became ct.-composer and gen. mus.-dir. at Berlin; he prod. his old operas with succ., and c. the festival play "*Lalla Rukh*" (1821), remodelled as "*Nurmahal*" (1822); "*Alcidor*" (1825) and "*Agnes von Hohenstaufen*" (1829), none of which were widely succ. A period of violent jealousies and quarrels with the Intendant Brühl, and virulent intrigues culminated after a score of stormy years in his being royally reprimanded, and finally driven out of the theatre by a hostile audience. He retired in 1841 on full pay. He went to Paris, then to Italy. 1844 the Pope gave him the rank and title of "Conte di Sant' Andrea"; he was a knight of the Prussian "Ordre pour le mérite." member of the Berlin Akademie (1839). and Paris Académie, and Dr. Phil., Halle Univ. Biog. by L. de Loménie (1841); Montanari (1851); Raoul-Rochette (1882).

Spor'le (rightly **Burnett**), **Nathan J.**, 1812—1853; English tenor and composer.

Squire, Wm. Henry, b. Ross, Herefordshire, Aug. 8, 1871; 'cellist; son and pupil of an amateur violinist; début at 7; won scholarship at the R. C. M., and studied with Powell and Parry; second début, 1891; c. 'cello-concerto.

Stabile (stä bē-lĕ), **Annibale, d.** Rome, ca. 1595; conductor and composer.

Stade (shtä'-dĕ), (1) **H. Bd.,** Ettischleben, 1816—Arnstadt, 1882; organist and composer. (2) **Fr. Wm., b.** Halle, Aug. 25, 1817, organist, pupil of Fr. Schneider, Dessau; mus.-dir. and Dr. Phil. *h. c.* Jena Univ.; 1860–1891, ct.-organist and cond. at Altenburg; c. 2 symphs.; Festouvertüre, music to "*Orestes*"; cantatas, with orch.; choral works; vln.-sonata; "*Kindersonate*" (4 hands), etc. (3) **Dr. Fritz (L. Rudolf), b.** Sondershausen, Jan. 8, 1844; pupil of Riedl and Richter, Leipzig, and teacher there; pub. an answer to Hanslick's "*Vom Musikalisch-Schönen*," etc.

Staden (shtä'-dĕn), (1) **Jn.,** Nürnberg, ca. 1579—1634; organist and composer (2) **Sigismund Gl.,** son and successor of above; c. "*Seelewig*." the earliest extant German opera (cf. H SCHUTZ' opera "*Dafne*").

Stadler (shtät'-lĕr), **Maximilian,** Melk Lower Austria, 1748—Vienna, 1833: composer and writer.

Stadlmayer (shtät'-'l-mī-ĕr), **Jn.,** Freising, Bavaria 1560—Innsbruck, after 1646: conductor and composer.

Stadtfeldt (shtät'-fĕlt), **Alex.,** Wiesbaden 1826—Brussels, 1853, dram. composer.

Stagemann (shtä'-gĕ-män), **Max, b** Freienwalde-on-Oder, May 10, 1843; pupil of Dresden Cons.: barytone and "chamber-singer" at Hanover; 1877 dir. of Königsberg Th.; later, manager Leipzig City Th.

Stag gins, Nicholas, d. 1705; English composer and professor.

Stagno (stän'-yō), **Alberto,** Palermo, 1836—Genoa, 1897; tenor.

Stahlknecht (shtäl-k'nĕkht), two brothers, (1) **Ad.,** Warsaw, 1813—Berlin, 1887; violinist and dram. composer. (2) **Julius,** Posen 1817—Berlin, 1892; 'cellist royal orchestra.

Stahmer-Andriessen (shtä'-mĕr-än'-drēs-sĕn), **Pelagie** (now Greef-A.) **b.** Vienna, June 20, 1862: pupil of the Cons., and of Frau Dreyschock; soprano in Neumann's troupe 1884–90, Leipzig town-theatre; 1890, m. architect Ende; later m. Greef.

Stainer (or **Steiner**) (shtī-nĕr), **Jakob,** Absam Tyrol, 1621—1683: inventor and manufacturer of instrs. (2) **Markus,** his brother, also vln.- and vla.-maker

Stainer (stā'-nĕr), Sir **John,** London, June 6, 1840—Verona, April, 1901; chorister at St. Paul's; studied with Bayley (harm.) and Steggal (cpt.), and later Cooper (org.); 1854–60, organist various places then Univ. of ganist at Oxford; (1859) Bac. Mus., and (1865) Mus. Doc.; 1866, Examiner for mus. degrees; 1872–88, organist of St. Paul's, resigning on account of his eyesight; 1876, prof. of org. and harm. Nat. Training Sch. for Mus.; 1881, principal in R. C. M.; 1883, again at Oxford; 1882, Govt. Inspector of Mus. in the Training-Sch.; 1878, Chev. of the Legion of Honour; knighted, 1888; 1889, prof. of mus. at Oxford Univ.; pub. treatises and (with Barret) a "*Dict. of Mus. Terms*," 1875; c. oratorio "*Gideon*," cantatas "*The Daughter of Jairus*" (Worc. Fest., 1878), "*St. Mary Magdalene*" (Gloucester, 1883), and "*The Crucifixion*" (London, 1887), 4 services, etc.

Stair, Martha Greene ("Patty"), b. Cleveland, O.; pianist; pupil of F. Bassett, there; lives there as concert pianist, organist and composer.

Stamaty (stă-mä-tē), **Camille M.**, Rome, 1811—Paris, 1870; pianist and composer.

Stamitz (shtä'-mĭts) (1) **Jn. K.**, Deutsch-Brod., Bohemia, 1717—Mannheim, 1761; notable violinist and composer. (2) **Anton Thaddäus**, Deutsch-Brod., 1721—Altbunzlang, 1768; bro. of above; canon; 'cellist, Mannheim. (3) **K.**, Mannheim, 1746—Jena, 1801; violinist and viole d'amour-performer, conductor and composer. (4) **Anton**, Mannheim, 1753—Paris, bro. of above; violinist and composer.

Stan'ford, Chas. Villiers, b. Dublin Sept. 30, 1852; pianist and notable composer; pupil of Sir Robt. Stewart and Arthur O'Leary (comp.), and Ernst Pauer (pf.), London; 1870 won organ scholarship at Queen's Coll., Cambridge; 1873–92, organist of Trinity Coll., Cambridge, also cond. Univ. Mus. Soc. (till 1893); 1875–76, studied comp. with Reinecke at Leipzig, and Kiel, Berlin. M.A., Cantab., 1878; Mus. Doc., Oxford, 1883, Cambridge, 1888; 1883, prof. of comp and cond., R.C.M.; 1885 cond. Bach Choir; 1887, prof. of Mus. at Cambridge; 1897, cond. Leeds Philh. Soc. C. operas, "*The Veiled Prophet of Khorassan*" (Hanover, 1881); "*Savonarola*" (Hamburg, 1884); "*The Canterbury Pilgrims*" (London, Covent Garden, 1884); v. succ. "*Shamus O'Brien*" (London, 1896); "*Much Ado about Nothing*" (Covent Garden, 1901, Leipzig, 1902); incid. mus.; oratorio, "*The Resurrection*" (1875); "*The Three Holy Children*" (Birmingham, 1885); Psalm 96 (1877); "*Elegiac Ode*" (Norwich, 1884); "*The Revenge*" (Leeds, 1886); "*Jubilee Ode*" (1887), etc. "*The Bard*" (Cardiff, 1895); "*Phaudrig Crochoore*" (Norwich, 1896); requiem, 3 Morning and Evening Services; a Communion Service, etc.; 5 symphs. "*Elegiac*," in D min. (No. 3) "*Irish*," (No. 4) "*Thro Youth to Strife, Thro' Death to Life*"; and No. 5 "*L'allegro ed il penseroso*"; 2 overtures, a pf.-concerto; "*Irish Rhapsody*" (1902), etc.

Stange (shtäng'-ĕ), **Hermann**, b. Kiel, Dec. 19, 1835; pupil of Leipzig Cons.; organist at Rossal College, Engl.; since 1878, mus.-dir., and since 1887 prof. Kiel Univ.

Stan'hope, Chas., Third Earl of, 1753—London, 1816; writer.

Stan'ley, (1) **(Chas.) John**, London, 1713—1786; organist and conductor. (2) **Albert Augustus**, b. Manville, Rhode Island, May 25, 1851; studied in Providence, and at Leipzig; organist, Providence; 1888, prof. of mus. Univ. of Michigan. C. "*The City of Freedom*," ode, with orch. (Boston, 1883); Psalm 21 (Providence, 1892), and Commemoration Ode "*Chorus triumphalis*," with orch; symph. "*The Awakening of the Soul*"; symph. poem "*Altis*," etc.

Stans'burg, Geo. F., Bristol, 1800—1845; pianist, violinist, flutist, singer and composer.

Starck, Ingeborg. Vide BRONSART.

Stark (shtärk), **L.,** Munich, 1831—Stuttgart, 1884; teacher, editor and composer.

Starke (shtärk'-ĕ), **Fr.,** Elsterwerda, 1774—Döbling, near Vienna, 1835; bandm., writer and composer.

Stasny (shtäs'-nē), (1) **L.,** Prague, 1823—Frankfort, 1883; conductor and dram. composer. (2) Vide STIASTNY.

Staudigl (shtow'-dēkh-'l), (1) **Josef,** Wöllersdorf, Lower Austria, 1807—(insane), Michaelbeuerngrund, near Vienna, 1861; bass and ct.-conductor. (2) **Josef,** b. Vienna, March 18, 1850; son of above, barytone; pupil of Rokitansky at the Cons.; chamber-singer to the Grand Duke at Carlsruhe and a member of the ct.-opera. His wife (3) **Gisela,** singer; pupil of Marchesi, 1899 Wiesbaden ct.-opera.

Stavenhagen (shtä'-fĕn-hä-gĕn), (1) **Bd.,** b. Griez, Reuss, Nov. 24, 1862; pianist; pupil of Kiel, at the Meisterschule, and of Rudorff, at the Hochschule, Berlin, 1880, won the Mendelssohn prize for pf.; pupil of Liszt, 1885, toured Europe with succ. and the U. S. (1894–95), 1890, ct.-pianist and ct.-conductor at Weimar, Knight of the White Falcon order, from 1898 ct.-cond. at Munich. c. pf.-pcs. (2) **S. Denis Agnes,** b. Winsen, Sept. 3, 1862, soprano, pupil of Frau Prof. Schultzen and Frau Jachmann-Wagner, chamber-singer.

Stcherbatcheff (stchĕr'-bät-chĕf), **Nicolas de,** b. Russia, Aug. 24, 1853; prominent figure in the neo-Russian sch.; c. "*Deux idylles pour orchestre*"; "*Féeries et pantomimes*," "*Mosaique, album pittoresque*" etc., for pf.; songs "*Au soir tombant*" etc.

Stecker (shtĕk'-ĕr), **K.,** b. Kosmanos, Bohemia, Jan. 22, 1861, pupil of Prague Org.-Sch.; 1885–89, teacher of org. there, then prof. of cpt., and history at the Cons.; from 1888 also lecturer at the Univ.; pub. treatises; c. a Missa solemnis, etc.

Steffani (stĕf-fä'-nē), Abbate **Agostino,** Castelfranco, Venetia, 1655—Frankfort-on-Main, 1730; eminent composer of daring originality and great power both in instrumentation and general construction; ct.- and chamber-musician and ct.-organist; prod. 20 operas.

Steffens (shtĕf'-fĕns), **Julius,** Stargard, Pomerania, 1831—Wiesbaden, 1882; 'cellist and composer.

Steffkins, (1) **Theodore,** prof. lute and viol. in London, 1672; his brother (2) **Dietrich** was in the ct.-band, 1641; (3) **Fr.,** and (4) **Chr.,** sons of (1); violinists.

Steggall, (1) **Chas.,** London, June 3, 1826; pupil of Bennett, R. A. M., 1851; prof. of org. and harm. there; Mus. Bac. and Mus. Doc., Cambridge; from 1864, organist Lincoln's Inn Chapel; wrote method for org.; ed. colls., and c. Psalms 105, and 33 with orch.; services, etc. (2) **Reginald,** b. London, April 7, 1867; son and asst.-organist of above; pupil R.A.M.; from 1895, prof. of org. there; c. mass with orch. and organ, "*Festival Evening Service*" with orch., a symph., 3 overtures, etc.

Stegmann (stākh'-män), **K. David,** Dresden, 1751—Bonn, 1826; tenor, cond. and dram. composer.

Stegmayer (shtākh'-mī-ĕr), **Fd.,** Vienna, 1803—1863; conductor, singing-teacher and composer.

Stehle (shtā'-lĕ), **Gv. Ed.,** b. Steinhausen, Würtemberg, Feb. 17, 1839; cond. at St. Gallen Cath.; c. symph. tone-picture "*Saul*" for org.

Steibelt (shtī'-bĕlt) **Daniel,** Berlin, 1765—St. Petersburg 1823; a most unvirtuous virtuoso. Under patronage of the Crown Prince, a pupil of Kirnberger, early début; 1790, favourite pianist teacher and composer at Paris, prod. v. succ. opera "*Roméo et Juliette*" (1793). He seems to have suffered from kleptomania and general dishonesty which with his insolence, snobbery, and his debts, forced him to leave Paris in 1797, for London, where he was equally succ.; the "*Storm Rondo*" (or the finale of his 3rd concerto "*L'Orage, précédé d'un rondeau pastoral*"), rivalling the notorious "*Battle of Prague*," by Koczwara. 1799, he toured Germany, challenging Beethoven at Vienna with disastrous results. He carried Haydn's "*Creation*" back to Paris and prod. it, 1800, with great succ., with himself as cembalist; but had to leave Paris again, remaining in London, until 1805, when he revisited Paris for 3 years; 1808 toured and settled in Petersburg; 1810, Imp. ct.-cond. and cond. of French Opera; here prod. 2 new operas, as well as earlier ones. In spite of his odious personality, his virtuosity was remarkable, and his compositions show much originality in modulation and scoring. He wrote a pop. pf.-method; c. 6 operas, 5 ballets, and much piano-mus., including 50 études, many programme-pcs. of extraordinary vogue.

Stein (shtīn), (1) **Jn. Andreas,** Heidesheim, Palatinate, 1728—Augsburg, 1792; inv. "German (Viennese) pf.-action"; organist and famous pf.-maker. Succeeded by son (2) **Matthäus Andreas** (Augsburg, 1776—Vienna, 1842), who 1802 set up for himself in Vienna. (3) **Maria Anna** (or **Nanette Streicher**), Augsburg, 1769—Vienna, 1835; daughter of (1); a devoted friend of Beethoven; also a manager of the pf.-factory. Her son (4) **Jn. Bapt.** (b. Vienna, 1795), was her successor. (5) **Fr.,** Augsburg, 1781—(of consumption) Vienna, 1808; bro. of above; prominent pianist. (6) **Karoline** (*née* **Haar**), pianist and teacher. (7) **K. Andreas,** Vienna, 1797—1863; son and successor of (2); pupil of Förster, ct.-pf.-maker and composer. (8) **Eduard,** Kleinschirma, Saxony, 1818—Sondershausen, 1864; ct.-conductor and composer. (9) **Theodor,** b. Altona, 1819; pianist; début at 12; since 1872, pf.-prof. Petersburg Cons. (10) **Gertrude May,** b. Albany, U. S. A.; pupil C. A. White; 1891, toured with the Juch Opera Co.; prominent American contralto; 1901 m. L. A. Bailey.

Steinbach (shtīn'-bäkh), (1) **Emil,** b. Lengenrieden, Baden, Nov. 14, 1849; pupil Leipzig Cons.; 1877, cond. Mayence town-orch; c. orch. and chamber-mus., etc. (2) **Fritz,** b. Grünsfeld, Baden, June 17, 1855; bro. and pupil of above; also pupil Leipzig Cons.; won Mozart Scholarship; 1880–86, 2nd cond. at Mayence; since 1886 ct.-cond. Meiningen; pub. a septet, 'cello-sonata, songs.

Steindel (shtīn'-dĕl), (1) **Bruno,** b. Zwickau, Saxony, ca. 1864; 1st 'cello, Berlin Philh.; later in the Chicago Orch. (2) **Bruno,** b. München-Gladbach, Germany, 1890; pianist; son and pupil of mus.-dir. in that town; played in public at 6; has played since in Germany and London.

Steiner. Vide STAINER.

Steingräber (shtīn'-grāp-ĕr), **Theodor,** b. Neustadt-on-the-Orla, Jan. 25, 1830; founder of Hanover mus.-pub. firm; since 1890 in Leipzig; wrote a pf.-method under the pseud. "**Gustav Damm.**"

Stein'way & Sons, firm of pf.-makers, New York and Hamburg; founded by (1) **H. Engelhard Steinweg** (shtīn'-vākh), Wolfshagen, Harz, 1797—New York, 1871; journeyman org.-builder, Seesen, ca. 1820; he worked at night on his first piano, which combined the good points of Old English and recent German instrs.; it made immediate succ.; after the Revolution of 1848, he emigrated to New York in 1850 with four sons, (2) **Chas.,** Seesen, 1829—1865. (3) **H.,** Seesen, 1829—New York, 1865. (4) **Wm.,** Seesen, 1836—New York, 1896; (5) **Albert,** Seesen, 1840—

New York, 1877; leaving the business in charge of (6) **Theodor** (Seesen, 1825—Brunswick, 1889). Father and sons worked in different factories till 1853, when they combined as Steinway & Sons. In 1865 Theodor, who had moved to Brunswick, sold the business to the firm Grotrian, Helferich & Schulz, Theodor Steinwegs Nachfolger (i. e. "successors") (v. STEINWEG), and became a partner in the N. Y. firm, now the largest of its kind in the world.

Steinweg, Original form of "Steinway" (q. v. No. 6).

Stelzner (shtĕlts'-nĕr), Dr. **Alfred,** b. Wiesbaden; lives in Dresden; inv. the violotta and cellone, etc. (v. D.D.); they were used in the orch. of his fairy opera "*Rübezahl*" (Dresden, 1902). "He was diffident as a performer, but his compositions for the 'cello must render his name immortal, for though the list of his works only amount to 13, the originality and purity of them entitle him to rank among the very first writers. He is often called the Beethoven of the violoncello, nor can that be considered too high praise" (George Herbert).

Ste'phens, (1) Dr. **John,** d. 1780; organist Salisbury Cath.; composer. (2) **Catherine,** London, 1791 (94?)—1882; opera and concert-soprano. (3) **Chas. Edw.,** London, 1821—1892; nephew of above; pianist; teacher, organist and composer.

Sterkel (shtĕr'-kĕl), Abbé **Jn. Fz. X.,** Würzburg, 1750—Mayence, 1817; conductor, organist and composer.

Ster'ling, (1) **Antoinette,** b. Sterlingville, N. Y., Jan. 23, 1850; concert and oratorio contralto, range *e* flat—*f''* (v. PITCH, D. D.); pupil of Mme. Marchesi, Viardot-Garcia and Manuel Garcia; sang for a time in Henry Ward Beecher's Ch., at Brooklyn; from 1873, London; 1875, m. John MacKinlay. (2) **Winthrop S.,** b. Cincinnati, 1859; pupil of Coll. of Mus. and Leipzig Cons., also under R. Hoffman (comp.) and Frau Unger-Haupt (voice), later in London under Turpin, Behnke and Shakespeare; organist West London Tabernacle; from 1887, prof. Cincinnati Coll. of Mus.

Stern (shtĕrn), (1) **G. Fr. Théophile,** Strassburg, 1803—1886; organist and composer. (2) **Julius,** Breslau, 1820—Berlin, 1883; cond., teacher and composer. (3) **Margarethe** (née **Herr**), b. Dresden, Nov. 25, 1857; pianist; pupil of Karl Kragen, Liszt and Frau Schumann; 1881, she m. the poet Dr. Adolph Stern, Dresden. (4) **Leo,** b. Brighton, Engl., 1870; 'cellist; pupil of Piatti and of Klengel and Davidoff, Leipzig; first tour, 1888 (with Piatti); made succ. tours in France; 1897, America; c. 'cello pieces, etc.

Sternberg (stĕrn'-bĕrkh), **Constantin (Ivanovitch),** Edler **von,** b. St. Petersburg, July 9, 1852; pianist; pupil of Leipzig Cons., Berlin Akademie, and of Liszt; conductor various churches; from 1877, toured widely; 1880, United States; from 1890, dir. "Sternberg Sch. of Mus.," Philadelphia; c. 2 pf.-trios, "*Danses cosaques*" for vln., 'cello-fantasia, etc.

Ste'vens, (1) **Richard J. Samuel,** London, 1757—1837; organist, composer and prof. (2) **Kitty.** Vide STEPHENS (2).

Ste'venson, (1) Sir **J. Andrew,** Dublin, ca. 1762—1833; Mus. Doc.; c. Irish operas; son of (2) **John** (violinist in the State-Band at Dublin). (3) **E. Irenaeus.** Vide PRIME-STEVENSON.

Stew'art, Sir **Robt. Prescott,** Dublin, 1825—1894; organist, professor, conductor, and composer.

Stiastny (**Stastný**) (sht'yäst'-nē), (1) **Bd. Wenzel,** Prague, 1760—1835; 'cellist, professor and composer. (2) **Fz. Jn.,** Prague, 1764—Mannheim, ca. 1820; bro. and pupil of above 'cello-virtuoso and composer.

Stich (stĭkh), **Jan Václav** (or **Jn. Wenzel**) (Italianised as "**Giovanni Punto**"), Zchuzicz, Bohemia, 1748—Prague, 1803; eminent horn-virtuoso, writer and composer.

Stiehl (shtēl), (1) **H.** (**Fz. Daniel**), Lübeck, 1829—Reval, 1886; organist, conductor and dram. composer. (2) **K. Jn. Chp.**, b. Lübeck, 1826; bro. of above; organist and composer; from 1878, conductor and critic Lübeck; and mus.-custodian in the library; pub. historical works on Lübeck.

Stiehle (shtē'-lĕ), **L. Maximilian Ad.**, b. Frankfort, Aug. 19, 1850; violinist; pupil of Vieuxtemps, Hermann and Joachim; lives at Basel.

Stigelli (rightly **G. Stiegele**) (stĭ-gĕl'-lē, or shtē'-gĕ-lĕ), **Giorgio**, Ingstetten, 1819—at his villa n. Monza, Italy, 1868; tenor and composer.

Stimp'son, Jas., b. Lincoln, 1820; organist various churches in Engl.; prof. of mus. Blind Inst.; editor, organist and composer.

Stir'ling, Elizabeth, Greenwich, 1819—London, 1895; organist and composer.

Stobäus (shtō'-bā-oos), **Jn.**, Graudenz, W. Prussia, 1580—Königsberg, 1646; bass, conductor and composer.

Stockhausen (shtôk'-how-zĕn), (1) **Fz.**, 1792—1868; harpist and composer. His wife (2) **Margarethe** (née **Schmuck**), Gebweiler, 1803—Colmar, 1877; pupil of Cartruffo, Paris; concert-soprano; toured with her husband. (3) **Julius**, b. Paris, July 22, 1826; barytone and eminent teacher; son of above; pupil of Paris Cons. and of Manuel Garcia; succ. concert-singer; 1862–67, cond. Philh. Concerts and Singakademie, at Hamburg; 1869–70, chamber-singer at Stuttgart; 1878-79 and 1882–98, teacher of singing, Hoch Cons., Frankfort; since private teacher; pub. a Method. (4) **Fz.**, b. Gebweiler, Jan. 30, 1839; pupil of Alkan and of Leipzig Cons.; 1868–79, cond. at Strassburg; from 1871, teacher Strassburg Cons.; 1892, R. Prof.

Stojowski (stō-yôf'-shkĭ), **Sigismund**, b. Strelce, Poland, May 2, 1870; pianist; pupil of L. Zelenski at Cracow, and at Paris Cons., winning 1st prizes for pf. and comp.; studied with Paderewski; lives in Paris, as teacher; comp. pf.-concerto, suite and variations for orch., songs, pf.-pcs., etc.

Stokes, Chas., b. 1784, Engl.; organist, pianist, teacher, composer and theorist.

Stoltz, (1) **Rosine** (rightly **Victorine Nöb**) (shtôlts or nāp), Paris, Feb. 13, 1815—(?); pupil of Choron's Sch.: mezzo-soprano; 1837–47, Gr. Opéra, Paris; other stage-names "**Mme. Ternaux**," "**Mlle. Héloise**," "**Rose Niva**"; m. successively a baron and 2 princes; c. 6 songs. (2) **Therese**, Trieste, 1838?—Milan, 1902; soprano; début, La Scala, 1865; created "*Aïda*" in Italy; intimate friend of Verdi; married after 1875 and retired.

Stoltzer (shtôlts'-ĕr), **Thos.**, Silesia, ca. 1490—Ofen, 1526; ct.-conductor and composer.

Stölz(e)l (shtĕlts'-ĕl), **Gf. H.**, Grünstädtl, Saxony, 1690—Gotha, 1749; ct.-conductor and dram. composer.

Stolzenberg (shtôl'-tsĕn-bĕrkh), **Benno**, b. Königsberg, Feb. 25, 1829: tenor; pupil of Mantius and H. Dorn; début, Königsberg, 1852; dir. Danzig City Th.; teacher, Berlin; 1885, Cologne Cons.; from 1896, dir. of a vocal sch. at Berlin.

Stöpel (shtā'-pĕl), **Fz.** (**David Chp.**), Oberheldrungen, Saxony, 1794—Paris, 1836; theorist.

Sto'nard, Wm., d. 1630; organist and composer at Oxford.

Stör (shtār), **K.**, Stolberg, Harz, 1814—Weimar, 1889; violinist, cond. and dram. composer.

Sto'race, (1) **Stephen**, London, 1765—(of gout) 1796, prod. 18 stage-works; son and pupil of (2) **Stefano S.**, an Italian double-bass-player.

(3) **Anna Selina** (1766—1817), famous coloratura-soprano; daughter and pupil of (2); sang in public at 8; then début, Florence, 1780; created "Susanna" in Mozart's "*Figaro.*"

Storch (stôrkh), **M. Anton,** Vienna, 1813—1888; conductor and composer.

Stöwe (shtā'-vĕ), **Gv.,** Potsdam, 1835—1891; dir. and composer.

Stradella (strä-dĕl'-lä), **Alessandro,** probably Naples or Venice, ca. 1645—Genoa, after 1681 (the date of his last cantata); important Italian composer, of whom little is actually known, though he is the hero of an extraordinarily melodramatic legend of jealous nobility, paid assassins, and love pursued. In a work by Bonnet-Bourdelot (1715), it is said that his name was Stradel and being engaged to write an opera for Venice, he eloped with the mistress of a nobleman who sent paid *bravi* to assassinate him in Rome. These men were overcome by the beauty of an oratorio of his and warned him of his danger. He fled to Turin with the woman who passed for his wife, and after being followed here and there, and recovering from numerous wounds, was finally slain in Genoa. Flotow made an opera of this story, in which there is much that is incredible. **S.** was also credited with being a singer and poet, and a wonderful harpist. In any case, 148 of his works exist in MS. in the Modena Library, and others elsewhere, incl. 8 oratorios, many cantatas, madrigals, duets, etc. The church-aria "*Pietà, Signore,*" and the arias "*O del mio dolce ardor*" and "*Se i miei sospiri,*" are probably wrongly attributed to him. Monographs by P. Richard, "A. Stradella" (1866), and Calelane.

Stradivari (Stradivarius) (sträd-ĭ-vä'-rē, or -vä'-rĭ-oos), (1) **Antonio,** Cremona, 1649 (1650?)—Dec. 17 (18?), 1737; maker of vlns., vlas., 'cellos, etc., who established a type and proportion never improved; his tone is also supreme among vlns. (with the possible exception of those of Jos. Guarneri); he probably worked for Niccolò Amati, 1667–79; 1680, he purchased the house in which his workshop thereafter was situated; 1700–25, is his best period, but he worked to 1736; his label reads "Antonius Stradivarius Cremonensis. Fecit Anno . . . (A † S)." Of his eleven children, 2 sons, (2) **Fran.** (1671—1743) and (3) **Omobono** (1679—1742), were his assistants. Monographs, by Lombardini (1872), Fétis (1856); Wasielewski, and Riechers.

Straeten, van der. Vide VANDERSTRAETEN.

Strakosch (shträ'-kôsh), (1) **Moritz,** Lemberg, Galicia, 1825 (1830?)—Paris, Oct. 9, 1887; pianist and impresario; c. operas; teacher of Adelina, and husband of Carlotta, Patti. (2) **Max,** d. New York, 1892; bro. of above and equally famous as impresario. (3) **Phoebe;** soprano; niece of above; début in opera, Trieste, 1896; has sung at Covent Garden, Met. Op., etc.

Stratton, Geo. W., Swanzey, N. H., U. S. A.—Berlin, 1901; lived Boston as composer.

Straube (strow'-bĕ), **C.;** pupil of Riemann, Rufer, and A. Becker; 1902 organist Thomaskirche (vice C. Piatti).

Strauss (shtrows), (1) **Jos.,** Brünn, 1793—Carlsruhe, Dec. 1 (2?), 1866; violinist, mus.-director, ct.-conductor; c. operas. (2) **Jn.** (Sr.), Vienna, March 14, 1804—(of scarlet fever) Sept. 25, 1849, "The Father of the Waltz"; son of proprietor of a beer and dance-hall; conductor and composer of 152 waltzes all more or less famous. (3) **Jn.** (Jr.), Vienna, Oct. 25, 1825 — June 3, 1899; "The Waltz-King"; son of above, who opposed the mus. tastes of the three sons, for whom the mother secured secret instruction. In 1844 conductor of court-balls and very succ. orch. concerts. He had c. a waltz at 6, and his later comps. eclipsed the success of those of his father, after whose death he united the two orchestras. 1862, he m. the singer Henriette Treffz (d. 1878), and later the singer Angelica Dittrich; c. 400 pcs. of dance-music; his waltzes "*The beautiful blue Danube*," "*Künstlerleben*," "*Wiener Blut*," "*The 1001 Nights*," "*Wine, Women and Song*," etc., are dance-rhapsodies whose verve and colour have deserved and won the highest praise of severe musicians. His light operas rival his waltzes in charm and succ. and incl. the v. succ. "*Die Fledermaus*" ('74). (4) **Jos.**, Vienna, April 25, 1827—July 22, 1870; bro. of above, during whose illness in 1853 he served as cond.; later formed an orch. of his own and learned the vln.; on a tour to Warsaw he was maltreated by Russian officers for whom he had refused to play, and died in the arms of his wife (whom he had m. in 1857); he c. 283 dances. (5) **Eduard**, b. Vienna, Feb. 14, 1835; bro. and succ. of Johann as cond. of the ct.-balls and orch.; took his orch. to America 1892 and 1900; c. dance-mus. (6) **Ludwig**, b. Pressburg, March 28, 1835—Cambridge, Engl., 1899; violinist. (7) **Victor von**, Royal opera conductor, Berlin, 1902. (8) **Richard**, b. Munich, June 11, 1864; composer; daring and brilliant musical adventurer; son of (8) **Fz. S.** (chamber-mus. and horn-player); studied also with W. Meyer. At 4 he c. a polka. He took a regular Gymnasium course 1874–82, and spent two years at the univ. At 17 his first symph. was prod. by Levi; his "*Serenade*" for 13 wind-instrs. had much succ. with the Meiningen orch. under von Bülow, to whom **S.** became asst., and (1885) successor as ct.-mus. dir. at Meiningen; 1886, 3rd cond. at Munich; 1889, ct.-cond. at Weimar under Lassen; 1894, cond. at the ct.-opera, Munich, also 1894, cond. Berlin Philh., and from 1898, cond. at Berlin Royal Opera. He m. the soprano, Pauline de Ahna, who created "Freihilde" in his opera "*Guntram*" (Weimar, 1894, Munich, '95). His 1-act opera "*Feuersnoth*" ("Fire-Famine"), libretto by Wolzogens, was prod. Dresden, Nov. 21, 1901, with much success. He has also cond. with great succ. in various cities. C. symph. op. 12; symphonic fantasie "*Aus Italien*," "*Wanderers Sturmlied*" (Goethe), for 6-part chorus, and full orch.; tone-poems, "*Don Juan*," op. 20; "*Macbeth*," op. 23; "*Tod und Verklärung*," op. 24, the symph. poems "*Also sprach Zarathustra*" (after Nietzsche), "*Ein Heldenleben*" (op. 40), and "*Don Quixote*"; op. 28, Orchester-Rondo "*Till Eulenspiegel's lustige Streiche*"; chamber-mus.; vln.-concerto; 5 "Stimmungsbilder" for pf.; concerto for Waldhorn; "*Enoch Arden*," melodrama for pf. and recitation, and songs. 16-part *a cappella* chorus "*Der Abend*" (1902), ballad for chorus and orch. "*Taillefer*" (1902). Biog. by Dr. Arthur Seidl (Prague).

Richard Strauss.

By James Huneker

THAT Richard Strauss was the son of the famous horn-player, may explain his predilection for the beautiful instrument. ¶ At Meiningen he met Alexander Ritter, a pupil of Wagner, and this friendship, with Von Bülow's daily coaching, decided Richard Strauss's tendency in art. He became a composer of the future, a man of the new school. He travelled much—he went to Greece, Italy, and Egypt for incipient lung-trouble—and on "guesting" tours, on which he was received with enthusiasm, for he is a modern conductor in all the implications of the phrase. A man of good physique, Scandinavian in appearance, Strauss is widely cultured and well read in classical and modern literature. ¶In music he is a true descendant of Berlioz, Liszt, and Wagner, though early in his career he showed marked traces of a devotion to Brahms. This is more noticeable in his piano and orchestra *Burleske in D minor*, in the solo sonata and in the "*Wanderer's Sturmlied*," *opus 14*, for six-voiced chorus and orchestra But the Richard Strauss we know to-day stands for all that is revolutionary in the art. ¶He has in his symphonic forms pushed to the verge of the sublime—or the ridiculous,—or both—the poetic programme (Vide D. D. "program music"). His "*Don Juan*," "*Macbeth*," "*Death and Transfiguration*," "*Till Eulenspiegel's Merry Pranks*," "*Thus Spake Zarathustra*," "*Don Quixote*," and "*Ein Heldenleben*" are tokens of labours almost Balzacian in their intensity. An emotional strenuousness, a marvellous mastery of the orchestral apparatus, an abnormal colour and rhythmic sense, combined with poetic feeling, bizarre, even grotesque methods of utterance, an utter defiance of formalism either classic or romantic, and a thematic invention not commensurate with his other gifts—all these qualities jumbled in amazing juxtaposition and flavoured by a powerful individuality, easily made Richard Strauss the leader of the New German School and a formidable figure in the musical arena. ¶Since his flaming utterances in "*Don Quixote*" and "*A Hero's Career*" the faith of some of his most ardent disciples has been rudely shaken. "Either retreat or madness" is the critical cry, and Strauss is not a man to be moved by prayer or assault. So we find his two new solos for barytone and orchestra, sung at the Lower Rhine Festival, June, 1900, in Aix-la-chapelle, more eccentric than ever. ¶A brilliant composer, a strikingly intellectual man, Richard Strauss to-day may be fairly called the leader of the musical Decadence. As a song-writer his various collections have met with the greatest success, for he has a happy method of welding music and poem into a perfect, if somewhat startling, whole. Form he abandons utterly, striving to capture the idea as he perceives it, in its full bloom. *Opera* 10, 15, 17, 127, 29, 32, are favourites; the newer songs are very difficult and almost cryptic in sentiment and execution. Richard Strauss is the greatest living master of the orchestra.

Streabbog. Vide GOBBAERTS.

Street (shtrāt), **G. Ernest,** b. of French parents, Vienna, 1854; pupil of Bizet and Damcke, Paris; critic there; since 1898, of "*L'Éclair*"; c. operettas, 1-act mimodrama

"*Fides*" (Op.-Com. 1894), 3-act opera "*Mignonette*," parody of Thomas's "*Mignon*" (1896), ballet "*Scaramouche*" with Messager, 1891, etc.

Streicher (shtrī′-khĕr). (1) **Jn. Andreas,** Stuttgart 1761—Vienna, 1833 piano-maker and professor, 1793 inv. the pf.-action which drops the hammer from above, succeeded 1832 by his son (2) **Jn. Bapt.,** 1794—1871, who was succeeded by his son (3) **Emil.**

Strelezki (strĕ-lĕt′-shkĭ), **Anton** (pen-name of a Mr. **Burnand** (?)), b Croydon, Engl. Dec. 5, 1859 pupil of Leipzig Cons., and of Frau Schumann, c. popular songs and pf.-pcs.

Strepponi. Vide VERDI

Striggio (strĭd′-jō) **Ales.,** b. Mantua. ca. 1535, lutenist composer and conductor.

Strinasacchi (strē-nä-säk′-kē) **Regina,** Ostiglia, near Mantua, 1764—1823; violinist.

Strogers, Nicholas, English organist and composer, 1685.

Strohmeyer (shtrō′-mī-ĕr), d. Weimar, 1845; bass.

Strong, G. Templeton, b New York, ca. 1855; pupil of Leipzig Cons., and lives in Berlin: c. symph "*In den Bergen*"; symph. poem "*Undine*" (op. 14); "*Gestrebt—Gewonnen—Gescheitert*", f. orch. with vln.-obbligato: choral works with orch.; pf.-pcs., etc.

Stroud, Chas., 1705—1726, Engl. organist and composer.

Strozzi (strôd′-zē) (1) **Pietro,** b. Florence, 16th cent., co-founder of the *stile rappresentativo* (v. PERI) set to music Caccini's "*La Mascarada degli Accecati*," 1595. (2) Abbate **Gregorio,** apostolic protonotary at Naples, composer, 1683.

Strube (shtroo′-bĕ) **Gustav,** b. Ballenstedt, Harz March 3, 1867 violinist; pupil of his father; at 10 in Ballenstedt orch.; at 16 pupil of Leipzig Cons.: played in the Gewandhaus Orch., later prof. at Mannheim Cons.; 1889, Boston, Mass., in Symph. Orch., c symph., etc.

Struck (shtrook). **Jn. Bapt.** (called **Batistin**), Florence, ca. 1680—Paris, 1755: 1st 'cellist that ever played in Paris Opéra orch., c. operas.

Strungk (or **Strunck**) (shtroonk). **Nikolaus Adam,** Celle Hanover. 1640—Leipzig 1710, violinist, organist and dram. composer.

Struss (shtroos). **Fz.,** b. Hamburg Nov. 28, 1847, violinist, pupil of Unruh Auer, and Joachim 1870 member Berlin ct. orch.; 1885 "chamber-virtuoso", 1887, ct.-Conzertmeister; also teacher Klindworth Scharwenka Conservatorium.

Stumpf(f) (shtoompf), (1) **Jn. Chr.,** bassonist at Paris, ca. 1785; composer. (2) **K.,** b. Wiesentheid, Lower Franconia. April 21 1848; lives in Munich, theorist.

Stuntz (shtoonts) **Jos. Hartmann,** Arlesheim near Basel, 1793—Munich, 1859. dram. composer.

Stürmer (shtĭr′ mĕr), **Heinrich,** 1811—Leipzig 1902 operatic bass.

Succo (zook′-kō), **Reinhold,** Görlitz 1837 — Breslau, 1897, organist teacher and composer.

Such (zookh) **Percy,** b. June 27, 1878 'cellist, studied with Robt. Haasmanns, toured lived in Berlin.

Sucher (zoo′-khĕr), (1) **Josef,** b. Dorbor, Hungary Nov. 23. 1844, eminent cond.; studied singing and the vln., Vienna, pupil of Sechter (comp.), vice-cond. of the acad. Gesangverein coach for solo singers at the ct.-opera 1876, cond. Leipzig City Th.; 1877, m. the distinguished Wagnerian soprano, (2) **Rosa Hasselbeck** (b. Velburg, Upper Palatinate); 1878–88 they were engaged by Pollini at Hamburg; later as cond. of the Royal Opera at Berlin (retired 1899), and prima donna (retired 1898). Frau **S.** was daughter of a musician and sang small rôles at Munich and elsewhere at first; later prominent in Wagner opera which she sang at Bayreuth and in America.

Sudds, Wm., b. London, Engl., March 5, 1843; at 7 moved with his parents to a farm in Gouverneur, N. Y.; self-taught; a bandm. during the Civil War, and later pupil of Eugene Thayer (org.), and J. Eichberg (vln. and comp.), Boston Cons. of Music; lives in Gouverneur as teacher and pub. of various methods; c. 4 overtures, many dances, marches, church mus., etc., for pf., incl. cantata "*The Star of Bethlehem.*"

Suk (sook), **Josef,** b. Křečovic, Bohemia, Jan. 4, 1874; violinist; pupil and son-in-law of Dvôrák at Prague Cons., 1896, 2nd vln. "Bohemian String-Quartet"; c. a dramatic overture "*Winter's Tale,*" symphony in E; suite for orch. op. 16 "*Ein Märchen*" (1898), etc.

Sul'livan, Sir **Arthur Seymour,** London, May 14, 1842—Nov. 22, 1900; eminent composer of national English comic opera; v. succ. in church-mus. also; at 12 a chorister under Helmore, Chapel Royal; at 13 pub. a song; 1856, the first Mendelssohn Scholar at the R. A. M.; studied also at Leipzig Cons., etc. At 18 cond. his overture "*Lalla Rookh*"; at 20 prod. his mus. to "*The Tempest*" (Crystal Palace); at 22 his notable cantata "*Kenilworth*" (Birmingham festival); cond. of the London Philharm. (1885–87); and from 1880, the Leed's Festivals. 1876–81, principal, and prof. of comp. at the Nat. Training Sch. for Mus.; Mus. Doc. *h.c.*, Cambridge (1876), and Oxford (1879); Chev. of the Legion of Honour, 1878; grand organist to the Freemasons, 1887; knighted, 1883. C. symphony (played at the Gewandhaus, Leipzig, etc.) overtures "*In Memoriam*" (on his father's death), "*Marmion,*" "*Di ballo,*" and "*Sapphire Necklace*"; oratorios and cantatas, incl. "*The Golden Legend*" (1886); "*A Festival Te Deum*" (1872), Ode "*I Wish to Tune my Quivering Lyre,*" with orch., and succ. incid. mus. to 8 of Shakespeare's plays and others; c. much v. succ. church-mus. of all kinds. His operas include the grand opera, "*Ivanhoe*" (1891), the romantic opera, "*Rose of Persia*" (1900), neither a succ.

His chief contribution to music was his brilliant series of truly English comic operas, with the equally brilliant librettos of W. S. Gilbert. Some of these had a world-wide succ., and "*Patience*" was a satire of equal effectiveness with Molière's "*Les Précieuses Ridicules.*" Among 16 comic operas were the following great successes: "*Cox and Box*" (1867), "*Trial by Jury*" (1875), "*H. M. S. Pinafore*" (1878), "*The Pirates of Penzance*" (1880), "*Patience*" (1881), "*Iolanthe*" (1882), "*The Mikado*" (1885), "*Ruddigore*" (1887), "*The Yeomen of the Guard*" (1888), "*The Gondoliers,*" "*Utopia (Limited)*" (1893); "*Contrabandista*" (1867, revised 1894 as "*The Chieftain*"), "*The Emerald Isle*" (1901), finished by Edw. German; libretto by Basil Hood.

Sulzer (zool'-tsĕr), (1) **Jn. G.,** Winterthur, 1719—Berlin, 1779; writer and professor. (2) **Salomon,** of Jewish parents, Hohenems, Vorarlberg, 1804—Vienna, 1890; prof. of singing and composer. (3) **Julius,** Vienna, 1834—1891; son of above; violinist and conductor, and c. operas. His sisters (4) **Marie** and (5) **Henriette** are singers.

Sun'derland, Mrs. ———, b. Brighthouse, Yorkshire, 1819; soprano; retired, 1864.

Suppé, Fz. von (fōn-zoop'-pā), Spalato, Dalmatia, 1820—Vienna, May 22, 1895; very popular operetta composer; pupil of Padua, Cigala, and Ferrari; at first unpaid cond. at the Josephstädter Th.; then at Pressburg and Baden and at Vienna; he c. 2 grand operas, a symph., a Missa Dalmatica, a requiem, "*L'estremo giudi-*

zio," overtures (incl. the immensely pop. "*Dichter und Bauer,*" pub. for 59 combinations). Of his Singspiele, comediettas, etc., some (like "*Tannhauser*" and "*Dinorah*") are parodies, of the others the most succ. are "*Fatinitza*" (Vienna, 1876), and "*Die Afrikareise*" (1883).

Surette (sū-rĕt'), **Thos. Whitney,** b. Concord, Massachusetts, Sept. 7, 1862; graduated Harvard, 1891; pupil there of Arthur Foote (pf.), and J. K. Paine; organist, Baltimore; then University Extension lecturer (Phila., Pa.); wrote treatises, etc.; pub. 2-act operetta "*Priscilla*" (given over 500 times), etc.

Suriano (or **Soriano**) (soo'- (or sō') rĭ-ä-nō), **Fran.,** Rome, 1549—Jan., 1620; conductor and notable composer; pupil of Nanini and Palestrina; cond. S. Maria Maggiore, and 1603, at St. Peter's, Rome.

Sur'man, Jos., 1803—1871; English tenor, conductor and composer.

Susato. Vide TYLMAN SUSATO.

Süssmayer (züs'-mī-ĕr), **Fz. X.,** Steyr, Upper Austria, 1766—Vienna, 1803; conductor and dram. composer.

Svendsen (svĕnt'-zĕn), (1) **Oluf,** Christiania, 1832—London, 1888; flutist. (2) **Johan (Severin),** b. Christiania, Sept. 30, 1840; important, though eclectic composer; son of a bandm.; at 11 c. vln.-pcs.; at 15 enlisted in the army and was soon bandm., and played flute, clarinet, and vln.; with a stipend from Charles XV., he studied vln.; at 23 he became pupil of David and Hauptmann, Richter, and Reinecke, Leipzig Cons.; toured 1868–69, in Musard's orch.; and at the Odéon, Paris; 1869, Leipzig; 1871, m. an American in New York; 1872–77, and 1880–83, cond. Christiania Mus. Assoc.; 1883, ct.-cond. at Copenhagen; from 1896, cond. Royal Th. there. C. 2 symphonies, overture to Björnson's "*Sigurd Slembe*"; "*Romeo and Juliet,*" funeral march for Charles XV., coronation march (for Oscar II.), wedding-cantata, etc., with orch.; op. 16, "*Carnaval des artistes norvégiens,*" humorous march; 4 "*Norwegian Rhapsodies*" for orch.; vln. and 'cello concertos, chamber-music and songs, etc.

Swan, Timothy, Worcester, Mass., 1758—Northfield, 1842; teacher and composer.

Sweelinck (or **Swelinck**, the best 2 of the 7 spellings) (svā'-lĭnk), (1) **Jan Pieter** (called **Jan Pieterszoon**), Amsterdam, 1562—Oct. 16 1621; chief of Dutch organists. Son and (1577–81) successor, probably also pupil, of (2) **Pieter** (d. 1573), who had won pre-eminence as the org.-virtuoso and teacher of his own time. (1) was the first to employ the pedal in a real fugal part, and originated the org.-fugue.

Sweet'hand, W., org.-builder, Bath, Engl., 19th cent.

Swert, Jules de. Vide DESWERT.

Swieten (svē'-tĕn), **Gf.,** Baron **von,** 1734—Vienna, 1803; eminent patron, but unimportant composer, of music; c. 6 symphs.

Swinnerton, Heap. Vide HEAP.

Swoboda (svō-bō'-dä), **August,** d. 1901; teacher in Vienna; pub. text-books (1826–32).

Sylva (sēl'-vä), **Eloi,** b. Geeraerdsbergen, Belgium, Nov. 29, 1847; noted tenor; studied Brussels Cons., and with Duprez; début, Nantes; sang 7 years Paris Opéra, then in Russia, England and America; 1889 Berlin.

Sympson. Vide SIMPSON.

Szalit (shä'-lēt), **Paula**; b. 1886 (?); pianist; pupil of Leschetizki.

Szarvady. Vide CLAUSZ-SZARVADY.

Székely (shā'-kĕ-lē), **Imre (Emeric),** b. Malyfalva, Hungary, May 8, 1823; pianist; studied in Pesth; toured 1846; from 1852 teacher Pesth; c. Hungarian fantasias on national airs; pf.-concertos, etc.

Szumowska (shoo-môf'-shkä), **Antoinette,** b. Lublin, Poland, Feb. 22, 1868; pianist; pupil of Strobel and Michalowski at Warsaw, and of Paderewski at Paris; has played with great succ. at London, Paris, New York, Boston, etc.; m. Joseph Adamowski; lives in Boston.

Szymanowska (shē-mä-nôf'-shkä), **Maria** (née **Wolowska**), Poland, 1790—(of cholera), Petersburg, 1831; pianist; pupil of Field at Moscow; ct.-pianist at Petersburg; Goethe was infatuated with her and she with him; c. 24 mazurkas, etc.

T

Tabourot (tă-boo-rō), **Jean,** Dijon, 1519—Langres, 1595 (?); a priest and writer under the pseud. "**Thoinot Arbeau.**"

Tacchinardi (täk-kĭ-när'-dē), (1) **Nicola,** Florence, 1772—1859; at 17 a violinist; later a tenor of greatest European popularity, even singing "Don Giovanni" (transposed) with succ., though he was hideous and a hunchback. His daughter (2) **Fanny Tacchinardi-Persiani** (v. PERSIANI). His daughter (3) **Elisa** was a pianist.

Tadolini (tä-dō-lē'-nē), (1) **Giov.,** Bologna, 1793—1872; dram. composer; m. (2) **Eugenia Savorini** (b. Forli, 1809), a singer.

Taffenel (tăf'-fŭ-nĕl), **Claude Paul,** b. Bordeaux, Sept. 16, 1844; flutist, pupil of Dorns (flute) and Reber (comp.); 3rd cond. Grand Opéra, Paris; 1892, dir. Paris Cons. concerts—resigned, 1901; 1893, prof. of flute there.

Tag (täkh), **Chr. Gotthilf,** Bayerfeld, Saxony, 1735—Niederzwonitz, 1811; composer.

Tagliafico (täl-yä-fē'-kō), (1) **Jos. Dieudonné,** b. Toulon, Jan. 1, 1821; operatic singer and stage-manager in London; married (2) ——— **Cottis,** a singer.

Tagliana (täl-yä'-nä), **Emilia,** b. Milan 1854; pupil of the Cons. there, also of Lamperti; coloratura-soprano in various cities; 1873–77, Vienna; pupil of Hans Richter; 1881–82, chamber-singer, Berlin.

Täglichsbeck (tākh'-lĭkhs-bĕk), **Thos.,** Ansbach, 1799—Baden-Baden, 1867; violinist, conductor and dram. composer.

Taglioni (täl-yō'-nē), **Fdo.,** b. Naples, Sept. 14, 1810; son of the famous ballet-master **Salvatore T.** (1790—1868). 1842–49, cond. at Laziano; till 1852, leader San Carlo Th., Naples; editor and conductor; founded a sch. for choral singing; pub. pamphlets and sacred songs.

Talexy (tă-lĕx-ē), **Adrien,** Paris, 1820—1881; pf.-teacher and composer.

Tal(l)ys (or **Tallis**), **Thos.,** ca. (1520–29)—London, Nov. 23, 1585; an early English composer whose remarkable contrapuntal ability and harmonic richness place him close to Palestrina. His training is not known; 1540, he ceased to be organist at Waltham Abbey and joined the Chapel Royal; he was co-organist with Byrd and shared his monopoly of mus.-paper and printing; he c. notable church mus. for both Catholic and English services, also a song in 40 parts, etc.

Tamagno (tä-män'-yō), **Fran.,** b. Turin, 1851; robust tenor; début, Palermo; sang with great succ. at La Scala, Milan, 1880. Has sung throughout Europe and in both Americas. 1887, he created Verdi's "Otello."

Tamaro (tä-mä'-rō), **Josef,** Barcelona, 1824—New York, March 3, 1902; noted tenor; pupil of Lamperti; from 1876 teacher in America.

Tam'berlik, Enrico, Rome, 1820—Paris, 1889; famous tenor; pupil of Borgna and Guglielmi; début, Naples, 1841; he had a powerful high c‴.

Tamburini (täm-boo-rē'-nē), **A.,** Faenza, March 28, 1800—Nice, Nov. 9, 1876. Next to Lablache, perhaps the most succ. of male singers; a lyric bass with compass of 2 octaves;

the son and pupil of a bandm. A horn-player first, then pupil of Boni and Asioli; début, Centi, 1818.

Tanaka (tä-nä'-kä), **Shohé,** Japanese theorist; pupil of Spitta; inv. the enharmonium with just intonation.

Tanejeff (tä'-nā-yĕf), **Sergei,** b. Russia, Nov. 13, 1856; pupil of N. Rubinstein and Tchaikowski; prof. of theory and comp. Moscow Cons.; prod. 3-act opera "*Oresteia*" (St. Petersburg, 1895).

Tansur (tän'-sŭr), **Wm.,** Dunchurch or Barnes? ca. 1700—St. Neots, 1783; organist, teacher, writer and composer.

Tappert (täp'-pĕrt), **Wm.,** b. Ober-Thomaswaldau, Silesia, Feb. 19, 1830; important theorist; a schoolmaster, then 1856, studied with Dehn theory; Kullak's Acad.; lived in Berlin from 1866 as a writer, editor and composer.

Tarchi (tär'-kē), **Angelo,** Naples, 1760—Paris, 1814; dramatic composer.

Tarditi (tär-dē'-tē), **Orazio,** d. after 1670; from 1648, maestro Faenza Cath.; composer.

Tartini (tär-tē'-nē), **Giuseppe,** Pirano, Istria, April 8, 1692—Padua, Feb. 16, 1770; eminent violinist, composer and scientist; at first he studied for the priesthood at his father's wish; then law, finally mus.; apparently self-taught as a violinist. A charge of abduction, due to his secret marriage with a niece of Cardinal Cornaro, led him to take refuge in the Franciscan monastery at Assisi, where for two years he practiced the vln. and studied comp. After a reconciliation he returned to Padua. Later he heard the violinist Veracini at Venice, and sending his wife to relations, retired to Ancona for further study. 1714, he discovered the combinational tones (v. D. D. "RESULTANT") and utilised them in perfecting intonation; 1721, solo-violinist and cond. at St. Antonio, Padua; 1723-25, chamber-mus. to Count Kinsky, Prague; 1728, founded a vln.-school at Padua; pub. treatises on harm. and acoustics; c. over 200 vln.-concertos, 50 sonatas with bass, etc., incl. the famous, posthumous "*Il Trillo del Diavolo,*" an effort to reproduce a sonata played to him by the devil in a dream. Biog. Fanzago (Padua, 1770); J. A. Hiller (1784), Fayolle (1810).

Tasca (täs'-kä), **P. Ant.,** neo-Italian; c. opera "*A Santa Lucia,*" succ. in Germany, 1902.

Taskin (tăs-kăṅ), (1) **Pascal,** Theux (Liège), 1723—Paris, 1795; celebrated instr.-maker in Paris; introd. the piano-pedal worked by the foot instead of the knee; inv. leather tangents for clavichord, the armandine, etc. (2) **Jos. Pascal,** 1750—1829; nephew of above; keeper of the King's Instruments. (3) **H. Jos.,** Versailles, 1779—Paris, 1852; son of above; organist. (4) **(Émile) Alex.,** Paris, 1853—1897; grandson of (3); barytone.

Taubert (tow'-bĕrt), (1) **(K. Gf.) Wm.,** Berlin, 1811—1891; noted pianist and composer of operas, incid. mus to Shakespeare, etc.; pupil of Neidthardt, Berger and Klein; ct.-cond. at Berlin. (2) **Otto,** b. Naumburg-on-Saale, June 26, 1833; pupil of O. Claudius and "prefect" of the cath.-choir; 1863, prof., cantor and cond. at Torgau; pub. treatises; composer. (3) **Ernst Eduard,** b. Regenwalde, Pomerania, Sept. 25, 1838; studied at the Stern Cons., Berlin; Prof., 1898; pub. chamber-mus., etc.

Taudou (tō-doo), **A. (Antonin Barthélémy),** b. Perpignan, France, Aug. 24, 1846; violinist; pupil of Paris Cons., winning Grand prix de Rome, 1889; member of the Opéra-orch.; from 1883, prof. of harm. at the Cons.; c. vln.-concerto, etc.

Tausch (towsh), (1) **Fz.,** Heidelberg, 1762—Berlin, 1817; clarinettist and composer. (2) **Julius,** Dessau, 1827—Bonn, 1895; pianist, conductor, composer and writer.

Tausig (tow′-zĭkh), (1) **Aloys,** 1820—1885; pianist and composer, pupil of Thalberg. (2) **Karl,** Warsaw, Nov. 4, 1841—(of typhoid fever), Leipzig, July, 1871; remarkable piano-virtuoso; son and pupil of above; and of Liszt; début, Berlin, 1858; lived Dresden and Vienna as notable cond.; 1865 founded a sch. at Berlin; c. brilliant exercises, transcriptions, etc.

Tauwitz (tow′-vĭts), **Eduard,** Glatz, Silesia, 1812—Prague, 1894; conductor; c. more than 1,000 comps. incl. 3 operas.

Tavecchia (tä-vĕk′-kĭ-ä), **Luigi;** notable buffo; début in concert Milan; in opera at La Scala; has sung in Europe and America.

Tav′erner, (1) **John,** d. Boston, England; organist and composer at Oxford, 1530. (2) Rev. **J.,** d. Stoke Newington, 1638; organist and composer.

Tayber. Vide TEYBER.

Tay′lor, (1) **Edw.,** Norwich, Engl., 1784—Brentwood, 1863; bass, conductor, critic, lecturer and writer. (2) **Franklin,** b. Birmingham, Engl., Feb. 5, 1843; pianist and teacher; pupil of C. Flavell (pf.) and T. Redsmore (org.); also of Leipzig Cons.; 1876–82, prof. Nat. Training Sch., and from 1883, at the R. C. M.; Pres. of Acad. for the Higher Development of pf.-playing; writer and translator.

Tchaïkovsky (or **Tschaïkowski,** etc.) (tshä-ē-kôf′-shkĭ), **Peter Iljitch,** Wotinsk, in the Government of Wiätka, Dec. 25, 1840—(of cholera) Petersburg, Nov. 6, 1893; eminent Russian composer. Studied law, and entered the government civil service; did not take up mus. seriously till 22; then entered the newly founded Petersburg Cons., under Zaremba and A. Rubinstein, 1865, winning a prize medal for Schiller's ode "*An die Freude*" (also used in Beethoven's 9th symph.); 1866–77, instructor of harm. there; then lived Petersburg, Italy, Switzerland, as composer. He visited England and appeared at Phil. Concerts, 1888 and '89; visited New York for the dedication of the new Carnegie Music Hall, and cond. his own compositions. 1893, Mus. Doc. *h.c.*, Cambridge. Writer, and translator of harm. text-books. C. 11 Russian operas, incl. "*The Voyevode*" (Moscow, 1869), "*Opritchnnyk*" (Petersb., 1874), "*Vakula, the Smith*" (Petersb., 1876); "*Jevgenjie Onegin*"; 1879, "*Eugene Onegin*," in German (Hamburg, 1892), and posthumous "*Pique Dame*" (Vienna ct.-th., 1902); 3 ballets, "*Le Lac des Cygnes*" (op. 20), "*La Belle au Bois Dormant*" (1890), and "*Le Casse-Noisette*" (op. 71); a coronation cantata with orch.; 2 masses; 6 symphs., incl. No. 6 in B minor, the famous "*Pathétique*"; 7 symph. poems, "*The Tempest*," "*Francesca da Rimini*," "*Manfred*," "*Romeo and Juliet*" (a fantasy-overture); "*Hamlet*," "*Fatum*," and "*Le Voyevode*" (symph. ballad); 4 orch. suites incl. "Mozartiana;" 3 overtures "*1812*" (op. 49), "*Triomphale*" on the Danish natl. hymn; "*L'Orage*"; "Marche slave," coronation march; 3 pf.-concertos; a pf.-fantasia with orch.; vln.-concerto; capriccio for 'cello with orch.; string-sextet "*Souvenir de Florence*," 3 string-quartets, a pf.-trio, pieces for vln. and 'cello; and pf.-pcs., incl. "*Souvenir de Hapsal*," sonata "*The Seasons*," 12 characteristic pcs., "*Kinder Album*"; 6 duets, Russian songs, etc. Also pub. a harmony; his "*Erinnerungen*" and translations of Gevaert, etc.

Tschaikowsky.

By Ernest Newman.

HALF French in his ancestry, Tschaikowsky's prenatal influences were a blend of East and West. While Westerns regard him as typically Russian, his compatriots think him less "native" than other Russian composers. Like most Slavs, he drew sustenance more from France than Germany. Brahms he thought dull; Wagner he never really understood. He loved music, he said, that came from the heart, that expressed "a deep humanity," like Grieg's. To the delicate brain and nerves of the modern man he added the long-accumulated eruptive passions of his race. He takes the language made by the great Germans, and uses it to express the complex pessimism of another culture. The colour of life in his music ranges from pale grey to intense black, with here and there a note of angry scarlet tearing through the mass of cloud. Almost all his work, like Tourgenieff's, lies within the one scale of emotions; but from relatively few elements he evokes an infinite variety and complexity. In his songs, for example, though melancholy is the dominant note of nine out of ten, each paints a different shade of the generic mood. ¶ More interested in personal, dramatic emotion than in music of abstract beauty, he worked his way through and beyond the ordinary symphonic form, to the symphony with a human significance or the symphonic poem pure and simple. His phrases, scoring his general conceptions, are vital, emotional, intimate. Music, he held, must always interest in the first place; and so he avoids the cold displays of technical artifice which Brahms, for example, so often gives us, preferring rather to repeat the old matter with variations of ornamentation. ¶ His real contribution to the history of music, apart from the general beauty and expressiveness of his work, is the modification of the symphonic form in obedience to a poetic idea. He takes up the suggestions bequeathed by Berlioz and Liszt, and turns them into accomplished realities.

Tebaldini (tā-bäl-dē'-nē), **Giovanni,** b. Brescia, 1864 (?); pupil of Paolo Chimeri; at 15 organist of Brescia Cath., and chorusm. Guillaume Th.; later studied at Milan Cons.; expelled 1886 for criticising a mass written by a prof.; after wandering as organist and journalist, studied at Ratisbon; maestro, "Schola Cantorum," San Marco, Venice; 1894, maestro, Padua Cath.; 1897, dir. Parma Cons.; wrote org.-method (v. BOSSI); c. opera "*Fantasia Araba*," "*Messa funèbre*" with Bossi, etc.

Tedesca (tā-dĕs'-kä), **Fernanda,** near Baltimore, U. S. A., 1860—August, 1885; violinist.

Tedesco (tā'-dĕs'-kō), **Ignaz (Amadeus),** Prague, 1817—Odessa, Nov. 13, 1882; brilliant pianist ("the Hannibal of octaves"); composer.

Telemann (tā'-lĕ-män), (1) **G. Philipp,** Magdeburg, March 14, 1681—Hamburg, July 23, 1767; mainly self taught; conductor; 1709, ct.-cond.; he overshadowed J. S. Bach in contemporary esteem and was one of the most prolific and facile composers ever known; c. opera; autobiog., 1731. (2) **G. Michael,** Plon, Holstein, 1748—Riga, 1831; grandson of above; cantor, theorist and comp.

Telle (tĕl'-lĕ), **K.,** 1826—Klosterneuburg, 1895; ballet-composer.

Tel'ford. Vide FRANCIS BOOTT.

Tel'lefsen, Thos. Dyke Acland, Trondheim, Norway, 1823—Paris, 1874; pianist and composer.

Tem'ple, Hope, b. 19th cent. of English parents, Dublin; pupil of J. F. Barnett, and E. Silas, London, and of A. Messager, whom she m.; c. operetta "*The Wooden Spoon,*" and numerous pop. songs.

Tem'pleton, J., Riccarton, Scotland, 1802—New Hampton, near London, 1886; tenor.

Tenaglia (tā-näl'-yä), **Anton Fran.,** b. Florence; conductor at Rome; c. the first known opera using an aria da capo, "*Clearco,*" 1661.

Ten Brink. Vide BRINK, TEN.

Tenducci (ten-doot'-chē), **Giusto F.,** b. Sienna, 1836; famous male operatic soprano.

Ten Kate. Vide KATE TEN.

Ternina (tăr-nē'-nă), **Milka,** b. Begisše, Croatia, Dec. 19, 1864; notable dramatic soprano; studied with Gänsbacher; début Leipzig, 1883; then sang Graz and Bremen; 1890 Munich, named "court-singer"; sang in Bayreuth and in America from 1899.

Terpander, b. Antissa, Lesbos, 7th cent. B.C.; called the "Father of Greek music."

Terradellas (Terradeglias) (tĕr-rä-dĕl'-läs or dăl'-yäs), **Domingo (Domenico),** Barcelona, Spain (baptised, Feb. 13, 1711)—Rome, 1751; dram. composer.

Terschak (tĕr'-shäk), **Ad.,** Prague, April 21, 1832—1901; flutist; pupil of Zierer, Vienna Cons.; toured; c. flute-pcs.

Terziani (tĕr-tsĭ-ä'-nē), **Eugenio,** Rome, 1825—1889; prof., conductor and dram. composer.

Teschner (tĕsh'-nĕr), **Gv. Wm.,** Magdeburg, 1800—Dresden, 1883; teacher, composer and editor.

Tesi-Tramontini (tā'-zē-trä-môn-tē'-nē), **Vittoria,** Florence, ca. 1695—Vienna, 1775; famous contralto.

Tessarin (tĕs'-sä-rēn), **Fran.,** b. Venice, Dec. 3, 1820; pianist and teacher; pupil of A. Fanno and G. B. Ferrari; c. opera "*L'Ultimo Abencerragio*" (Venice, 1858); a cantata, etc.

Tessarini (tĕs-sä-rē'-nē), **Carlo,** b. Rimini, 1690; famous violinist, writer and composer.

Testori (tĕs-tō'-rē), (1) **Carlo Giu.,** vln.-maker at Milan, ca. 1687—1754, with his sons (2) **Carlo A.** and (3) **Paolo A.**

Teyber (or **Tayber**) (tī'-bĕr), (1) **Anton,** Vienna, 1754—1822; conductor, cembalist and composer. (2) **Fz.,** Vienna, 1756—1810; bro. of above; organist and dram. composer.

Thadewaldt (tä'-dĕ-vält), **Hermann,** b. Bodenhagen, Pomerania, April 8, 1827; 1850–51, bandm. at Düsseldorf; 1893–95, cond. at Dieppe; 1857 at Berlin.

Thalberg (täl'-bĕrkh), **Sigismund,** Geneva, Jan. 7, 1812—Naples, April 27, 1871; famous piano-virtuoso and composer. "Being the son of Prince Dietrichstein, who had many wives without being married, T. had several brothers of different family names" (Grove). His mother was the Baroness von Wetzlar. Both of the parents took the greatest interest in his education. He was intended for a diplomatic career, but after his succ. as a pianist at 14, gave himself up to mus. He had some tuition from Hummel (pf.) and Sechter (comp.), but chiefly from Mittag, a bassoonist. At 16 three florid compositions appeared; at 18 a pf.-concerto. The same year he toured Germany with much succ. 1834, ct.-pianist at Vien na; 1835, he conquered Paris, and later the rest of Europe. 1843, he m. Mme. Boucher, daughter of Lablache; 1851, his first opera "*Florida*," failed in London, and 1855, "*Cristina di Svezia*" failed in Vienna. He then toured Brazil (1855), and 1856, United States; retiring in 1858 to his villa at Posilippo, near Naples. 1862, Paris and London; 1863, second Brazilian tour; 1864, retired again. He was remarkable for his legato effects and for the singing-tone, Liszt saying "Thalberg is the only artist who can play the violin on the keyboard." He originated the subsequently abused scheme of dividing a central melody between the two thumbs, and enveloping it in arpeggiated ornament. His comps. include many florid transcriptions of opera-tunes, also a grand concerto, 6 nocturnes, "*La Cadence*," and "*Marche funèbre variée*," etc.

Thal'lon, Robt., b. Liverpool, March 18, 1852; taken to New York at 2; studied in Stuttgart, Leipzig, Paris, and Florence; lives in Brooklyn, N. Y., as organist and mus.-teacher.

Thayer (thā'-ĕr), (1) **Alex. Wheelock**, South Natick, Mass., Oct. 22, 1817—Trieste, July 15, 1897; graduated Harvard, 1843; was librarian there for some years; 1849 went to Europe and began materials for life of Beethoven; 1862, America as journalist; 1854 returned to Germany and frequently afterwards as his means permitted; 1862, U. S. consular agent at Vienna; later, till death, consul at Trieste; besides many articles he wrote a great but unfinished life of Beethoven; though written in English it has been pub. only in a German trans. by H. Deiters, in 3 vols. (Berlin, 1866–1879). Though incomplete, his biog. of Beethoven is his monument. (2) **(Whitney) Eugene**, Mendon, Mass., 1838—Burlington, Vermont, 1889; organist, editor, lecturer and composer. (3) **Arthur Wilder**, b. Dedham, Mass., Aug. 26, 1857; pupil of Guilmette and Adams (singing), Chadwick and Zerrahn; cond. choral societies in Lowell, Worcester, etc.; 1882 at Dedham, 1885 at Milton; then mus.-dir. Eliot Ch., Newton; c. part-songs, etc.

Theile (tī'-lĕ), **Jn.**, Naumburg, 1646—1724; conductor and composer.

Theo'deri'cus, Sixtus. Vide DIETRICH.

Thern (tărn), (1) **Karl (Karolý)**, Iglo, Upper Hungary, 1817—Vienna, 1886; conductor, professor and dram. composer. His sons and pf.-pupils (also pupils of Moscheles and Reinecke), (2) **Willi** (b. Ofen, June 22, 1847), and (3) **Louis** (b. Pesth, Dec. 18, 1848), were teachers.

Thibaud (tē'-bō), (1) **Jos.**, b. Bordeaux, Jan. 25, 1875; pianist; pupil of L. Diémer, Paris Cons., taking 1st prize for pf.-playing, 1892; 1895–96, accompanied Marsick to America. (2) **Jacques**, b. 1880; French pianist.

Thibaut IV. (tē-bō-kătr), King of Navarre; Troyes, 1201—Pamplona, 1253; composer.

Thibaut (tē'-bowt), **Anton Fr. Justus**, Hameln, 1774—Heidelberg 1840; professor and writer.

Thiele (tē'-lĕ), (1) **Ed.**, b. Dessau, Nov. 21, 1812; mus.-dir. at Kothen, organist and prof. at the Seminary; 1855, Dessau; 1860, Hofkapellmeister; c. a mass, etc. (2) **K. L.**, Harzgerode, near Bernburg, 1816—Berlin, 1848; organist and composer.

Thieme (called **Thiémé**) (tē'-mĕ, or t'yā'-mā), **Fr.**, Germany (?)—Bonn, 1802; publisher of text-books, and composer.

Thierfelder (tēr'-fĕlt-ĕr), Dr. **Albert (Wm.)**, b. Mühlhausen, April 30, 1846; pupil of Leipzig Univ. and Dr. Phil.; studied with Hauptmann, Richter and Paul; cond. various cities; from 1887 mus.-dir. and prof. Rostock Univ.; writer of important treatises; prod. 5 operas, incl. succ. "*Der Heirathstein*" (text and music) (Rostock, 1898), "*Zlatorog*," and

"*Frau Holde*," for soli, chorus, and orch., and 2 symphs., etc.

Thieriot (tē'-rĭ-ôt), (1) **Paul Emil,** Leipzig, 1780—Wiesbaden, 1831; violinist. (2) **Fd.,** b. Hamburg, April 7, 1838; pupil of E. Marxsen, and Rheinberger; mus.-dir. at Hamburg, Leipzig, and Glogau; lives in Hamburg; c. symph. fantasy "*Loch Lamond*," vln.-concerto, etc.

Thillon (tē-yôn̄), **Anna** (née **Hunt**), b. London, 1819; very succ. soprano; pupil of Bordogni, Tadolini, and Thillon, marrying the last named at 15; début, Paris, 1838; 1844, Auber's "*Crown Diamonds*" was written for her; 1850–54, in America, the first to produce opera in San Francisco; retired 1867 to Torquay.

Thimus (tē'-moos), **Albert,** Freiherr **von,** Cologne, 1806—1846; writer.

Thirl'wall, (1) **J. Wade,** Shilbottle, Northumbria, 1809—1875; critic, conductor and composer. (2) **Annie,** daughter of above; soprano.

Thoinan, E. Vide ROQUET.

Thoma (tō'-mä), **Rudolf,** b. Lehsewitz, near Steinau-on-Oder, Feb. 22, 1829; pupil of R. Inst. for Church-mus., Berlin; 1857, cantor, Hirschberg, then Breslau, 1870, "R. Music Dir."; founder of a singing-soc., dir. of a sch.; c. 2 operas, 2 oratorios, etc.

Thomas (tō'-mäs), **Chr. Gf.,** Wehrsdorf near Bautzen, 1748—Leipzig, 1806; writer.

Thomas (tō-mäs) (**Chas. Louis**), **Ambroise,** Metz, Aug. 5, 1811—Paris, Feb. 12, 1896; pupil of Paris Cons.; winning 1st pf.-prize, 1829; harm., 1830; Grand prix de Rome (1832), with cantata "*Hermann et Ketty*." After 3 years in Italy, returned to Paris, and up to 1843, prod. nine stage-pcs., at the Opéra and Op.-Com. with fair succ. The failure of the last was retrieved after a silence of 5 years by "*Le Cid*"(1849), "*Le Songe d'Une Nuit d'Été*" (1850, both at the Op.-Com.). 1851 elected to the Académie. The next 6 operas were only moderately succ.; but "*Mignon*" (Op.-Com., 1866) made a world-wide succ. and "*Hamlet*" (Opéra, 1868) a lasting succ. in Paris, where it is still sung. "*Gille et Gillotin*" (1874), "*Françoise de Rimini*" (1882), and the ballet, "*La Tempête*" (Opéra, 1889), were his last dram. works; 1871, dir. of the Cons.; 1845, Chev.; 1858, Officier; 1868, Commander of the Legion of Honour. C. also cantatas; messe solennelle (Nôtre-Dame, 1865); many excellent "chœurs orphéoniques" (3-part male choruses), etc.

Thomas (tăm'-ŭs), (1) **J.,** b. Brigend, Glamorganshire, March 1, 1826; 1861 made "Pencerdd Gwalia," *i.e.*, Chief Bard of Wales; pupil at the R. A. M.; 1851, harpist, R. It. Opera; toured Europe, 1852–62 played at the Gewandhaus, etc. 1862, cond. of the first annual concert of Welsh mus., with a chorus of 400, and 20 harps; 1871, harpist to the Queen; leader in the Eisteddfodau, and harp-prof. R. C. M. C. dram. cantata "*Llewelyn*" (1863); a Welsh scene "*The Bride of Neath Valley*" (1866); patriotic songs, with harp; 2 harp-concertos, etc. (2) **Lewis Wm.,** Bath, April, 1826—London, 1896; concert-bass, editor and critic. His sons are: (3) **W. Henry** (b. Bath, May 8, 1848), prof. of singing, Guildhall and R. A. M.; and (4) **Frank L.,** conductor and organist at Bromley. (5) **Harold,** b. Cheltenham, July 8, 1834; pianist; pupil of Sterndale Bennet, C. Potter, and Blagrove; début 1850; pf.-prof. R. A. M. and Guildhall Sch., London; c. overtures, etc. (6) **Theodor(e),** b. Esens, East Friesland, Oct. 11, 1835; eminent cond., educator and stimulator of mus. taste in America; son and pupil of a violinist, at 6 played in public; at 10 was brought to New York, where he soon entered an orch.; 1851 toured as soloist, later with Jenny Lind, Grisi etc.; 1855, began the Mason and

Thomas Soirées (with Dr. Wm. Mason); 1864–69 cond. "Symph. Soirées"; 1869 made concert-tour with an orch. of 54; 1876 at Philadelphia Centennial with ill-succ. leading to disbandment; 1878–80, pres. Cincinnati Coll. of Mus.; 1880, cond. New York, Philh. Orch.; from 1888, dir. Chicago Cons., also cond. Chicago Orch. (7) **Arthur Goring,** Ralton Park, near Eastbourne, Sussex, Nov. 21, 1850—London, March 20, 1892; took up music at 24 and studied with Émile Durand, later with Sullivan and Prout R. A. M., London, winning Lucas Prize, 1879; lived in London. C. 2 operas, v. succ. "*Esmeralda*" (Drury Lane, 1883, New York, 1900); "*Nadeshda*" (1885); "*The Golden Web*" (score finished by Waddington, Liverpool, 1893); a choral ode, "*The Sun Worshippers*" (Norwich, 1881), v. succ. cantata, "*The Swan and the Skylark*" (Birmingham, 1894, instrumented by C. V. Stanford); psalm with orchestra (1878); 3 vocal scenes, "*Hero and Leander*" (1880), etc.

Thomas Aqui'nas (Saint Thomas of Aquino), Rocca Sicca, near Aquino, Italy, 1225 (27?)—Fossa Nuova, near Terracina, 1274; famed theologian and philosopher; he c. a notable communion service.

Thomé (tō-mā), **Francis** (rightly **François Luc. Jos.**), b. Port Louis, Mauritius, Oct. 18, 1850; pupil of Marmontel (pf.), and Duprato (theory), Paris Cons.; lives in Paris as teacher and critic; c. "*Roméo et Juliette*" (1890); a mystery, "*L'Enfant Jésus*" (1891); symph. ode "*Hymne à la Nuit*" and many pop. songs and pf.-pcs.

Thomson (täm'-sŭn), (1) **Geo.,** Limekilns, Fife, 1757—Leith, 1851; notable coll. and pub. of Scotch, Welsh and Irish melodies, to which he had special instrumental accompaniments written by Beethoven, Pleyel, etc. (2) **J.,** Sproutson, Roxburgh, 1805—Edinburgh, 1841; conductor and dram. composer.

Thomson (tôṅ-sôṅ), **César,** b. Liège, March 17, 1857; notable violinist; from 7 pupil of Liège Cons.; at 11, winning the gold medal; then pupil of Vieuxtemps, Léonard, Wieniawski and Massart; 1873–83, chamber-mus. to Baron von Derwies at Lugano, and a member of Bilse's orch., Berlin; 1883–97, teacher at Liège Cons.; 1898, vln.-prof. Brussels Cons (vice Isaye); has toured widely; 1894 United States.

Thorndike, Herbert Elliot, b. Liverpool, April 7, 1851; concert-bass; début, Cambridge, 1878; 1887, Drury Lane.

Thorne (thôrn), (1) **Edw. H.,** b. Cranborne, Dorset, May 9, 1834; pianist and org.; chorister under Elvey; organist various churches; from 1891, at St. Anne's, Soho, London; cond. St. Anne's Choral and Orch'l Soc. C. Psalm 57, with orch. (1884); Magnificat and Nunc dimittis with orch. and organ; an overture; "*Sonata elegia*" for pf. (2) **Thos. Pearsall,** American composer of comic operas, "*Leandro*" (New York, 1898), etc.

Thuille (too-ē'-lĕ), **L. (Wm. Ands. M.),** b. Bozen, Tyrol, Nov. 30, 1861; pupil of Jos. Pembaur (pf., cpt.), at Innsbruck; Baermann (pf.) and Rheinberger (comp.) Munich Mus.-Sch.; from 1883, teacher of pf. and theory there; also cond. "*Liederhort*"; 1891, R. Prof. of Mus.; c. succ. opera "*Theuerdank*" (Munich, 1897, Luitpold Prize), opera "*Lobetanz*" (Carlsruhe and Berlin, 1898); "*Romantic*" overture, sextet for piano and wind, sonatas, etc.

Thun'der, H. G., near Dublin, 1832—New York, 1891; pianist, organist and composer.

Thürlings (tür'-lĭngks), **Ad.,** since 1877, prof. of Old-Catholic theology at Bonn; Dr. Phil., Munich, with dissertation, "*Die beiden Tongeschlechter und die neuere mus. Theo* *rie*" (1877) (advocating harmonic dualism).

Thru'nam, Ed., Warwick, 1825—188–; organist and composer.

Thurner (toor'-nĕr), **Fr. Eugen,** Montbeliard, 1785 — Amsterdam, 1827; oboe-virtuoso; composer.

Thurnmayer. Vide AVENTINUS.

Thurs'by, Emma, b. Brooklyn, N. Y. Nov. 17, 1857; famous concert-soprano; pupil of Meyer (Brooklyn), Errani (New York) and Mme. Rudersdorff (Boston), then of Lamperti and San Giovanni, Milan; concert-début, America, Plymouth Church, Brooklyn, 1875; sang in concert and oratorio, and with Gilmore (1875); frequently toured Europe and America with great succ.; compass c′–e‴ (v. PITCH, D. D.).

Tichatschek (tēkh'-ät-shĕk), **Jos. Áloys,** Ober-Weckelsdorf, Bohemia, 1807—Dresden, 1886; tenor; created Wagner's "*Rienzi*" and "*Tannhäuser.*"

Tieffenbrücker. Vide DUIFFOPRUGGAR.

Tiehsen (tē'-zĕn), **Otto,** Danzig, 1817—Berlin, 1849; c. comic opera.

Tiersch (tērsh), **Otto,** Kalbsrieth, Thuringia, 1838—Berlin, 1892; singing-teacher and theorist.

Tiersot (tĭ-ĕr'-sō), **(J. Bapt. Elisée) Julien,** b. Bourg, Bresse, France; pupil of Franck, Paris Cons.; from 1883, asst. libr. there; pub. essays, incl. "*Histoire de la chanson populaire en France,*" Bordun Prize, 1885; c. "*Hellas*" for soli, chorus and orch.; rhapsodies on popular airs, etc.

Tietjens (rightly **Titiens**) (tēt'-yĕns), **Therese Johanne Alex.,** of Hungarian parents, Hamburg, July 17, 1831—London, Oct. 3, 1877; famous soprano; teachers unknown; début, Hamburg, 1849; from 1858, chiefly in London in grand and comic opera.

Til'borghs, Jos., b. Nieuwmoer, Sept. 28, 1830; theorist; pupil of Lemmens (org.) and Fétis (comp.), Brussels Cons.; from 1882, prof. of org., Ghent Cons.; and of cpt. Antwerp Mus.-Sch.; comp. organ-pieces and motets.

Tilman (tēl'-män), **Alfred,** Brussels, 1848—1895; composer and pianist.

Tilmant (tēl'-măn), (1) **Théophile Alex.,** Valenciennes, 1799—Asnières, 1878; conductor. His brother (2) **Alex.,** 1808—Paris, 1880; 'cellist.

Timanoff (tē'-män-ôf), **Vera,** b. Ufa, Russia, Feb. 18, 1855; pianist; pupil of L. Nowitzky, A. Rubinstein, Tausig and Liszt; lived in Petersburg, Prague (1871) and Vienna (1872).

Timm (tĭm), **Henry Christian,** Hamburg, Germany, 1811—New York, 1892; pianist and org.-composer.

Timm'ner, Christian, b. 1860; Dutch violinist; pupil of Wirth; toured; then retired 1894 for eight years' practice; reappeared in Berlin, 1902.

Tinc'toris, Johannes (called **John Tinctor**; or **Giov. Del Tintore**; rightly **Jean de Vaerwere** (vär'-wä-rĕ)), Poperinghe, 1434 (or 35, some say 1450)—Nivelles, 1511; canon; wrote 1477, the earliest known dict. of mus. (ca. 1475), etc.; composer.

Tinel (tē-nĕl'), **Edgar,** b. Sinay, Belgium, March 27, 1854; pianist and composer; son and pupil of a poor school-teacher and organist; pupil also of Brussels Cons.; 1st pf.-prize 1873, and pub. op. 1, 4 nocturnes for solo-voice with pf.; 1877, won Grand prix de Rome w. cantata "*Klokke Roeland*" (op. 17); 1881, dir. Inst. for Sacred Mus. at Malines; 1888, prod. very succ. oratorio, "*Franciscus*" (op. 36); 1889, inspector State mus. schs.; 1896, prof. of cpt. and fugue, Brussels Cons.; pub. a treatise on Gregorian chant, and prod. a "*Grand Mass of the Holy Virgin of Lourdes,*" for 5 parts (op. 41), Te Deum, Alleluia, motets and sacred songs, incid. mus., pf.-pcs., etc.

Tiraboschi (tē-rä-bôs'-kē), **Girolamo,** Bergamo, 1731 — Modena, 1797; writer.

Tirindelli (tē-rĭn-dĕl′-lē), **P. Adolfo**, b. Conegliano, Italy, 1858; violinist; pupil Milan Cons., then of Boniforti; cond. at Gorizia 3 years, then studied with Grün and Massart; 1887, vln.-prof. Liceo Benedetto Marcello, Venice; 1893, dir., also cond. "Verdi Orchestra"; made Cavaliere, 1894; played with the Boston Symph. Orch. in 1895; c. 1-act opera "*L'Atenaide*" (Venice, 1892), etc., now prof. Cincinnati Cons.

Titl (tēt′-'l), **Anton Emil**, Pernstein, Moravia, 1809—Vienna, 1882; conductor and dram. composer.

Titoff (tē′-tôf), **Nicolai Alexeijevitch**, St. Petersburg, 1801—1876; c. songs.

Ti(e)tze (tēt′-tsĕ), **L.**, 1797—1850; tenor at Vienna.

Todi (tō′-dē), **Luiza Rosa** (*née* **de Aguiar**), Setubal, Portugal, Jan. 9, 1753—Lisbon, Oct. 1, 1833; famous mezzo-soprano; an actress at 15, then pupil of Perez; sang London, 1712; 1777 v. succ. at Madrid; 1783 provoked a famous rivalry with Mara; 1780 ct.-singer, Berlin. When she died she left her 2d husband and her 8 children $80,000 and much jewelry.

Todini (tō-dē′-nē), **Michele**, b. Saluzzo, ca. 1625; musette-player and instr.-maker, at Rome.

Toedt (tāt), **Theodore J.**, b. New York, Feb. 4, 1853; choir-boy, Trinity Parish, 1861–71; pupil of Mrs. Horn-Rust; singer in oratorio, church, and concert; lives in New York as a vocal teacher; blind from 1895.

Toeschi (tō-äs′-kē) (in German tā′-shē), (1) **Carlo Giu.** (rightly **Toesca della Castella-Monte**), Romagna, 1724—Munich, 1788, ct.-mus., director and composer. (2) **Jn. Bapt.**, Mannheim, ca. 1745—Munich, May, 1800; son and successor of above; noted violinist; c. 18 symphs., etc.

Tofts, Mrs. **Katherine**, first Englishwoman to succeed in Italian opera; most successful soprano; accumulated a fortune, lost her reason 1709, and d. after 1735; m. Jos. Smith.

Tolbecque (tôl′-bĕk), four Belgian brothers. (1) **Isidore Jos.**, Hanzinne, 1794—Vichy, 1871; conductor and composer. (2) **Jean. Bapt. Jos.**, 1787—Paris, 1869; violinist and conductor. (3) **Aug. Jos.**, 1801—Paris, 1869; violinist. (4) **Chas. Jos.**, Paris, 1806—1835; violinist and conductor. (5) **Aug.**, b. Paris, March 30, 1830; 'cellist; pupil of the Cons., and 1849 took 1st prize; 1865–71, teacher Marseilles Cons; later 'cellist in the Paris Cons. concerts; pub. "*La Gymnastique du Violoncelle*" (op. 14); prod. succ. 1-act comic opera "*Après la Valse*" (Niort, 1895). His son (6) **Jean**, b. Niort, Oct. 7, 1857; 'cellist; pupil Paris Cons.; 1873, took 1st 'cello-prize.

Tol'let, Thos., English pub. and composer, 1694.

Tomaschek, Jn. Wenzel (rightly **Jan Václav Tomášek**) (täm′-ä-shĕk), Skutsch, Bohemia, April 17, 1774—Prague, April 3, 1850; notable pianist, organist; also c. operas and pf.-pcs.

Tomasini (tō-mä-sē′-nē), (1) **Luigi (Aloysius)**, Pesaro, 1741—Esterház, 1808; violinist and director; he had two daughters who sang in opera at Eisenstadt and 2 sons, (2) **Luigi**, Esterház, 1779—after 1814; violinist. (3) **Anton**, Eisenstadt, 1775—1824, viola-player and leader.

Tombelle (tôṅ-bĕl), **Fd. de la**, b. Paris, Aug. 3, 1854; pupil of Guilmant and Dubois, Paris Cons.; his quartet and symph. won 1st prize of the "Société des compositeurs"; Officer of Pub. Instruction, Paris; c. orch.-suites, etc.

Tomeoni (tō-mā-ō′-nē), (1) **Florido**, Lucca, 1757—Paris, 1820; teacher and theorist. (2) **Pellegrino**, b. Lucca, ca. 1729; bro. of above; teacher and writer in Florence.

Tom'kins, (1) Rev. **Thos.**, Engl. composer, Gloucester, 1600. His son

(2) **J.**, d. 1638; organist and composer. (3) **Thos.**, d. 1656; organist at Worcester cath.; composer; son of (1). (3) **Giles**, d. 1668; bro. and succ. of above. (4) **Robt.**, son of (2); 1641 one of the King's musicians.

Tom'lins, Wm. Lawrence, b. London, Feb. 4, 1844; pupil of Macfarren, and Silas; 1869, America, from 1875 singing-t. and cond. Apollo Glee Club, Chicago; pub. "*Children's Songs, and How to Sing Them*" (1885?).

Tommasi (tôm-mäs'-sē), **Giu. M.**, Cardinal, Alicante, Sicily, 1649 — Rome, 1713; writer.

Töpfer (tĕp'-fĕr), **Jn. Gl.**, Niederrossla, Thuringia, 1791—Weimar, 1870; organist, writer and composer.

Torchi (tôr'-kē), **Luigi**, b. Mordano, Bologna, Nov. 7, 1853; graduate, Bologna Cons., 1876, then studied with Serrao (comp.) at Naples Cons. and at Leipzig Cons. where he c. a symph., an overture, a string quartet; 1885–91, prof. of mus. history, Liceo Rossini, Pesaro; then at Bologna Cons., since 1895 also prof. of comp.; has begun a great 34-vol. coll. of the chief Italian works of the 15–18 centuries, "*L'arte musicale in Italia.*"

Torelli (tō-rĕl'-lē), **Giu.**, Verona, ca. 1660—Ansbach, 1708; violinist and composer; originator of the "concerto grosso."

Tor'rance, Rev. **G. Wm.**, b. Rathmines, near Dublin, 1835; chorister, Dublin; organist at St. Andrew's, and St. Anne's; studied at Leipzig, 1856; 1866, priest; 1869, Melbourne, Australia; since 1895, incumbent at St. John's there; Mus. Doc., *h. c.* Dublin, 1879; c. succ. oratorios, "*Abraham*" (Dublin, 1855), "*The Captivity*" (1864), and "*The Revelation*" (Melbourne, 1882), services, an opera, etc.

Torri (tôr'-rē), **Pietro**, ca. 1665—Munich, 1737; court-conductor and dram. composer.

Tor'rington, Fr. Herbert, b. Dudley Engl., Oct. 20, 1837; pianist and conductor; articled pupil of Jas. Fitzgerald; at 16 organist at Bewdley; 1856–68, organist, Great St. James's Church, Montreal, Canada; also solo-violinist, cond. and bandmaster; his orch. represented Canada at the Boston Peace Jubilee, 1869; then teacher New Engl. Cons.; 1st vln. Handel and Haydn, and other socs.; from 1873, organist Metropolitan Ch., Toronto, Canada, and cond. Toronto Philh. Soc.; 1886, organised the first Toronto mus. festival; 1888, founded Toronto Coll. of Mus.; c. services, etc.

Tosel'li, Enrico, b. Florence, 1877; pianist; pupil of Sgambati and Martucci; début Monte Carlo, 1896; played in London and America, 1901.

Tosi (tō'-zē), **Pier Fran.**, Bologna, 1647 — London, 1727; celebrated contralto musico and singing-teacher.

Tosti (tôs'-tē), **Fran. Paolo**, b. Ortona, Abruzzi, April 9, 1846; pupil of the R. C. di S. Pietro a Majella, Naples; sub-teacher there till 1869; then ct.-singing-teacher at Rome; 1875 sang with great succ. London, and has since lived there as a teacher; 1880, singing-master to the Royal family; 1894, prof. R. A. M.; pub. a coll. of "*Canti popolari abruzzesi*" (Milan), and c. pop. songs.

Tottmann (tôt'-män), **Carl Albert**, b. Zittau, July 31, 1837; studied Dresden, and with Hauptmann, at Leipzig Cons.; violinist in the Gewandhaus Orch.; teacher of theory and history at Leipzig, also lecturer; 1873, Prof., for his valuable compendium of vln.-literature; pub. also essays, etc.; c. a melodrama "*Dornröschen*," Ave Maria, etc.

Toulmouche (tool-moosh), **Fr.**, b. Nantes, Aug. 3, 1850; pupil of Victor Massé; 1894, dir. theatre "Menus-Plaisirs"; since 1882, prod. many operettas.

Tourjée (toor-zhā), Dr. **Eben**, Warwick, Rhode Island, 1834—Boston, 1890; organist, teacher and founder of N. E. Cons.

Tours (toors), **Berthold,** Rotterdam, Dec. 17, 1838—London, March 11, 1897; violinist, composer and editor; pupil Brussels and Leipzig Conservatory.

Tourte (toort), **Fran.,** Paris, 1747—1835; famous maker of vln.-bows; est. the standard since followed.

Tow'ers, J., b. Salford, Feb. 18, 1836; pupil of R. A. M. and of Marx, Berlin; conductor and organist, Manchester, England.

Tracy, Minnie, b. New York; soprano; sang with Hinrich's Opera Co., Philadelphia; later at Geneva and elsewhere; 1900 with Am. Op. Co., Met. Op., N. Y.

Traetta (trä-ĕt'-tä) (not **Trajetta**), (1) **Tommaso (Michele Fran. Saverio),** Bitonto, Naples, March 30, 1727—Venice, April 6, 1779; pupil of Durante; 1758, maestro to Duke of Parma; 1765, given a life-pension by the Spanish King; 1768, ct.-composer at Petersburg; he prod. 37 operas, many of them v. succ.; c. also an oratorio, masses, etc. (2) **Filippo,** Venice, 1777—Philadelphia, 1854; son of above; from 1799 in America as an exile; wrote a vocal method; c. opera, oratorios, etc.

Trasuntino (trä-soon-tē'-nō), **Vito,** harps.-maker and inv., Rome, 1555—1606.

Trautmann, Marie. Vide JAEL, ALFRED.

Trautwein (trowt'-vīn), **Traugott,** founded (1820) mus.-pub. business, at Berlin, transferred in 1840 to J. Guttentag, and by him to Martin Bahn (1858).

Travenol (tră-vŭ-nôl), **Louis,** d. 1783; vln.-maker and writer, Paris.

Trav'ers, J., d. 1758; English organist and composer.

Trebelli (trā-bĕl'-lē), **Zelia** (rightly **Guillebert**), Paris, 1838—Étretât, Aug. 18, 1892; noted mezzo-soprano; pupil of Wartel; début, Madrid, 1859; 1863, m. Bellini; sang in Europe and (1884) U. S. with great succ.

Tree, Anna M., London, 1802—1862. mezzo-soprano.

Treiber (trī'-bĕr), **Wm.,** Graz, 1838—Cassel, 1899; pianist.

Tren'to, Vittorio, b. Venice, 1761 (or 1765); d. after 1826; mus.-dir. and dram. composer.

Treu (Italianised **Fedele**) (troi, or fā-dā'-lĕ), **Daniel Gl.,** b. Stuttgart, 1695; violinist, conductor and dram. composer.

Tréville (trā-vē-yŭ), **Yvonne de** (rightly **Le Gièrce**), b. Texas, of French father and American mother; notable soprano; pupil of Marchesi; début, New York, in "*La Falote*," later for years with Castle Square Opera Co.; 1890 went abroad for rest and study; 1901 sang in Spain; June, 1902, at Paris Opéra Comique.

Trial (trĭ-ăl), (1) **Jean Claude,** Avignon, 1732—Paris, 1771; dir. Paris Opéra and dram. composer. (2) **Antoine,** 1736—suicide, 1795; bro. of above; tenor; his wife (3) **Marie Jeanne** (née **Milon**) was a colorature-sopr. Their son (4) **Armand Emmanuel,** Paris, 1771—1803; dram. composer.

Triébert (trĭ'-ā-băr'), (1) **Chas. L.,** Paris, 1810—July 1867; oboist and professor and manufacturer of instrs. (2) **Frédéric,** 1813—1878; bro. and partner of above, and maker of bassoons. (3) **Frédéric,** son of (2); oboist.

Trito'nius, Petrus, German composer, Augsburg, 1507.

Trit'to, Giacomo, Altamura, Naples, 1735—Naples, 1824; professor of cpt. and dram. composer.

Tromboncino (trôm-bôn-chē'-nō), **Bartholomaeus,** c. at Verona, 1504—10.

Tromlitz (trôm'-lĭts), **Jn. G.,** Gera, 1726—Leipzig, 1805; flute-player, maker and teacher.

Trot'ter (Trotère)(trō-tăr'), **Henry,** b. London, Dec. 24, 1855; c. pop. songs.

Trout'beck, Rev. J., Blencowe, Cumberland, 1832—London, 1899; pub. psalters and transl. libretti.

Troyers (troi'-ĕrs), **Fd.,** Count **von,** amateur clarinettist and patron, Vienna, 1821–47.

Troyte (troit), **Arthur H. D.,** Devon, 1811—1857; composer.

Truhn (troon), **Fr. Hieronymus,** Elbing, 1811—Berlin, 1886; conductor, writer and composer.

Tschaikowsky. Vide TCHAIKOVSKY.

Tschirch (tshĕrkh), six brothers, (1) **Hermann,** Lichtenau, Silesia, 1808—Schmiedeberg, 1829; organist. (2) **K. Ad.,** Lichtenau, 1815—Guben, Silesia, 1875; writer. (3) **Fr. Wm.,** Lichtenau, 1818—Gera, 1892; ct.-conductor and dram. composer. (4) **Ernst Lebrecht,** Lichtenau, 1819—Berlin, 1854; conductor and dram. composer. (5) **H. Julius,** Lichtenau, 1820—Hirschberg, Silesia, 1867; R. Mus.-Dir. and composer. (6) **Rudolf,** Lichtenau, 1825—Berlin, 1872; mus.-dir. and composer.

Tschudi. Vide BROADWOOD.

Tua (too'-ä), **Teresina,** b. Turin, May 22, 1867; violinist; pupil of Massart, Paris Cons., took 1st prize 1880; toured Europe, and, 1887, America, with great succ. 1891 (?), m. Count Franchi-Verney della Valetta.

Tubbs, (1) **Frank Herbert,** b. Brighton, Mass., Nov. 16, 1853; pupil of Leavitt, Petersilea and W. F. Apthorp, Boston; and (in singing) of Davis and Wheeler, Boston, Manuel Garcia, E. Behnke, and Shakespeare, London, San Giovanni and Lamperti in Italy; choirm. various churches; founded N. Y. Vocal Inst.; writer of essays and books on the voice. (2) **Jas.,** head of a family of vln. bow-makers in London, 1890.

Tucher (too'-khĕr), (1) **Gl.,** Freiherr **von,** Nürnberg, 1798—1877; writer. (2) Rev. **Wm.,** d. 1675; Engl. composer.

Tuck'erman, Samuel Parkman, Boston, Mass., 1819—Newport, 1890; organist, editor and composer.

Tuczek (toots'-zĕk), **Fz.,** Prague, ca. 1755—Pesth, 1820; tenor; conductor and dram. composer.

Tud'way, Thos., England, ca. 1660—London, 1730; organist and professor, Cambridge, 1704-26; Mus. Doc. there, 1705; made a coll. of contemporary services, also c. services, etc.

Tulou (tü-loo), **J. L.,** Paris, Sept., 1786—Nantes, 1865; chief flutist of his time; at 14 at the Opéra; 1826-56, flute-prof. at the Cons.; composer.

Tuma (too'-mä), **Fz.,** Kostelecz, Bohemia, 1704—Vienna, 1774; gamba-virtuoso and composer.

Tunder (toon'-dĕr), **Fz.,** 1614—Lübeck, 1667; organist Marienkirche, as predecessor of Buxtehude.

Tunsted(e) (tŭn'-stĕd) (or **Dunstede**), **Simon,** b. Norwich, Bruisyard, Suffolk, 1369; writer. (Coussemaker.)

Turini (too-rē'-nē), (1) **Gregorio,** Brescia, ca. 1560—Prague, ca. 1600; singer, cornet-player and composer. (2) **Fran.,** Brescia, ca. 1590—1656; son of above; organist and comp.

Türk (türk), **Daniel Gl.,** Claussnitz, Saxony, Aug. 10, 1756—Halle, Aug. 26, 1813; eminent organist and teacher, theorist and composer.

Turle (tŭrl), (1) **Jas.,** Somerton, Engl., 1802—London, 1882; organist, conductor, editor and composer. (2) **Robt.,** 1804—1877; bro. of above, organist. (3) **Wm. Taunton,** b. 1795; cousin of above; organist.

Turley (toor'-lī), **Jn. Tobias,** Treuenbrietzen, Brandenburg, 1773—1829; org.-builder.

Tur'ner, (1) **Wm.,** 1651—1740; English Mus. Doc. Cambridge; composer. (2) **Austin T.,** b. Bristol, 1823, cond. and composer; from 1854 in Australia. (3) **Alfred Dudley,** St. Albans, Maine, 1854—1888; pianist, teacher and composer.

Turnhout (tĭrn'-hoot), (1) **Gerard de** (rightly **Gheert Jacques**), Turnhout, Belgium, ca. 1520—Madrid, 1580; cond. at Antwerp Cath. and to the Court at Spain 1572; composer. (2) **Jean,** son of above; ct.-conductor and composer, ca. 1595.

Tur'pin, Edmund Hart, b. Nottingham, May 4, 1835; concert-organist; lecturer, editor and writer; pupil of Hullah and Pauer, London; organist various London churches; from 1888 at St. Bride's; in 1889 Mus. Doc.; then c. masses, 2 oratorios, cantatas, symph. "*The Monastery*," overtures, etc.

Turtshaninoff (toort-shä'-nĭ-nôf), **Peter Ivanovitch,** St. Petersburg, 1779—1856; composer.

Tye (tī), **Christopher,** d. Westminster, 1572; 1554–61, organist Ely cathedral and composer.

Tylman, Susato (also **Tilman, Tielman, Thieleman**) (tēl'-män), mus.-printer at Antwerp from 1543; composer.

Tyn'dall, J., Leighlin Bridge, Ireland, 1820—Haslemere, Engl., 1893; famous scientist and acoustician.

U

Ubaldus. Vide HUCBALD.

Uber (oo'-bĕr), (1) **Chr. Benj.,** Breslau, 1746—1812; dram. composer. (2) **Fr. Chr. Hermann,** Breslau, 1781—Dresden, 1822; son of above; opera-conductor and composer. (3) **Alex.,** Breslau, 1783—Carolath, Silesia, 1824; bro. of (2); 'cellist, conductor and composer.

Uberti (oo-bĕr'-tē) (**Hubert**) **A.,** Verona, 1697 (?)—Berlin, 1783; brilliant soprano-musico and teacher of Malibran, Grisi, etc.

Uccellini (oo-chĕl-lē'-nē), **Don Marco,** conductor and composer at Florence, 1673.

Ugbaldus, Uchubaldus. Vide HUCBALD.

Ugalde (ü-găld), **Delphine** (née **Beauce**), b. Paris, Dec. 3, 1829; soprano at Op.-Com., etc.; 1866, also managed the Bouffes-Parisiens; twice m.; c. an opera.

Ugolini (oo-gō-lē'-nē), **V.,** Perugia, ca. 1570—1638; teacher and important composer; pupil of Nanini; 1620–26 *maestro* at St. Peter's.

Ugolino (oo-gō-lē'-nō), **Biagio,** monk in Venice; pub. treatise, 1744.

Uhl (ool), **Edmund,** b. Prague, Oct. 25, 1853; pupil of Leipzig Cons. winning Helbig pf.-prize, 1878; since teacher at the Freudenberg Cons., Wiesbaden; organist at the Synagogue; and critic; c. Romance for vln. with orch., etc.

Uhlig (oo'-lĭkh), **Th.,** Wurzen, Saxony, 1822—Dresden, 1853; violinist, theorist and composer.

Ulibisheff (in French **Oulibischeff**) (oo-lē'-bĭ-shĕf), **Alex. d',** Dresden, 1795 — Nishnij Novgorod, 1858; diplomat and writer of biographies.

Ulrich (ool'-rĭkh), **Hugo** (**Otto**), Oppeln, Silesia, 1827 — Berlin, 1872; teacher and dram. composer.

Umbreit (oom'-brīt), **K.Gl.,** Rehstedt, near Gotha, 1763—1829; org.-virtuoso and composer.

Umlauf (oom'-lowf), (1) **Ignaz,** Vienna, 1756—Meidling, 1796; music director; asst.-conductor to Salieri. (2) **Michael,** Vienna, 1781—1842; son of above; conductor and dram. composer.

Umlauft (oom'-lowft), **Paul,** b. Meissen, Oct. 27, 1853; pupil Leipzig Cons., with Mozart scholarship 1879–83; c. succ. 1-act opera "*Evanthia*" (Gotha, 1893) (won Duke of Coburg-Gotha's prize); dram. poem "*Agandecca*," with orch. (1892); "*Mittelhochdeutsches Liederspiel*," etc.

Unger (oong'-ĕr), (1) **Jn. Fr.,** Brunswick, 1716—1781; inventor. (2) (in Ital. **Ungher**) **Caroline,** Stuhlweissenburg, Hungary, 1803 — at her villa, near Florence, 1877; soprano; 1840, m. Sabatier. (3) **G.,** Leipzig, 1837—1887; tenor.

Up'ton, G. Putnam, b. Boston, Mass., Oct. 25, 1835; graduate Brown Univ., 1854; 1861–85, on the editorial staff, Chicago "*Tribune*"; founder (1872) and first pres. Apollo Club· translator and writer of valuable essays, incl. "*Standard Operas*"

(1890); "*Standard Oratorios*" (1891); "*Standard Symphs.*" (1892), etc.

Urban (oor'-bän), (1) **Chr.,** b. Elbing, 1778; mus.-director, theorist and composer. (2) **H.,** Berlin, Aug. 27, 1837—Nov. 24, 1901; pupil of Ries, Laub, Helman, etc.; violinist and theorist; 1881, teacher at Kullak's Acad.; c. symph. "*Frühling,*" overtures to "*Fiesco*" (Schiller), "*Scheherazade,*" and "*Zu einem Fastnachtsspiel,*" etc. (3) **Fr. Julius,** b. Berlin, Dec. 23, 1838; bro. of above; solo boy-soprano in the Domchor; pupil of H. Ries, and Helmann (vln.), Grell (theory), Elsner and Mantius (singing); singing-teacher, Berlin; wrote vocal methods and songs.

Urbani. Vide VALENTINI.

Urfey (dŭr'-fĭ), **Thos. d',** Exeter, ca. 1649—London, 1723; pop. playwright, whose plays were set by Purcell; also a singer and composer.

Urhan (ür-äñ), **Chrétien,** Montjoie, 1790—Paris, 1845; eccentric and gifted player on stringed instrs., ancient and modern; organist and composer.

Urich (oo'-rĭkh), **I.,** b. Alsace; pupil of Gounod; prod. operas "*Der Lootse,*" "*Hermann und Dorothea,*" and 2-act "*Le Carillon*" (Berlin, 1902).

Urio (oo'-rĭ-ō), **Fran. A.,** b. Milan, 1660; writer and composer.

Urquhart (ŭr'-kärt), **Thos.,** vln.-maker, London, 1675.

Ursillo (oor-sĭl'-lō), **Fabio** (or simply **Fabio**), 18th cent. archlute virtuoso and composer at Rome.

Urso (oor'-sō), (1) **Camilla,** Nantes, France, 1842—New York, Jan. 20, 1902; vln.-virtuoso (daughter of (2) **Salvator,** organist and flutist); pupil of Massart; she played in America with great succ. at 10; toured the world; m. Fr. Luères.

Urspruch (oor'-sprookh), **Anton,** b. Frankfort-on-Main, Feb. 17, 1850; pupil of Ignaz Lachner and M. Wallenstein, Raff and Liszt; pf.-teacher Hoch Cons.; from 1887 at Raff Cons.; c. opera "*Der Sturm*" (based on Shakespeare's "*Tempest.*" Frankfort, 1888), comic opera (text and music) "*Das Unmöglichste von Allem*" (Carlsruhe, 1897), a symph., pf.-concerto, etc.

Ursus. Vide BÄHR.

U(u)tendal (or **Utenthal, Uutendal**) (ü'-tĕn-däl), **Alex.,** d. Innsbruck, May 8, 1581; Flemish conductor and composer.

V

Vaccai (väk-kä'-ē), **Niccolò,** Tolentino, Papal States, 1790—Pesaro, 1848; noted singing-teacher; prof. of comp. Milan Cons.; wrote vocal method; c. an opera, funeral cantata, etc.

Vaet (vät), **Jacques,** d. Vienna, 1567; Flemish conductor and composer.

Valentini (vä-lĕn-tē'-nē), (1) **Giov.,** ca. 1615; organist and composer. (2) **Giov.,** Naples, 1779—1788; dram. composer. (3) **P. Fran.,** Rome, ca. 1570—1654; eminent contrapuntist, pupil of Nanini. (4) (Rightly **Valentino Urbani**) (oor-bä'-nĕ), celebrated contralto-musico; later a tenor; London, 1707. (5) **Giu.,** b. Florence, ca. 1690; violinist and composer.

Valentino (văl-äñ-tē'-nō), **Henri Justin Armand Jos.,** Lille, 1785—Versailles, 1865; conductor Paris Opéra, 1820–31, then at Op. Com. till 1837.

Valet'ta, Ippolito. Vide FRANCHI-VERNEY.

Valle'ria, Alwina (rightly **A. V. Lohmann**), b. Baltimore, U. S. A., 1848; soprano; pupil R. A. M., London, and of Arditi; début, 1871; from 1882 in oratorio, England; toured Europe and America (range *b* flat—d''', v. PITCH, D. D.).

Vallotti (väl-lôt'-tē), **Fran. A.,** Vercelli, June 11, 1697—Padua, Jan. 16. 1780; noted organist, theorist and composer

Van Bree (vän brā), **Jn. B.,** Amsterdam, 1801—1857; violinist, conductor and composer.

Van Cleve, J. Smith, b. Maysville, Ky., Oct. 30, 1851; pianist and teacher, pupil of Nothnagel (Columbus, O.), Lang and Apthorp (Boston), and W. Steinbrecher (Cincinnati); 1879–97 as teacher, critic, writer and lecturer Cincinnati Cons. and the Coll. of Mus.; then Chicago; later returned to Cincinnati; composer.

Van den Eeden (ā'-dĕn), (1) **Gilles,** d. 1792; first teacher of Beethoven; son or nephew of (2) **Heinrich;** ct.-mus. to the Elector of Cologne.

Van der Heiden (hī'-dĕn), d. Besançon, 1902; noted Belgian 'cellist.

Vanderlinden (văn'-dĕr-lēn-dĕn), **C.,** b. Dordrecht, 1839; pupil of Böhme (harm. and cpt.) and Kwast (pf.); conductor Dordrecht Philh. Soc., National Guard band, and societies; c. 2 operas, overtures, etc.

Van der Straeten (strä'-tĕn), **Edmond,** Oudenaarden, Belgium, 1826—1895; writer of valuable treatises based on research and c. an opera, etc.

Van der Stucken (văn'-dĕr-shtook'-ĕn), **Frank (Valentin),** b. Fredericksburg, Gillespie Co., Texas, Oct. 15, 1858, of Belgian father and German mother; notable composer and conductor; at 8 taken by his parents to Antwerp, studied with Benoît.later with Reinecke, Sänger and Grieg; 1881–82, cond. at Breslau City Th.; 1883, in Rudolstadt with Grieg, and in Weimar with Liszt; prod. opera "*Vlasda*" (Paris, 1883); 1884, called to be mus.-dir. of the "Arion," New York; from 1895 dir. Cincinnati Cons., and 1st cond. Cincinnati Symph. Orch.; c. symph. prologue "*William Ratcliff*" (Cincinnati, 1899); orch. episode, "*Pagina d'amore*," with choruses and songs; "*Festival March*," for orch., "*Pax Triumphans*" (Antwerp, 1902), etc.

Van Duyze (văn doi'-zĕ), **Florimond,** b. Ghent, Aug. 4, 1853; lawyer and amateur; pupil of Ghent Cons., winning Grand prix de Rome, 1873, with cantata "*Torquato Tasso's Dood*"; prod. 7 operas, Antwerp and Ghent; c. also ode-symphonie "*Die Nacht*."

Van Dyck (văn dīk), **Ernest (Marîe Hubert),** b. Antwerp, April 2, 1861; noted tenor; studied law, was then a journalist at Paris; studied singing with St. Yves; début Paris, 1887, as "Lohengrin"; 1892 sang "Parsifal" at Bayreuth; 1888 engaged for the Vienna ct.-opera; has sung in the chief capitals, London, and 1899 New York.

Van Hal. Vide WANHAL.

Vanneo (văn-nā'-ō), **Stefano,** b. Recanati, Ancona, 1493; monk and writer.

Van Os (văn ōs), **Albert,** earliest known org.-builder called "A. the Great," at Utrecht, 1120.

Van Rooy (văn rō'-ĭ), **Anton,** b. Rotterdam, Jan. 12, 1870; notable barytone; pupil of Stockhausen at Frankfort; sang in oratorio and concerts; later at Bayreuth, 1897; then at Berlin ct.-opera; sang with succ. London (1898), from 1898 in New York annually; his greatest rôle is "Wotan."

Van Westerhout (wĕs'-tĕr-howt), **Niccolo** (of Dutch parents), Mola di Bari, 1862—Naples, 1898; dram. composer.

Varney (văr-nē), (1) **P. Jos. Alphonse,** Paris, 1811—1879; conductor and composer of operettas. (2) **Louis,** b. Paris (?); son and pupil of above: lives in Paris, and has since 1876 prod. over 30 operettas, comic operas, "revues," etc.

Vascóncellos (văs-kōn-sĕl'-lōs), **Joaquim de,** contemporary Portuguese lexicographer and historian.

Vasseur (văs-sŭr), **Léon (Félix Aug. Jos.),** b. Bapaume, Pas-de-Calais, May 28, 1844; studied École Niedermeyer; from 1870 organist Versailles Cath.; cond. Folies-Bergères and the Concerts de Paris (1882); since 1872 prod. over 30 light operas; c. also masses, etc.

Vaucorbeil (vō-kôr-bĕ'), **Aug. Emanuel,** Rouen, 1821—Paris, 1884; 1880, dir. the Opéra; c. comic-opera, etc.

Vaughan (vôn), **Thos.,** Norwich, 1782—Birmingham, 1843; tenor.

Vavrinecz (vä'-vrē-nĕts), **Mauritius,** b. Czegled, Hungary, July 18, 1858; studied Pesth Cons., and with R. Volkmann; cath. cond. at Pesth; c. 4-act opera "*Ratcliff*" (Prague, 1895), succ. 1-act opera "*Rosamunda*" (Frankfort-on-Main, 1895), oratorio, 5 masses, a symph., etc.

Vecchi(i) (vĕk'-kē-(ē)), (1) **Orazio,** Modena, 1551 (?)—Feb. 19, 1605; noted composer; from 1596 maestro Modena cath.; his "mus.-comedy" "*Amfiparnasso,*" in which the chorus joined in all the mus., even the monologues, appeared the same year as PERI's (q. v.) "*Dafne*"; c. also madrigals, etc. (2) **Orfeo,** Milan, ca. 1540—1613; maestro, and composer.

Veit (vīt), **Wenzel H.** (**Václav Jindřich**), Repnic, near Leitmeritz, Bohemia, 1806—Leitmeritz, 1864; composer.

Velluti (vĕl-loo'-tē), **Giov. Bat.,** Monterone, Ancona, 1781—San Burson, 1861; the last of the great male soprani.

Venatorini. Vide MYSLIWECZEK.

Venosa, Prince of. Vide GESUALDO.

Ven'to, (1) **Ivo de,** b. Spain; ct.-organist at Munich and composer (1561-91). (2) **Mattia,** Naples, 1739—London, 1777; c. operas.

Venturelli (vĕn-too-rĕl'-lē), **V.,** Mantua, 1851—(suicide) 1895; essayist and dram. composer.

Venzano (vĕn-tsä'-nō), **Luigi,** Genoa, ca. 1814—1878; 'cellist and teacher; c. opera, pop. songs, etc.

Veracini (vā-rä-chē'-nē), (1) **A.,** violinist at Florence (1696). (2) **Fran. Maria,** Florence, ca. 1685—near Pisa, ca. 1750; nephew and pupil of above; notable violinist, the greatest of his time; composer.

Verdelot (vărd-lō) (Italianised, **Verdelot'to**), **Philippe,** d. before 1567; famous Flemish madrigal-composer and singer at San Marco, Venice; between 1530-40 in Florence.

Verdi (vĕr'-dē), (**Fortunio**) **Giuseppe** (**Fran.**), Le Roncole, near Busseto, Duchy of Parma, Oct. 9, 1813—Milan, Jan. 27, 1901; eminent Italian opera composer. Son of an innkeeper and grocer; pupil, and at 10 successor of the village organist, Baistrocchi, for three years pupil of Provesi at Busseto; 1831 with the aid of his father's friend, Barezzi, he went to Milan, where he was refused admission to the Cons. by Basili, who thought him lacking in mus. talent. He became a pupil of Lavigna, cembalist, at La Scala; 1833, cond. Philh. Soc., and organist at Busseto; 1836 m. Barezzi's daughter Margherita. 1839, his opera "*Oberto*" was prod. with fair succ. at La Scala, Milan. He was commissioned by Merelli, the manager, to write three operas, one every eight months, at 4,000 lire ($800 or £160) apiece, and half the copyright. The first was a comic opera "*Un Giorno di Regno,*" which failed (1840), doubtless in part because his two children and wife had died within three months. V.'s combined distress drove him to rescind his agreement and renounce composition for over a year, when he was persuaded by Merelli to set the opera "*Nabucco*" ("Nebuchadrezzar"), prod. at La Scala, 1842, with great applause, the chief rôle being taken by Giuseppina Strepponi (1815-97), whom he m. in 1844. "*I Lombardi alla prima Crociata*" (La Scala, 1843) was still more succ. and is still played in Italy (in Paris as "*Jérusalem*"). "*Ernani*" (Venice, 1844) was prod. on 15 different stages in 9 months. 8 unsucc. works followed, incl. "*I due Foscari*" (Rome 1844). "*Macbeth*" (Florence, 1847; revised Paris, 1865), and "*I Masnadieri*" (after Schiller's "*Robbers*" London, H. M. Th., 1847). "*Luisa Miller*" (Naples, 1849) was well received and is still sung in Italy. "*Stiffelio*" (Trieste, 1850); later as "*Guglielmo Welingrode*"; also with another libretto as "*Arnoldo*" (1857), was three times a failure. "*Rigoletto*," c. in 40 days (Venice) (also given as "*Viscardello*"), began a three years' period of universal succ., it was followed by the world-wide successes "*Il Trovatore*" (Rome, 1853) and "*La Traviata*" (Venice Th., 1853; also given as "*Violetta*"), a fiasco at first because of a poor cast; "*Les Vêpres Siciliennes*" (Paris Opéra, 1855; in Italian "*I Vespri Siciliani*"; also given as "*Giovanna di Guzman*") was fairly succ.; "*Simon Boccanegra*" (Venice, 1857; succ. revised, Milan, 1881), "*Un Ballo in Maschera*" (Rome, 1859), "*La Forza del Destino*" (Petersburg, 1862), and "*Don Carlos*" (Paris, Opéra, 1867), made no deep impression, though they served as a schooling and marked a gradual broadening from mere Italian lyricism to a substantial harmony and orchestration. "*Aïda*" (written for the Khedive of Egypt) was prod. Cairo, 1871, at La Scala, Milan, 1872, and has had everywhere a great succ. The Khedive gave him £3,000 for it. His "Manzoni Requiem" (1874) made a sensation in Italy; "*Otello*" (Milan, 1887) was a work worthy of its composer, and in his last opera "*Falstaff*," written at the age of eighty, he showed not only an unimpaired but a progressive and novel style. He also c. 2 symphs., 6 pf.-concertos, "*Inno delle Nazioni*," for the London Exhibition (1862), songs, etc.

In 1893 he was given the title "Marchese di Busseto." He lived at his villa Sant' Agata, near Busseto. His funeral brought 100,000 witnesses, though his will ordered that it should be simple and quiet. He left the bulk of his fortune to the home for aged and outworn musicians.

Biog. by Gino Monaldi (only in German, transl. by L. Holthof, Leipzig, 1898); Checchi, 1887; Blanche Roosevelt (London, 1887).

Giuseppe Verdi.

By W. J. Henderson.

VERDI has been the representative Italian opera composer of his time and his personal development in art is that of his country, which has followed his dominating influence. He began to write in the prevalent style of the old Italian school, but even in his early works, which had striking resemblances to those of Donizetti and Bellini, he showed a rude vigour not possessed by either of them. ¶ This vigour came conspicuously into notice in his "*Ernani*," though the most familiar example of his style in this period of his development is "*Rigoletto*." The early works show fecundity of melodic invention, but a close adherence to the elementary dance rhythms used by the Neapolitan school. The dramatic element and the virile power of the man, however, continually pressed toward the front till in "*Aïda*," in which the Egyptian subject lured him away from conventions into originality of colour, he entered upon a new field and established himself as a new individuality in music. He idealised the old aria, employed all the resources of modern instrumentation in the orchestral part, and sought for truthful dramatic expression as none of his predecessors had. "*Aïda*" has been the model of the younger Italian school and its influence can be traced through the works of such writers as Mascagni, Leoncavallo, and Puccini. ¶ In "*Otello*" Verdi left the old Italian patterns still further behind him, yet without ceasing to be Italian in style or individual in ideas. The voice parts are dominant and essentially melodious at all times, but the determination of the composer to be faithful to the spirit of the text is more manifest than ever before. The work is a monument of genius. In his "*Falstaff*" Verdi produced a comic opera which stands next to Mozart's "*Nozze di Figaro*" and Wagner's "*Die Meistersinger*." The freshness and spontaneity of the score, the marvellous eloquence of the orchestral details and the infinite significance of the recitative make this work one of the masterpieces of modern times. The advance of Verdi from the "drum and trumpet" operas of his youth to the highly organised, subtly significant and opulent scores of his old age, is the feature of his artistic career, and where he has led, Italy has followed. He was the master and the moulder of Italian musical thought for half a century.

Verdonck', Cornelius, Turnhout, Belgium, 1564—Antwerp, 1625; composer.

Vere-Sapio (văr-sä'-pĭ-ō), **Clementine (Duchêne) de,** b. Paris; soprano; daughter of a Belgian nobleman, and an English-woman; pupil of Mme. Albertini-Baucarde, Florence; début there at 16, sang at leading theatres, Europe, later in concert, also in the United States; 1896, she returned to opera; 1899, toured U. S. with an opera troupe of which her husband, Signor Sapio, was mgr.; 1900–1901 at Metropolitan, N. Y., and Covent Garden

Verhulst (vĕr-hoolst'), **Jns. (Josephus Herman),** The Hague, 1816—1891; cond.; famous composer; pupil of Volcke at the Cons. there, later R. mus.-dir.; cond. many societies, etc.; intimate friend of Schumann; c. symphony, 3 overtures, etc.

Vernier (vĕrn-yā), **Jean Aimé,** b. Paris, 1769 (?); harpist and composer.

Ver'non, Jos., d. South Lambeth, 1782; male soprano; then tenor; composer.

Véron (vā-rôṅ), **Désiré,** Paris, 1798—1867; critic, writer and manager of the Opéra.

Verovio (vā-rō'-vĭ-ō), **Simone,** the first copper-plate mus.-printer, Rome, ca. 1586—1604.

Vertov'ski, c. the first Russian opera "*Askold's Grave*" (*Askoldova Mogila*), based on folksongs.

Vesque von Püttlingen (věsk fōn pĭt'-lĭng-ĕn), **Jn.,** Opole, Poland, 1803—Vienna, 1883; pianist of Belgian parentage; c. 6 operas; used pen-name "**J. Hoven.**"

Ves'trio, Lucia E., London, 1797—Fulham, 1856; opera-singer.

Viadana (vē-ä-dä'-nä), **Ludovico (da)** (rightly **L. Grossi**), Viadana, near Mantua, 1564—Gualtieri, 1645; noted church-composer; maestro at Mantua cath.; important early figure in the development of basso continuo (v. D. D.).

Vian'na da Mot'ta, José, b. Isle of St. Thomas, Africa, April 22, 1868; Portuguese pianist; st Lisbon and Scharwenka Cons., Berlin; later with Schäffer, Liszt and von Bülow toured Europe; lives Paris.

Vianesi (vē-ä-nä′-zē), **Auguste Chas. Léonard François,** b. Leghorn, Nov. 2, 1837; studied in Paris 1859, cond. Drury Lane, London; then at New York, Moscow and Petersburg; 12 years cond. at Covent Garden; also in other cities; 1887, 1st cond. Gr. Opéra, Paris; cond. New York, 1891–92.

Viard-Louis (vĭ-ăr-loo-ē), **Jenny,** b. Carcassonne, Sept. 29, 1831; concert-pianist and teacher, London.

Viardot-Garcia (vĭ-ăr′-dō-gär-thē′-ä), (1) (**Michelle Fde.**) **Pauline,** b. Paris, July 18, 1821; famous mezzo-soprano and teacher; daughter of Manuel Garcia (q.v.), studied pf. with Vega at Mexico Cath., then with Meysenberg and Liszt, and Reicha (harm.); and singing with her father and mother; concert début, Brussels, 1837; opera début, London, 1839, engaged by Viardot, dir. Th. Italien, Paris, and sang there until 1841, when she m. him and made European tours with him. In 1849 she created "Fides" in "*Le Prophète*," Paris, "Sapho" (Gounod's opera), 1851; 1863, retired to Baden-Baden; from 1871 lived in Paris as teacher. Her voice had the remarkable compass of more than 3 octaves from bass c–f′′′. Wrote a vocal method and c. 3 operas, 60 songs, and also 6 pcs. for pf. and vln. Biogr. by La Mara. (2) Mme. **Louise Héritte Viardot,** b. Paris, Dec. 14, 1841; daughter of above; singing-teacher Hoch Cons., Frankfort (till 1886); then est. a sch. at Berlin; c. 2 comic operas, a pf.-quartet, etc. (3) Mme. **Chamerot,** and (4) **Marianne V.,** daughters of (1) were concert-singers. (5) **Paul,** b. Courtavent, July 20, 1857; violinist; son of (1), pupil of Léonard; 1893, temporary cond. Paris Opéra.

Vicentino (vē-chĕn-tē′-nō), **Nicola,** Vicenza, 1511—Milan, ca. 1576; conductor, theorist and composer; inv. "archiorgano."

Victorio. Vide VITTORIA.

Vidal (vē-dăl), (1) **B.,** d. Paris, 1880; guitar-virtuoso, teacher and composer. (2) **Jean Jos.,** Sorèze, 1789—Paris, 1867; violinist. (3) **Louis A.,** b. Rouen, July 10, 1820; 'cellist and writer; pupil of Franchomme; pub. important historical works. (4) **François,** b. Aix, July 14, 1832; poet and writer. (5) **Paul Antonin,** b. Toulouse, June 16, 1863; pupil of Paris Cons., winning first Grand prix de Rome, 1881; 1894, taught solfège there; from 1896, cond. at the Opéra; prod. 3-act lyric fantasy "*Eros*" (1892), a ballet "*La Maladetta*" (1893), 2 1-act operettas; lyric drama "*Guernica*" (Op. Com., 1895); orch. suite, "*Les mystères d'Eleusis*," etc.

Vierdank (fēr′-dänk), **Jn.,** organist and composer at Stralsund 1641.

Vierling (fēr′-lĭng), (1) **Jn. Gf.,** Metzels, near Meiningen, 1750—Schmalkden, 1813; organist and composer. (2) **Jacob V.,** 1796—1867, organist. (3) **Georg,** Frankenthal, Palatinate, Sept. 5, 1820—Wiesbaden, June, 1901; son and pupil of above, also of Rinck (org.), Marx (comp.); 1847, organist at Frankfort-on-Oder; 1852–53, cond. Liedertafel, Mayence; then lived in Berlin, founder and for years cond. Bach-verein; prof. and R. Mus.-Dir.; c. notable secular oratorios, "*Der Raub der Sabinerinnen*" (op. 50), "*Alarichs Tod*" and "*Konstantin*"; Psalm 137, with orch.; and other choral works; a symph.; 5 overtures, incl. "*Im Frühling*"; capriccio for pf. with orch., etc.

Vieuxtemps (v'yŭ-täñ), (1) **Henri,** Verviers, Belgium, Feb. 20, 1820—Mustapha, Algiers, June 6, 1881; eminent violinist and composer; son and pupil of a piano-tuner and instr.-maker, then pupil of Lecloux, with whom he toured at 8; then pupil of de Bériot (vln.), Sechter (harm.), Reicha (comp.); he toured Europe with great succ., and three times America (1844, 1857 and 1870); 1845, m. Josephine Eder, a Vienna pianist;

1846–52, solo-violinist to the Czar and prof. at the Petersburg Cons.; 1871–73, prof. at the Brussels Cons.; then paralysis of his left side stopped his playing. He c. 6 concertos, several concertinos, an overture on the Belgian national hymn (op. 41), fantaisie-caprice, with orch.; fantaisies on Slavic themes, "*Homage à Paganini*," caprice, sonata, vars. on "*Yankee Doodle*," 2 'cello-concertos, a grand solo duo for vln. and 'cello (with Servais), etc. Biog. by Randoux (1891). (2) **Jules Jos. Ernest,** Brussels, March 18, 1832—Belfast, March 20, 1896; bro. of above; solo-'cellist It. Opera, London; also in Hallé's orch. at Manchester.

Viganò (vē-gä-nō'), **Salvatore,** Naples, 1769—Milan, 1821; ballet-dancer and succ. composer of ballets.

Vilbac(k) (vēl-băk), **(Alphonse Chas.) Renaud de,** Montpellier, 1829—Paris, 1884; pianist and organist; c. comic operas.

Villanis (vēl-lä'-nēs), **Luigi Alberto,** b. San Mauro, near Turin, June 20, 1863; LL.D. Turin Univ., 1887, then pupil of Thermignon, and Cravero (comp.); 1890 prof. of mus. æsthetics and history, Turin Univ.; critic and writer.

Villarosa (vēl-lä-rō'-sä), **Carlantonio de Rosa,** Marchese **di,** Naples, 1762—1847; Royal Historiographer, 1823, and writer on music.

Villars (vē-yărs), **Fran. de,** Ile Bourbon, 1825—Paris, 1879; critic and historian.

Villebois (vē'-yŭ-bwä), **Constantin Petrovitch,** Warsaw, 1817—1882; composer.

Vil'loing, Alex, b. Petersburg, d. there 1878; pf.-teacher; wrote method and c. pf.-pcs.

Villoteau (vē'-yô-tō), **Guillaume André,** Bellême, 1759—Tours, 1839; tenor and writer.

Vincent (văṅ-säṅ), (1) **Alex. Jos. Hydulphe,** Hesdin, Pas-de-Calais, 1797—Paris, 1868; pub. treatises claiming that the Greeks used harm., etc.

(fĭn'-tsĕnt), (2) **H. Jos.,** Theilheim, near Würzburg, Feb. 23, 1819—1901; gave up theology and law and became a tenor in theatres at Vienna (1849), Halle and Würzburg; from 1872, singing-teacher and conductor; lived at Czernowitz, Bukowina and later in Vienna; pub. treatises advocating the "Chroma" (v. D.D.) Theory; c. operas, operettas, and pop. songs.

(vĭn'-sĕnt), (3) **Chas. John,** b. Houghton-le-Spring, Durham, Engl., Sept. 19, 1852 (son and pupil of (4) **Chas. J.,** organist at St. Michael's); studied Leipzig Cons.; Mus. Doc. Oxon, 1885; 1883–91, organist Christ Ch., London; ed., writer; c. overture "*The Storm*"; oratorio "*Ruth*," 3 cantatas with orch.; choral fugue in 8 parts, etc. (5) **G. Fr.,** b. March 27, 1855; bro. of above; pupil of Leipzig Cons.; from 1882, organist at St. Thomas's, Sunderland, also cond. societies there; c. operettas, a cantata with orch. "*Sir Humphrey Gilbert*," etc.

Vinci (vēn'-chē), (1) **Pietro,** b. Nicosia, Sicily, 1540; maestro and composer. (2) **Leonardo,** Strongoli, Calabria, 1690—Naples, 1732; maestro and dram. composer.

Vi'ning, Helen Sherwood, b. Brooklyn, N. Y., July 4, 1855; wrote text-books, etc.

Vin'ning, Louisa, Newton (?), Devon; harpist and singer in London; m. J. S. C. Heywood, 1865.

Viola (vē-ō'-lä), (1) **Alfonso della,** ct.-composer at Ferrara, 1541–63 to Ercole II. (2) **Fran.,** pupil of Willaert; maestro at Ferrara, and composer, 1558–73.

Viole (fē'-ō-lĕ), **Rudolf,** Schochwitz, Mansfeld, 1815—Berlin, 1867; pianist and composer.

Viotta (fē-ôt'-tä), **Henri,** b. Amsterdam, July 16, 1848; studied Cologne Cons.; also a lawyer, 1883; founder and cond., Amsterdam Wagner Soc., etc.; 1889, ed. "*Maandblad voor*

Muziek"; 1896, dir. Cons. at The Hague; publ. a "*Lexicon der Toonkunst*" (1889).

Viotti (vē-ôt'-tē), **Giov. Bat.**, Fontaneto da Pò, Vercelli, Italy, May 23, 1753—London, March 10 (?), 1824; son of a blacksmith; at first self-taught, then, under patronage of Prince della Cisterna, studied with Pugnani at Turin; soon entered the ct.-orchestra; 1780 toured with Pugnani, was invited to become ct.-violinist to Catherine II., but went to Paris, then London, playing with greatest succ.; 1783 an inferior violinist drew a larger audience, and in disgust he retired from concerts and became a teacher and accompanist to Marie Antoinette and cond. to the Prince de Soubise. Failing to be dir. of the Opera, 1787, he joined Léonard, the Queen's hairdresser, and est. It. Opéra, 1789; prospering till the Revolution. He went to London as a violinist and played with great succ. 1795, mgr. It. Opera and dir. Opera Concerts there; failing he went into the wine-trade. Later returned to Paris, and became dir. of the Opéra, 1819–22, then pensioned with 6,000 francs. He pub. 29 vln.-concertos (the first written in the modern sonata-form, and supported with broadened orchestration). C. also 2 Concertantes for 2 vlns., 21 string-quartets, 51 vln.-duos, 18 sonatas, etc. Biogr. by Fayolle (Paris, 1810); Baillot (1825), etc.

Virdung (fĕr'-doongk), **Sebastian**, priest and organist at Basel, 1511; writer and composer.

Viseiti (vē-sĕt'-tē), **Alberto Ant.**, b. Spalato, Dalmatia, May 13, 1846; pupil of Mazzucato, Milan Cons., concert-pianist at Nice; then Paris, cond. to the Empress Eugénie; on the fall of the Empire, vocal teacher in the R. C. M., London; pub. a "*History of the Art of Singing*," and translations.

Vitali (vē-tä'-lē), (1) **Filippo**, b. Florence, singer and composer, 1631. (2) **Giov. Bat.**, Cremona, ca. 1644—Modena, Oct. 12, 1692; 2d ct.-cond. and composer of important sonatas, ballets, etc. (3) **Tomaso**, b. Bologna, middle of 17th cent.; leader there, and c. a chaconne.

Vitry (vē-trē), **Philippe De** (**Philippus di Vitria'co**), b. Vitry, Pas-de-Calais; d. 1316, as Bishop of Meaux; theorist.

Vittori (vĭt-tō'-rē), **Loreto**, Spoleto, ca. 1588—Rome, 1670; composer.

Vittoria (vĭt-tō'-rĭ-ä), **Tomaso Ludovico da** (rightly **Tomas Luis De Victoria**), Avila (?), Spain, ca. 1540—Madrid, (?) ca. 1608; went to Rome early; 1573 maestro Collegium Germanicum; 1575, of S. Apollinaris; friend and disciple of Palestrina; 1589–1602 vice ct.-conductor, Madrid; c. notable works incl. a requiem for the Empress Maria, 1605.

Vivaldi (vē-väl'-dē), Abbate **Ant.**, Venice, ca. 1675—1743; celebrated violinist; from 1713 dir. Cons. della Pietà; c. notable vln.-concertos and sonatas.

Vivier (vēv-yā), (1) **Albert Jos.**, b. Huy, Belgium, Dec. 15, 1816; pupil of Fétis; c. opera and wrote a harmony. (2) **Eugène Léon**, b. Ajaccio, 1821; remarkable horn-virtuoso; he always refused to tell how he produced three or four notes at once, making it possible to play the parts for three horns on one; pupil of Gallay, then joined orch. at Paris Opéra; made many tours, was a favourite of Napoleon III., then retired to Nice; a great wit and a composer of excellent songs. (3) **Albert Jos.**, b. Huy, Belgium, Dec. 3, 1816; theorist and composer.

Vleeshouwer (flās'-hoo-vĕr), **Albert de**, b. Antwerp, June 8, 1863; pupil of Jan Blockx; prod. 2 operas, "*L'École des Pères*" (1892) and "*Zryni*" (Antwerp, 1895), symphonic poem, "*De wilde Jäger*," etc.

Vockerodt (fôk'-ĕ-rōt), **Gf.**, Mülhausen, 1665—Gotha, 1727; theorist.

Vogel (fō'-gĕl), (1) **Jn. Chr.**, Nürnberg, 1756—Paris, 1788; dram. composer. (2) **L.,** flutist and composer. Paris, 1792—1798. (3) **Fr. Wm. Fd.,** b. Havelberg, Prussia, Sept. 9, 1807; pupil of Birnbach, Berlin; toured as organist; from 1852, at Bergen, Norway; pub. a concertino for org. with trombones; symph., overture, 2 operettas, etc. (4) **(Chas. Louis) Ad.,** Lille, 1808—Paris, 1892; violinist and dram. composer. (5) **(Wm.) Moritz,** b. Sorgau, near Freiburg, Silesia, July 9, 1846; pianist; pupil of Leipzig Cons.; teacher, critic and conductor of choral socs., Leipzig; pub. pf. method, c. rondos, etc. (6) **(Ad.) Bd.,** Plauen, Saxony, 1847—Leipzig, 1898; journalist, writer and composer. (7) **Emil,** b. Wriezen-on-Oder, Jan. 21, 1859; Dr. Phil., Berlin, 1887; 1883, sent to Italy by the govt. as Haberl's asst. in studying Palestrina's works; from 1893, lib. Peters Mus. Library, Leipzig; pub. monographs, etc.

Voggenhuber (fôg'-gĕn-hoo-bĕr), **Vilma von** (Frau **V. Krolop**), Pesth, 1845—Berlin 1888; dram. soprano at Berlin ct.-opera 1868–88.

Vogl (fōkh'-'l), (1) **Jn. Michael,** Steyr, 1768—Vienna, 1840; tenor and conductor (v. FZ. SCHUBERT). (2) **Heinrich,** Au, Munich, Jan. 15, 1845—on the stage, Munich, April 21, 1900; famous tenor; début Munich ct.-opera, 1865; sang there thereafter; eminent in Wagnerian rôles at Bayreuth; prod. an opera "*Der Fremdling*" (Munich, 1899). (3) **Therese** (née **Thoma**), Tutzing, Lake of Starnberg, Nov. 12, 1845; from 1868, wife of above, and like him, eminent in Wagner opera; dram. soprano; pupil of Hauser and Herger, Munich Cons.; 1864, Carlsruhe; 1865–92, Munich, then retired.

Vogler (fōkh'-lĕr), **Georg Jos.** (**"Abbé Vogler"**), Würzburg, June 15, 1749—Darmstadt, May 6, 1814; famous organist; theorist and composer; pupil of Padre Martini and Vallotti; took orders at Rome; 1786-99 court-conductor Stockholm; 1807, ct.-cond. at Darmstadt; he was eminent as a teacher of radical methods; toured widely as a concert organist with his "orchestrion"; he wrote many treatises; c. 10 operas, a symphony, etc.

Vogrich (fō'-grĭkh), **Max** (**Wm. Carl**), b. Szeben (Hermannstadt), Transylvania, Jan. 24, 1852; pianist; at 7 he played in public, then pupil of Leipzig Cons.; 1870–78, toured Europe, Mexico and South America; then U. S. with Wilhelmj; 1882–86, in Australia, where he m.; since 1886, lives in New York; c. 3 grand operas (text and music) incl. "*Wanda*" (Florence, 1875); c. also an oratorio "*The Captivity*" (1884; Met. Op. 1891); 2 cantatas, Missa Solemnis; 2 symphs., vln.-concerto, etc.

Vogt (fōkht), (1) **Gustave,** Strassburg, 1781—Paris, 1879; oboist, professor and composer. (2) **Jn.** (**Jean**), Gross-Tinz, near Leignitz, 1823—Eberswalde, 1888; pianist and composer.

Voigt (foikht), (1) **Jn. G. Hermann,** Osterwieck, Saxony, 1769—1811; organist and composer. (2) **K.,** Hamburg, 1808—1879; conductor. (3) **Henriette** (née **Kunze**), 1809—Oct. 15, 1839; distinguished amateur musician at Leipzig; intimate friend of Schumann.

Volckmar (fôlk'-mär), **Wm.** (**Valentin**), Hersfeld, Cassel, 1812—Homberg, near Cassel, 1887; mus.-teacher, organist, writer and composer.

Volkert (fôl'-kĕrt), **Fz.,** Heimersdorf, Bohemia, 1767—Vienna, 1845; organist and conductor; c. over 100 comic operas, Singspiele, etc.

Volkland (fôlk'-länt), **Alfred,** b. Brunswick, April 10, 1841; pupil Leipzig Cons.; ct.-pianist at Sondershausen; from 1867, ct.-cond. there; 1869–75, cond. Leipzig Euterpe, also co-founder the Bach-Verein; since 1875, cond. at Basel; 1889, Dr. Phil. *h. c.* (Basel Univ.).

Volkmann (fôlk'-män), **(Fr.) Robt.,** Lommatzsch, Saxony, April 6, 1815

—Pesth, Oct. 30, 1883; notable composer; son and pupil of a cantor; studied with Friebel (vln. and 'cello), Anacker (comp.) and K. F. Becker, at Leipzig; 1839–42, taught mus. at Prague; thereafter lived in Pesth, excepting 1854–58, Vienna; for years prof. of harm. and cpt. at the Nat. Acad. of Mus., Prague; c. 2 symphs.; 3 serenades for strings; 2 overtures, incl. "*Richard III.*"; concerto for 'cello, Concertstück for pf. and orch.; 2 masses with orch.; Christmas Carol of the 12th cent.; old German hymns for double male chorus; 6 duets on old German poems; 2 wedding-songs; alto solo with orch., "*An die Nacht*"; dram.-scene for soprano with orch., "*Sappho*"; pf.-pcs. and songs. Biog. by Vogel (Leipzig, 1875).

Vollhardt (fôl'-härt), **Emil Reinhardt**, b. Seifersdorf, Saxony, Oct. 16, 1858; pupil of Leipzig Cons.; cantor Marienkirche and cond. at Zwickau; c. motets and songs.

Vollweiler (fôl'-vī-lĕr), **K.**, Offenbach, 1813—Heidelberg, 1848; piano-teacher and composer.

Volumier (vō-lüm-yā), **J. Bapt.**, Spain, 1677—Dresden, 1720; ct.-violinist and ball-cond., Berlin and Dresden.

Vonderheide (fōn'-dĕr-hī'-dĕ), **J. Fr.**, b. Cincinnati, Feb. 28, 1857; public singer and violinist at 10; at 17 he knew nearly all instrs. of the orch.; taught 3 years in Pittsburg; studied voice-culture and piano in Cincinnati and Europe; 1882–84, dir. Buffalo Sch. of Mus.; 1885–91, N. Y. Conservatory.

Vopelius (fô-pā'-lĭ-oos), **Gf.**, Herwigsdorf, n. Zittau, 1645—Leipzig, 1715, cantor and composer.

Voretzsch (vō'-rĕtsh), **Jns. Felix**, b. Altkirchen, July 17, 1835; pianist and conductor.

Voss, (1) (**Vos'sius**) **Gerhard Jn.**, Heidelberg, 1577—Amsterdam, 1649; writer on mus. (2) **Isaak**, Leyden, 1618—Windsor, Engl., 1689; son of above; canon and writer. (3) **Chas.**, Schmarsow, Pomerania, 1815—Verona, 1882; pianist and composer.

Vowles (vōlz), **W. G.**, succ. J. Smith, org.-builder, est. Bristol, 1814.

Vredemann (frā'-dĕ-män), (1) **Jakob**, teacher and composer, Leuwarden, ca. 1600—1640. (2) **Michael**, teacher and theorist, Arnheim, 1612.

Vroye (vrwä), **Th. Jos. De**, Villers-la-Ville, Belgium, 1804—Liège, 1873; canon and theorist.

Vuillaume (vwē-yōm), family of French vln.-makers. (1) **Claude** (1771—1834); had 4 sons who followed him, the most famous (2) **Jean Baptiste**, Mirecourt, Dept. of Vosges, France, Oct. 7, 1798—Paris, March 19, 1879; 1821–25, in partnership with Lete; he was v. succ. and a remarkable imitator of Stradivari; inv. 1851, "octobasse" (v. D. D.); 1855, a larger viola "contre-alto"; in 1867 a mute, the "pedale sourdine"; also a machine for manufacturing gut-strings of unvaried thickness, etc. His brothers were: (3) **Nicolas** (1800—1871), (4) **Nicolas Fran.** (1802—1876), and (5) **Claude Fran.** (b. 1807), also an org.-builder. (6) **Sebastian** (1835—1875), vln.-maker.

Vulpius (fool'-pĭ-oos), **Melchior**, Wasungen, ca. 1560—Weimar, 1616; cantor and composer.

W

Wach (väkh), **K. Gf. Wm.**, Löbau, 1755—Leipzig, 1833; double-bass player.

Wachs (wäsh), **Paul**, b. Paris, Sept. 19, 1851; pianist, pupil of Paris Cons.; won 1st prize for organ, 1872; c. pf.-pieces.

Wachsmann (väkhs'-män), **Jn. Jacob**, early 19th cent. mus.-director, Magdeburg Cath.; composer, writer of methods, etc.

Wachtel (väkh'-tĕl), (1) **Theodor** Hamburg, 1823—Frankfort-on-Main, 1893; noted tenor; son and successor of a livery-stable keeper then "discovered"; studied with Frl. Grand jean. His son (2) **Th.** (d. Dessau, 1875) was for a time a tenor.

Wachter (väkh'-tĕr), **Ernst,** b. Mühlhausen, May 19, 1872; bass; studied with his father and Goldberg; 1894, Dresden opera; from 1896 Bayreuth, as "Fasolt," etc.

Wade, Jos. Augustine, b. Dublin—d. London, 1845; violinist, conductor and composer.

Waelput (väl'-poot), **Hendrik,** Ghent, 1845—1885; cond., professor and dram. composer.

Waelrant (väl'-ränt), **Hubert,** Tongerloo, Brabant, ca. 1517—Antwerp, 1595; a mus.-pub. and teacher; introduced "Bocedisation" (v. D.D.); c. motets, etc.

Wagenseil (vä'-gĕn-zīl), (1) **Jn. Chp.,** Nürnberg, 1633 — Altdorf, 1708; writer. (2) **G. Chp.,** Vienna, 1715—1777; teacher and composer.

Wagner (väkh'-nĕr), (1) **Gotthard,** Erding, 1697—Benedictine monastery, Tegernsee, 1739; composer. (2) **G. Gf.,** Mühlberg, Saxony, 1698—Plauen, 1760; cantor and composer. (3) **Jn. Joachim,** 18th cent. org.-builder at Berlin. (4) Bros. **Jr.** and (5) **Michael,** org.-builders at Schmiedefeld, 18th cent. (6) Two bros. **Chr. Salomon** and (7) **Jn. Gl.,** harpsichord-makers Dresden, 1774. (8) **K. Jakob,** Darmstadt, 1772—1822; horn-virtuoso, concert-conductor; c. operas. (9) **Ernst David,** Dramburg, Pomerania, 1806—Berlin, 1883, cantor, organist, mus.-director and composer; pub. essays.

(10) **(Wm.) Richard,** Leipzig, May 22, 1813—(of eyrsipelas) Venice, Feb. 13, 1883; eminent opera composer; son of a clerk in the city police-court, who died when **W.** was six months old; the mother m. an actor and playwright, Ludwig Geyer of Dresden. **W.** attended the Dresden Kreuzschule until 1827; he transl. 12 books of the Odyssey, and at 14 wrote a bombastic and bloody Shakespearean tragedy; 1827, he studied at the Nikolai Gymnasium, Leipzig, where the family lived while his sister Rosalie was engaged at the City Theatre there. Wagner was impelled music-ward by hearing a Beethoven symph. and took up Logir's "Thoroughbass." He then studied theory with the organist Gottlieb Müller and c. a string-quartet; a sonata and an aria. 1830, after matriculation at Leipzig Univ., he studied six months with Th. Weinlig (comp.) and c. a pf.-sonata, and a 4-hand polonaise. He studied Beethoven's symphs. very thoroughly. At 19 he c. a symph. in 4 movements, prod. at the Gewandhaus, Leipzig, 1833. He wrote the libretto for an opera, "*Die Hochzeit*," an introduction, septet, and a chorus 1832, but his sister Rosalie thought it immoral and he gave it up; 1833 his brother Albert, stage-manager and singer at the Würzburg Theatre invited him to be chorusm. there. He c. a romantic opera in 3 acts "*Die Feen*," to his own libretto (after "*La Donna serpente*," by Gozzi); it was accepted but never performed, by the Leipzig th.-dir. Ringelhardt (given at Munich, 1888). 1834, he became cond. at the Magdeburg Th. Here he c. (text and music) "*Das Liebesverbot* (after Shakespeare's "*Measure for Measure*"), performed by a bankrupt troupe, 1836. Th.-cond. at Königsberg, and m. (1836) an actress Wilhelmine Planer, who d. 1866, after they had separated in 1861.

He c. an overture "*Rule Britannia*." 1837 cond. Riga opera. Moved by Meyerbeer's triumphs at the Gr. Opéra at Paris, **W.** went there, July, 1839, by sea. The voyage lasted 3½ weeks and was very stormy; the experience suggested to him the opera "*Flying Dutchman*." Meyerbeer gave him letters to musicians and pubs. in Paris; here he suffered poverty and supported himself by song-writing, arranging dances for piano and cornet, preparing the pf.-score of Halévy's "*Reine de Chypre*," and writing articles. His operas were scornfully rejected and he could get no hearing till the v. succ. "*Rienzi*" was prod., Dresden, 1842, and "*Der Fliegende Holländer*," Jan. 2, 1843. The novelties in this work provoked a furious opposition that never ceased. 1843–49 he was cond. of Dresden Opera, also cond. Dresden Liedertafel, for which he wrote a biblical scene, "*Das Liebesmahl der Apostel*," for 3 choirs, a cappella, later with full orch. "*Tannhäuser*" was prod., Dresden, 1845, with succ. in spite of bitter opposition. In 1848 "*Lohengrin*" was finished; but the mgr. of the Opera did not care to risk the work. He now wrote out a little sketch "*Die Nibelungen, Weltgeschichte aus der Sage*"; a prose study on "*Der Niebelungen-Mythus als Entwurf zu einem Drama*" (1848), and a 3-act drama with Prologue, written in alliterative verse, "*Siegfried's Tod*," preparations for the great work to follow. A rashly expressed sympathy with the revolutionary cause (1849) made flight necessary; he went to Weimar with Liszt, but had to go on to Paris to escape the order for his arrest. 1849 he proceeded to Zurich, were he wrote a series of remarkable essays: "*Die Kunst und die Revolution*" (1849), "*Das Kunstwerk der Zukunft*," "*Kunst und Klima*," "*Das Judenthum in der Musik*" (1850), "*Oper und Drama*," "*Erinnerungen an Spontini*," a prose drama "Wieland der Schmiedt," and the 3 poems of the Niebelungen trilogy (privately printed 1853). The music of "*Das Rheingold*" was finished 1854, "*Die Walküre*," 1856. He cond. orch. concerts with much succ., lectured on the mus. drama, prod. "*Tannhäuser*" (Zurich, 1855); 1855 he cond. 8 concerts of the London Philh. Soc. 1857 he left "*Siegfried*" unfinished and c. "*Tristan und Isolde*." 1860 he gave concerts of his own works, winning many enthusiastic enemies and some valuable friends. The French Emperor ordered "*Tannhäuser*" to be prod. at the Gr. Opéra, March 13, 1861. It provoked such an elaborate and violent opposition (for omitting the ballet) that it was withdrawn after the third performance.

W. was now permitted to return to Germany; "*Tristan*" was accepted at the Vienna ct.-opera, but after 57 rehearsals the singers declared it impossible to learn. In 1863, he pub. text of the "*Nibelung Ring*" despairing of ever completing the mus. When his financial state was most desperate, King Ludwig II. of Bavaria (1864) invited him to Munich and summoned von Bülow as cond. to prod. "*Tristan und Isolde*" (June 10, 1865); but opposition was so bitter that **W.** settled at Triebschen, Lucerne, and completed the scores of "*Die Meistersinger*" (prod. Munich, 1868) and "*Der Ring des Nibelungen*," "*Siegfried*" (1869) and "*Götterdämmerung*" (1874).

1870 he m. Cosima, the divorced wife of von Bülow and natural daughter of Liszt. Since his death she has had charge of the Bayreuth Festivals. Though King Ludwig's scheme for a special Wagner Theatre in Munich was given up, there were by this enough Wagner-lovers and societies throughout the world, to subscribe funds for a theatre at Bayreuth, where the corner-stone was laid in 1872, on his 60th birthday. In August, 1876, complete performances of "*Der Ring des Nibelungen*" were given there under most splendid auspices, but with a deficit $37,500, paid off by a partially succ. festival in London. 1877, and by the setting aside of the royalties from performances at Munich. He now set to work on the "*Bühnenweihfestspiel*" (Stage-consecrating-festival-play). "*Parsifal*," finished, and prod. in 1882. The same year ill-health sent him to Venice, where he d. suddenly. His writings (extravagantly praised and condemned) are pub. in various eds. There is an English translation in 8 volumes, by Wm. Ashton Ellis. Besides his operas and the other works mentioned he c. a symph. (1832); 6 overtures, incl. "*Konzertouvertüre ziemlich fugirt*," "*Polonia*," "*Columbus*," "*Rule Britannia*"; "*New Year's Cantata*"; incid. mus. to Gleich's farce "*Der Berggeist*" (Magdeburg, 1836); "*Huldigungsmarsch*" (1864, finished by Raff); "*Siegfried Idyll*" (1870, for his son then a year old), "*Kaisermarsch*" (1870), "*Festival March*" (for the Centennial Exposition. Philadelphia, 1876), "*Gelegenheits-Cantata*" (for unveiling a statue of King Friedrich, August, 1843), "*Gruss an den König*" (1843, pf.), "*An Weber's Grabe*" (Funeral March for wind-instrs. on motives from Weber's "*Euryanthe*," and double quartet for voices, 1844). For Pf.: sonata; polonaise, for four hands; fantaisie, "*Albumsonate, für Frau Mathilde Wesendonck*" (1853); "*Ankunft bei den Schwarzen Schwanen*" (1861); "*Ein Albumblatt für Fürstin Metternich*" (1861), "*Albumblatt für Frau Betty Schott*" (1875). Songs: "*Carnavalslied*" from "*Das Liebesverbot*" (1835–36); "*Dors, mon enfant*," "*Mignonne*," "*Attente*" (1839–40), "*Les deux Grenadiers*" (1839); "*Der Tannenbaum*" (1840); "*Kraftliedchen*" (1871), "*Fünf Gedichte*;" 1, "*Der Engel*"; 2, "*Stehe still*"; 3, "*Im Treibhaus*"; 4, "*Schmerzen*", 5, "*Träume*" (1862).

Biog. by C. F. Glasenapp (1876); F. Hueffer (1881); R. Pohl (1883); W. Tappert (1883); H. v. Wolzogen (1883); Ad. Jullien (1886); H. T. Finck (1893); H. S. Chamberlain (1897); E. Dannreuther, F. Prager (1893); G. Kobbé; Glasenapp and Ellis (1900). There are many treatises on his works. His letters have also been published in various forms.

Wagner.

By Henry T. Finck.

WHEN Richard Wagner was living as a political refugee in Switzerland, at the age of thirty-six, he elaborated his theory of the “art-work of the future” in a long essay. Reduced to one sentence, this theory was, that music, poetry, painting, sculpture, and architecture had run their course as separate arts, and that the art-work of the future was to be a combination of them. At a later period he tried to make Beethoven responsible for this theory, so far at least as the union of poetry and music is concerned. Beethoven, he argued, wrote his first eight symphonies for instruments alone, but when he composed the Ninth, the greatest of them all, he reached a point in the last movement, where the orchestra no longer sufficed for his purposes, so he called in the aid of the human voice and poetry —Schiller's “*Ode to Joy*.” This symphony thus became “the gospel of the art-work of the future”; and beyond it, Wagner maintained, progress was possible only in the direction of the genuine music-drama; “the key to which was thus forged by Beethoven.” And when the corner-stone for the Bayreuth Theatre—in which the “art-work of the future” was to be presented to the world—was laid, Wagner significantly made it the occasion for the performance of this epoch-making *Ninth Symphony*. ¶ Undoubtedly it was a stroke of genius on the part of Wagner thus to turn the tables on his enemies—who had decried him as a heretic and a foe to music—by claiming their very idol as the sire of his new doctrine. In truth, however, it is not at all probable that Beethoven had in mind any such purpose as Wagner imputes to him. There is no reference to anything of the kind among the biographic documents, whereas, it is known, on the other hand, that Beethoven had been intending nearly all his life to set to music Schiller's "*Ode to Joy*." According to Czerny, he subsequently even pronounced this experiment of incorporating the Ode in his symphony a mistake (*Missgriff*). The voice, in truth, was never congenial to him. "Songs I do not like to write," he said to Rochlitz, in 1822, the very time when he was at work on the "*Ninth Symphony*." In both this work and the "*Missa Solennis*," of the same period, Beethoven, moreover, uses the human voice like an instrument, and it is probable that in each case his object in employing it was not so much to secure an alliance with poetry as to increase the power of his musical forces, and to enlarge the variety of tone-colours by adding to the orchestra the human voice, alone, concerted, and in massive choral combination. ¶ Wagner's musical pedigree must therefore be sought elsewhere. His ancestry might be traced back as far as Peri and the other originators of Italian opera who (strange as it may seem to us who know only the later Italian opera which Wagner reviled) represented a protest in favor of poetry against the tyranny of music in the marriage of these arts. Wagner's whole art was such a protest, and his more immediate progenitor in this respect was Gluck, who found that Italian opera had gradually become ridiculous through the "vanity of singers and the unwise compliance of composers;" and who, therefore, endeavoured to reduce operatic music to its proper function; that of seconding the poetry and deepening the feeling it arouses. Gluck's idea that the relation of poetry to music was much the same as that of a sketch to the colour, "which animates their figures without altering their outlines" was cordially endorsed and adopted by Wagner. ¶ The next step in the evolution of Wagnerism is represented by Weber, his indebtedness to whom Wagner frankly acknowledged in several places. He declared that the last scenes in Weber's "*Euryanthe*" realised the ideal of musico-dramatic art, as here the orchestra "interpenetrates the recitatives as the blood does the veins of the body." What Weber himself wrote about this opera: "'*Euryanthe*' is a purely dramatic work, which depends for its success solely on the co-operation of the sister arts, and is certain to lose its effect if deprived of their assistance," shows that his ideal was the same as Wagner's. Had he lived longer, and had he possessed Wagner's pugnacity and iron will, he might have been the man to annihilate the old-fashioned opera and triumphantly establish the modern music-drama. He even made use of leading motives [vide D. D.]. His early opera "*Abu Hassan*" has a melody which is afterwards repeated in a reminiscent way. The "*Freyschütz*" has eleven recurring melodies, and "*Euryanthe*" has eight. ¶ While the germs and main principles of Wagnerism may thus be found in Peri, Monteverde, Gluck, and Weber, it remained for Wagner's genius to develop and apply them. Gluck's operas were still far from being perfect works of art. To cite Wagner's own words: "In Gluck's operas we find the aria, the recitative, the ballet still placed side by side without any connection;" while opera in general remained after him, as before, a mere variety show, with here a pretty tune, there a graceful skip of a dancer or a brilliant feat of vocalisation, here a dazzling scenic effect, there a volcanic outburst of the orchestra, and the whole without artistic coherence. If a painter put on a canvas a number of human figures and diverse objects totally unrelated to each other, no one would call it a work of art, however well done each figure might be in itself. The opera before Wagner was such a canvas. He was the first who made a genuine picture of it—an art-work organically united in all its parts. He did this by means of the leading motives—the typical melodies and characteristic harmonies which accompany each of the *dramatis personæ* throughout the score, just as their social and moral character accompanies them, with such modifications as the situation calls for. Weber had used leading motives as we have seen, but only in an elementary way. It remained for Wagner to make them the very framework of the music-drama. He thus taught music to speak a definite language, so that we can almost tell by listening to the orchestra alone what is going on on the stage. ¶ His whole aim and desire was to make the drama impressive and intelligible. For this reason he discarded the tuneful style of vocalism in vogue in Italian opera and developed a new vocal style—a sort of melodious declamation or "speech-song." This led to the ridiculous accusation that there was "no melody" in his operas, whereas the orchestral score usually bubbles over with melodies—often two or more at a time. After the singers had begun to master the new vocal style, it was found, moreover, that an artist like Lilli Lehmann or Jean de Reszké can make this speech-song sound smooth, and melodious, too—as smooth and melodious as the bel canto of Rossini and Mozart. And after the singers had learned how to act, and to enunciate distinctly, opera-goers learned that Wagner had written stage-works which were quite as impressive poetically as they were musically. He had an immense advantage over all other composers in being able to write his own poems. His best ten operas—"*The Flying Dutchman*," "*Tannhäuser*," "*Lohengrin*," "*Rheingold*," "*Walküre*," '*Siegfried*," "*Götterdämmerung*," "*Tristan*," "*Meister-*

singer," and "*Parsifal*"—apart from the music, rank among the best plays ever written in Germany; though to be sure they must not be judged apart from the music any more than the music must be judged apart from the poems. The ludicrous opinions on these works formerly expressed by so many professional musicians and critics were due chiefly to the fact that they did not bear this in mind, though Wagner protested on every possible occasion that he must not be judged from the stand-point of the separate arts, but of the combined arts. The greatest defects in the present-day performances of his operas is owing to this, that few stage-managers have yet learned that he expects them to be artistic, too, familiar with every detail of the work, so that they can show how every incident on the stage is mirrored and emphasised in the orchestral score. There is much delightful pantomimic music in these operas, the meaning of which is lost if the stage-manager is a bungler, and the singers poor actors. ¶ With all these reforms and innovations, Wagner never could have become the most commanding figure in the modern music-world had he not been endowed at the same time with the faculty for creating an extraordinary abundance of ideas, melodic and harmonic. Wilhelm Tappert has truly observed that there is more melody in Wagner's "*Meistersinger*" than in all the operas of the melodious Mozart. In the field of harmony and modulation Wagner was an innovator of unprecedented originality. There can be no tragic expression without discord, and he was the greatest of all masters of discord—the musical tragedian par excellence. In orchestration, too—the art of clothing his ideas in beautiful garbs of various colours—he was without a rival. ¶ As Schubert influenced all song-writers after him, Chopin all the pianoforte-composers, and Beethoven all the symphonists, so Wagner has cast his spell on every writer for the stage. "Wagner is the oxygen, the atmosphere which modern opera breathes," writes Ferdinand Pfohl; and he hardly exaggerates when he adds that "modern opera, apart from Wagner's art is an empty word, a phantom. It does not exist." The minor composers of all countries have been indulging for nearly half a century in a very bacchanal of plagiarism at his expense, while even the greatest of living masters—Dvôřák, Grieg, Saint-Saëns, Richard Strauss—have honestly profited by his example in various branches of music. Rubinstein committed suicide by trying to swim against the current. The German school of opera, the French, and even the Italian have followed Wagner in abandoning colorature song and elaborate arias, in giving greater coherence to their scores, and in showing a decent regard for their texts. In these respects even Verdi, greatest of the Italians, has in his last period, paid homage to Wagner's genius.

(11) **Siegfried,** b. Triebschen, Lucerne, June 6, 1869; only son of above; attended a polytechnic sch., but took up mus. as pupil of Kniese and Humperdinck; since 1893, a concert-cond. in Germany, Austria, Italy and England; he conducts with his left hand; lives at Bayreuth; cond. at the Festivals; c. a symph. poem "*Sehnsucht*" (Schiller), text and music of mod. succ. comic-romantic opera "*Der Bärenhäuter*" (Munich Ct. Th., 1899), unsucc., "*Herzog Wildfang*" (1901). (12) **(Jachmann - Wagner), Johanna,** near Hanover, Oct. 13, 1828—Würzburg, Oct. 16, 1894; niece of (10); dram. soprano; created "Elizabeth," 1845; m. a judge Jachmann. (13) **Paul Emil,** b. Neise, June 28; teacher at Paderborn; c. operettas, orch.-pcs., etc.

Wain′wright, (1) J., d. 1768; organist, Manchester. (2) **Robt.,** 1748—1782; son of above; organist and composer, Liverpool. (3) **Richard,** 1758—1825; bro. and succ. of above. (4) **Wm.,** d. 1797; double-bass virtuoso and singer; bro. of above.

Waissel (vīs′-sĕl), **(Waisse′lius) Matthias,** b. Bartenstein. Prussia; lutenist and composer at Frankfort, 1573.

Walcker (väl′-kĕr), (1) **Eberhard Fr.,** Cannstadt, 1794—Ludwigsburg, 1872; son of a skilled org.-builder; himself a noted org.-builder; succeeded by his five sons, (2) **H.** (b. Oct. 10, 1828), (3) **Fr.** (b. Sept. 17, 1829), (4) **K.** (b. March 6, 1845), (5) **Paul** (b. May 31, 1846), and (6) **Eberhard** (b. April 8, 1850).

Waldersee (väl′-dĕr-zā), **Paul,** Count **von,** b. Potsdam, Sept. 3, 1831; a Prussian officer from 1848–71, then took up mus.: co-editor of Beethoven and Mozart.

Wa′ley, Simon, London, 1827—1875, pianist and composer.

Walkeley (wôk′-lĭ), **Antony,** 1672—1717(18); Engl. org. and composer.

Walker (wôk′-ĕr), (1) **Jos. Cooper,** Dublin, 1760—St.-Valéry, France, 1810; writer. (2) **Jos. and Sons,** org.-builders, London. (3) **Fr. Edw.,** b. Marylebone, London, Jan. 17, 1835; tenor; chorister Chapel Royal; prof. of singing, R. A. M.; 1883, cond. Brixton Philh. Soc. (4) **Edith,** b. New York; contralto; studied Dresden Cons. with Orgeni; engaged at the Vienna opera for 4 years as 1st alto; sings also in concert.

Wal′lace, Wm. Vincent, Waterford, Ireland, June 1, 1814—Château de Bages, Haute Garonne, Oct. 12, 1865; violinist; wandered over the world; c. very pop. pf.-pcs. and c. 6 operas includ. the very succ. "*Maritana*" (London, 1845); and "*Lurline*" (do. 1860).

Wallaschek (väl′-lä-shĕk), **Richard,** lecturer at Lemburg Univ.; pub. 1886, valuable treatise "*Æsthetik der Tonkunst.*"

Wallenstein (väl′-lĕn-shtīn), **Martin,** Frankfort-on-Main, 1843—1896; pianist; c. comic opera.

Wallerstein (väl′-lĕr-shtīn), **Anton,** Dresden, 1813—Geneva, 1892; violinist and composer.

Wall′is, J., Ashford, Kent, 1616—London, 1703; acoustician.

Walliser (väl′-lĭ-zĕr), **Chp. Thos.,** Strassburg, 1568—1648; mus.-dir., theorist and composer.

Wallner (väl′-nĕr), **Leopold,** b. Kiev, Russia, Nov. 27, 1847; writer and mus.-teacher in Brussels.

Wallnöfer (väl′-nā-fĕr), **Ad.,** b. Vienna, April 26, 1854; pupil of Waldmüller, Krenn and Dessoff (comp.), Rokitansky (singing); barytone at Vienna; 1882, with Neumann's troupe; 1897–98, N. Y.; c. succ. op. "*Eddystone*" (Prague, 1889), etc.

Walmisley (wämz′-lĭ), (1) **Thos. Forbes,** London, 1783—1866; organist and composer. (2) **Thos. Attwood,** London, 1814—Hastings, 1856; son of above; professor and composer.

Wa′lond, (1) **Wm.,** organist and composer, Oxford, 1759. (2) **Wm.,** d. 1836; son of above; organist, Chichester, 1775.

Walsh, John, d. London, 1736; mus.-publisher.

Walter (väl′-tĕr), (1) **Ignaz,** Radowitz, Bohemia, 1759—Ratisbon, ca. 1830; tenor and composer. (2) **Juliane** (née **Roberts**), wife of above; a singer. (3) **G. Anton,** b. Germany; pupil, R. Kreutzer; 1792, opera conductor at Rouen; composer. (4) **Albert,** b. Coblentz; from 1795, clarinettist and composer in Paris. (5) **Aug.,** Stuttgart, 1821—Basel, Jan. 22, 1896; mus.-director and composer. (6) **Jos.,** Neuberg-on-Danube, 1833—Munich, 1875; vln.-teacher. (7) **Gustav,** b. Bilin, Bohemia, Feb. 11, 1836; tenor; pupil of Prague Cons.; début in Brunn, 1856–87, principal lyric tenor at Vienna ct.-opera. (8) **Benno,** Munich, June 17, 1847—Oct. 23, 1901; bro. and successor of above; violinist; pupil of Munich Cons.; from 1863 member of the ct.-orch. (9) (wôl′-tĕr), **Wm. H.,** b. Newark, N. J., July 1, 1825; organist as a boy; from 1856, organist Columbia Coll., N. Y.; Mus. Doc., 1864; c. 2 masses. (10) **Geo. Wm.,** New York, b. Dec. 16, 1851; son and pupil of (9), also pupil of J. K. Paine (Boston), S. P. Warren (New York); l. Washington since 1869. (11) **K.,** b. Cransberg, Taunus, Oct. 27, 1862; pupil of Meister and Schmetz; later Ratisbon Sch. for Church-mus.; then teacher and organist at Biebrich-on-Rhine; from 1893, mus.-teacher at Montsbaur Seminary; wrote essays; c. motets, a prize triple fugue, etc. (12) **Fr. Wm.,** b. Mannheim, Sept. 3, 1870; Dr. Phil., Heidelberg, 1892; lives in Mannheim as writer and critic.

Walther von der Vogelweide (väl′-tĕr fōn dĕr fō′-gĕl-vī-dĕ), in the Tyrol (?), ca. 1160—Würzburg, after 1227; the chief Minnesinger and lyric poet of mediæval Germany.

Walther (väl′-tĕr), (1) **Jn.,** Thuringia, 1496—Torgau, 1570; singer and composer; ct.-conductor. (V. MARTIN LUTHER.) (2) **Jn. Jakob,** b. Witterda, near Erfurt, 1650; ct.-musician, publisher and composer. (3) **Jn. Gf.,** Erfurt, 1684—Weimar, 1748; organist, writer and composer. (4) **Jn. Chp.,** Weimar, 1715—71; organist and composer.

Wälzel (vĕl′-tsĕl), **Camillo,** Magdeburg, 1829—Vienna, 1895; librettist. (pseud. **F. Zell**).

Wambach (väm′-bäkh), **Émile (X.)**, b. Arlon, Luxembourg, Nov. 26, 1854; pupil of Antwerp Cons.; c. symph. poem, "*Aan de boorden van de Schelde*," orch. 1 fantasias, Flemish drama "*Nathan's Parabel*"; 2 oratorios; a hymn for chorus and orch., etc.

Wangemann (väng′-ĕ-män), **Otto,** b. Loitz-on-the-Peene, Jan. 9, 1848; pupil of G. Flügel, Stettin and Fr. Kiel at Berlin; since 1878, organist and singing-teacher Demmin Gymnasium; wrote org. treatise.

Wanhal (Van Hal) (vän′-häl), **Jn. Bapt.,** Neu-Nechanitz, Bohemia, 1739—Vienna, 1813; composer.

Wanski (vän′-shkĭ), (1) **Jn. Nepomuk,** b. ca. 1800 (?); son of (2) **Jan** (a pop. Polish song-composer); violinist; pupil of Baillot; toured widely, then lived at Aix; wrote a vln. method and c. études, etc.

Ward, (1) **J.,** d. before 1641; English composer. (2) **J. Chas.,** b. Upper Clapton, London, March 27, 1835; 1846, soloist on the concertina; since 1852, organist at several London churches; c. a motet, and a Sanctus for double-choir; cantata "*The Wood*"; "*A Psalm of Life*,' with orch.; orch. fugue on "*The Sailor's Hornpipe*," etc.

Warlamoff (vär′-lä-môf), **Alex. Jegorovitch,** Moscow, 1810—1849; singing-teacher and composer

Warnots (văr-nō), (1) **Jean Arnold,** (1801—1861). (2) **Henri,** Brussels, 1832—1893; opera-tenor; son and pupil of above; c. operetta. His daughter and pupil (3) **Elly,** b. Liège, 1862; soprano; début, Brussels, 1879; sang there, then at Florence, Paris Op.-Com., etc.

War'ren, (1) **Jos.,** London, 1804—Kent, 1881; organist, pianist, violinist, composer and writer. (2) **G. Wm.,** Albany, N. Y., Aug. 17, 1828—New York, 1902; self-taught organist; from 1870, organist St. Thomas's Ch., New York; prof. Columbia Univ.; c. church-mus. (3) **Samuel Prowse,** b. Montreal, Canada, Feb. 18, 1841; organist; pupil of Haupt, Gv. Schumann (pf.) and Wieprecht (instr.); 1865–67, organist of All Souls' Ch., New York; later at Trinity Ch.; c. church-mus., org.-pcs., etc. **Richard Henry,** Albany, N. Y., Sept. 17, 1859; son and pupil of (2), also studied abroad; from 1886 org. at St. Bartholomew's, N. Y.; founder and cond. of church choral soc., which gave many important works their first hearing; Parker's "*Hora Novissima*" was written for this society. C. anthems, services, a comic opera, songs, etc.

Wartel (văr-tĕl), (1) **Pierre Fran.,** Versailles, 1806—Paris, 1862; tenor. (2) **Atala Thérèse** (née **Adrien**), b. Paris, July 2, 1814; wife of above; 1831–38, prof. at Paris Cons.; c. pf.-studies, etc. (3) **Emil,** son of above; sang for years Th. Lyrique, then founded a sch.

Wasielewski (vä-zē-lĕf'-shki), **Jos. W. von,** Gross-Leesen, Danzig, 1822—Sondershausen, 1896; violinist, conductor, critic, composer, and important historical writer.

Wassermann (väs'-sĕr-män), **H. Jos.,** Schwarzbach, near Fulda, 1791—Richen, n. Basel, 1838; violinist and composer.

Wassmann (väs'-män), **K.,** vln.-teacher, Carlsruhe Cons.; pub. technical works

Wat'son, (1) **Thos.,** Eng. composer, 1590. (2) **Wm. Michael,** Newcastle-on-Tyne, 1840—E. Dulwich, London, 1889; teacher and composer under pen-name **Jules Favre.** (3) **John Jay,** Gloucester, Mass., Sept. 23, 1830—Boston, Aug. 5, 1902; very succ. vt. and cond.

Webb, (1) **Daniel,** Taunton, 1735—Bath, 1815; writer. (2) **G. Jas.,** Rushmore Lodge, near Salisbury, Engl., 1803—Orange, N. J., 1887; organist and editor. (3) **Frank Rush,** b. Covington, Indiana, Oct. 8, 1851; pupil of N. E. Cons., Boston; organist; since 1883, teacher at Staunton, Va.; c. 200 pcs. for military bands, etc.

Webbe (wĕb), (1) **Samuel,** Sr., Minorca, 1740—London, 1816; ed. colls., etc. (2) **Samuel,** Jr., London, 1770—1843; son of above; writer and composer.

Weber (vā'-bĕr), (1) **Fridolin** (b. Zelli, 1733—d. 1764), and his bro. (2) **Fz. Anton** (b. 1734 ?), were violinists in the orch. of the Elector K. Theodor **Fz.** became cond. of Eutin town orch. His four daughters were (3) **Josepha** (d. 1820), soprano; m. the violinist Hofer, 1789, later m. a bass, Meyer. For her Mozart c. "The Queen of the Night" in the "*Magic Flute*." (4) **Aloysia,** 1750—Salzburg, 1839. Mozart's first love; she m. an actor, Lange, 1780 and toured as a singer. (5) **Constanze,** Zell, 1763—Salzburg, 1842. Mozart's wife (1782); 1809, m. Nissen. (6) **Sophie,** 1764—Salzburg, 1843; m. the tenor Haibl. (7) **Fr. Aug.,** Heilbronn, 1753—1806; physician and c. (8) **Bd. Anselm,** Mannheim, April 18, 1766—Berlin, March 23, 1821; pianist, conductor and dram. composer. (9) **(Fr.) Dionys,** Welchau, Bohemia, Oct. 9, 1766—Prague, Dec. 25, 1842; dir. Prague Cons.; c. operas, etc. (10) **Gf.,** theorist and composer, Freinsheim, near Mannheim, 1779—Kreuznach, Sept. 21, 1839; amateur pianist, flutist and 'cellist, also cond.; wrote essays and valuable treatises; c. 3 masses, a requiem and a Te Deum with orch. and pf.-sonata. (11) **Fridolin** (II.), b. 1761; son of (2), and step-broth. of (12); pupil of Haydn; singer and mus.-director.

(12) **K. Maria (Fr. Ernst),** Freiherr **von,** Eutin, Oldenburg, Dec. 18, 1786—(of consumption) London, June 5, 1826; son of the second wife of (2) and cousin, by marriage, of Mozart; the founder of German national opera (Wagner shows his influence deeply), and of the Romantic Sch.; perhaps the most widely influential German composer of the cent. More important, in cold fact, as a path-finder, and an influence, than as an artistic individuality; he was also a notable pianist (he could stretch a 12th), and a pioneer in modern pianistic composition. At first a pupil of his step-bro. (11). His mother, Genoveva (d. 1798, of consumption), was a dram. singer, and the family led a wandering life. At 10 he became pf.-pupil of J. P. Heuschkel. As a chorister in the cathedral at Salzburg, 1797, he had gratuitous lessons in comp. from Michael Haydn, to whom he dedicated his first published comps., six fughettas (1798). 1798–1800, at Munich, he studied singing with Valesi, and comp. with Kalcher. At 12 he c. an opera (the MS. lost or burned). He also appeared as concert-pianist. He met Aloys Senefelder, the inv. of lithography, and engraved his own op. 2, 1800. and made improvements in the process. At 13 he c. and prod. with succ. the opera "*Das Waldmädchen*" (Freiberg, also played at Chemnitz, Prague, Vienna and St. Petersburg). In 1801, he c. a third opera "*Peter Schmoll und seine Nachbarn*" (Augsburg, 1803 ?); 1803, in Vienna, he became a pupil of Abbé Vogler. 1804, cond. Breslau City Th.; resigned 1806; supported himself by lessons, then mus.-intendant to Duke Eugen of Würtemberg; 1807, private secretary to Duke Ludwig at Stuttgart, and mus.-master to his children. In a turmoil of intrigue and dissipation he forgot his art, until he became involved in a quarrel leading to his banishment in 1810. This sobered him and awoke his better self. Going to Mannheim, he prod. his first symph.; then rejoined Abbé Vogler, at Darmstadt. His opera "*Silvana*" was prod. (Frankfort-on-Main, 1810), and "*Abu Hassan,*" a comic Singspiel (Munich, 1811). He made a concert-tour to various cities. 1813, cond. of the Landständisches Th. at Prague, where he reorganised the opera, and won such note that in 1816 the King of Saxony called him to Dresden to reorganise the Royal Opera. At 20 he began "*Der Freischütz,*" but gave it up till later (the incid. mus. to Wolff's "*Preciosa*" took 3 weeks). In 1817, he m. the singer Karoline Brandt, a member of his company to whom he had long been engaged. They toured together as pianist and singer. "*Der Freischütz*" was prod. with tremendous succ., Berlin, 1821; its strong nationalism provoking a frenzy of admiration. But "*Euryanthe*" (Vienna, 1823) had much less succ. 1824, he was commissioned to write "*Oberon,*" for Covent Garden, London, but consumption delayed its completion; it was prod. (London, 1826) with much succ. He lived only eight weeks longer; his body was taken to the family vault at Dresden. [See also pages 785 and 786.]

DRAMATIC WORKS: Besides the operas already mentioned he c. "*Rübezahl*" (begun 1804, not completed): "*Die Drei Pintos*" (completed by G. Mahler, written and prod. Leipzig, 1888). Incid. mus. to Schiller's "*Turandot,*" Müllner's "*König Yngurd,*" Gehe's "*Heinrich IV,*" and Houwald's "*Der Leuchtthurm.*" C. also cantatas, incl. "*Der erste Ton*" (1808); and "*Kampf und Sieg*" (on the battle of Waterloo), with orch. (1815); "*Natur und Liebe,*" 1818; hymn, "*In seiner Ordnung sch* *der Herr*," with orch.; (1812), 2 masses and 2 offertories, with orch.; some very pop. songs, four scenes and arias for soprano with orch.; 2 scenes and arias for tenor, chorus and orch.; 19 part-songs, some very pop.; and children's songs; 6 canons à 3–4; duets (op. 31); 2 symphs. (both in C); Jubel-Ouvertüre; 2 clarinet-concertos; bassoon-concerto; adagio and rondo ungarese for bassoon with orch.; variations for many instrs.; chamber-mus.; 2 pf.-concertos, Concertstück with orch., 10 sonatas, a 4-hand sonata, the famous waltz "*Aufforderung zum Tanze*" ("*Invitation to the Dance*"), op. 65; 12 Allemandes; 6 Ecossaises; 18 "*Valses favorites de l'impératrice de France*"; several sets of Variations, etc. The so-called "*Weber's Last Waltz*" (*Thought or Farewell*) was written by Reissiger; a MS. copy of it being found in **W.**'s papers. Biog. by Barbedette (Paris, 1862, Leipzig, 1864-68); Jahns (Leipzig, 1873); Carl v. Weber (**W.**'s grandson) pub. his beautiful letters to his wife (1886); Th. Hell (1828). An almost ideal biog. is that of **W.**'s son the Baron Max Maria von W. (in 3 vols., 1866–68).

(13) **Edmund von,** Hildesheim, 1786—Würzburg, 1828; mus.-director and composer. (14) **Ernst H.,** Wittenburg, June 24, 1795—Leipzig, Jan., 1878, with his brother (15) **Wm. Ed.** (1804—1891), prof. at Göttingen; writer on acoustics, etc. (16) **Fz.,** Cologne, 1805—1876; organist, conductor and composer. (17) **Eduard W.,** town-musician, Frankenberg. (18) **K. H.,** b. Frankenberg, Aug. 9, 1834; son of above; pupil of Leipzig Cons., 1866–70; from 1877, dir. Imp. Russian Mus. Soc. at Saratov; pub. a pf.-method. (19) **G. Victor,** b. Ober-Erlenbach, Upper Hesse, Feb. 25, 1838; pupil of Schrems, Ratisbon; took orders; since 1866, cond. at Mayence Cath., expert and writer on org.-building; composer. (20) **Gustav,** Münchenbuchsee, Switzerland, 1845—Zurich, 1887; organist, conductor and composer. (21) **Miroslaw,** b. Prague, Nov. 9, 1854; violinist; pupil of his father; at 10 played before the Austrian Emperor, and toured; pupil of Blazek, Prague; also of the Cons.; Konzertmeister, royal orch. at Wiesbaden, and 2nd cond. at the opera (resigned, 1893); 1889, R. Mus. Dir. C. incid. mus. to ballet "*Die Rheinnixe*" (Wiesbaden, 1884), 2 string quartets (the 2nd taking prize at Petersburg, 1891), etc. (22) **Constantine Otto,** Germany, 1847 (?)—New Orleans, La., Nov. 13, 1901; pupil Leipzig Cons.; from 1860 in New Orleans as org., dir., teacher and composer.

Web'ster, Jos. Philbrick, Manchester, N. H., 1819—Elkhorn, Wis., 1875; composer.

Weckerlin (vĕk-ĕr-lăñ), **Jean Bapt. Th.,** b. Gebweiler, Alsatia, Nov. 9, 1821; entered his father's business of cotton-dyeing; in 1844, studied singing with Ponchard and comp. with Halévy at the Paris Cons., prod. heroic choral symph. "*Roland,*" 1847; gave mus.-lessons; 1853, prod. succ. 1-act opera, "*L'Organiste dans l'embarras*" (100 performances, Th.-Lyrique), followed by several privately performed operettas, 2 comic operas in Alsatian dialect, 1-act opera "*Après Fontenot*" (Th.-Lyrique, 1877); 1869, asst.-libr. Paris Cons.; 1876, libr.; wrote bibliogr. and other articles and treatises, and ed. valuable colls. C. "*Symphonie de la forêt,*" an oratorio "*Le Jugement Dernier,*" 2 cantatas, incl. "*Paix, Charité, Grandeur*" (Opéra, 1866); the ode-symphonie "*Les Poèmes de la Mer,*" etc.

Weelkes (wēks), **Thos.,** organist Chichester Cathedral c. notable madrigals, etc., 1597.

Wegeler (vā'-gĕ-lĕr), **Fz. Gerhard,** Bonn, 1765—Koblenz, 1848; physician and biographer of Beethoven.

Wedekind (vā'-dĕ-kĭnt), **Erica,** b. Hanover, Nov. 13, 1872; soprano; pupil of Dresden Cons. and Fr. Orgeni; début Dresden ct.-opera, 1894, sang there 5 years, then toured widely in concert and opera; 1898, m. Herr Oschwald.

Wegelius (vā-gā'-lĭ-oos), **Martin,** b. Helsingfors, Nov. 10, 1846; pupil of Bibl, Vienna, and Richter and Paul, Leipzig; 1878, opera cond. and dir. of the Cons. at Helsingfors; pub. text-books; c. overture "*Daniel Hjort*"; a ballade with orch; "*Mignon*" for sopr. with orch., etc.

Wehle (vā'-lĕ), **K.,** Prague, 1825—Paris, 1883; pianist and composer.

Weichler (vīkh'-lĕr), **Maximilian,** flutist, Gewandhaus orch., Leipzig; pub. a flute text-book (1897).

Weidenbach (vī'-dĕn-bäkh), **Jns.,** b. Dresden, Nov. 29, 1847; pupil of Leipzig Cons.; since 1873 pf.-teacher there.

Weidt (vīt), **K.,** b. Bern, March 7, 1857; 1889 cond. at Klagenfurt; lives in Heidelberg; c. male choruses.

Weigl (vīkh'-'l), (1) **Jos.,** Eisenstadt, Hungary, 1766—Vienna, 1846; ct.-conductor and dram. composer. (2) **Taddäus,** Vienna, 1774 (?)—1844; bro. of above; c. operettas.

Weinberger (vīn'-bĕrkh-ĕr), (1) **K. Fr.,** b. Wallerstein, 1883; teacher and cath. cond. at Würzburg. (2) **Karl,** b. Vienna, April 3, 1861; lives there; c. 9 succ. operettas, incl. "*Die Ulanen*" (Vienna, 1891), "*Lachende Erben*" (1892), "*Die Blumen-Mary*" (ib., 1897), "*Adam und Eva*" (ib., 1898).

Weingartner (vīn'-gärt-nĕr) **(Paul) Felix,** b. Zara, Dalmatia, June 2, 1863; notable conductor; pupil of W. A. Remy; later of Leipzig Cons., winning Mozart prize; friend of Liszt at Weimar, where his opera "*Sakuntala*" was prod. 1884; until 1889, theatre cond. at Königsberg, Danzig, and Hamburg, Mannheim; 1891-97, 2nd cond. Berlin ct.-opera, also cond. symph. concerts at the Royal orch.; from 1898 lives in Munich as cond. Kaim concerts as well as the R. Orch. Berlin; wrote treatises "*Über das Dirigieren*" (Berlin, 1896), etc. C. operas "*Sakuntal*" (1884), "*Malawika*" (Munich, 1886), "*Genesius*" (Berlin, 1893), withdrawn by the author because of press attacks and revived with succ. at Mannheim and elsewhere; "*Orestes*" (Berlin, June 15, 1902); c. a symph.; symph. poems "*König Lear*," "*Das Gefilde der Seligen*," etc.

Weinlig (or **Weinlich**) (vīn'-lĭkh), (1) **Chr. Ehregott,** Dresden, 1743—1813; organist and composer. (2) **(Chr.) Th.,** Dresden, 1780—Leipzig, 1842; nephew and pupil of above; cantor, theorist and composer.

Weinwurm (vīn'-voorm), **Rudolf,** b. Schaidldorf-on-the-Thaja, Lower Austria, April 3, 1835; chorister, ct.-chapel, Vienna; 1858, studied law and founded the Univ. Gesangverein; mus.-dir.; 1880 mus.-dir. of the Univ.; pub. treatises and composer.

Weinzierl (vīn'-tsĕrl), **Max, Ritter von,** Bergstadl, Bohemia, 1841—Mödling, near Vienna, 1898; conductor and dram. composer.

Weis (vīs), **Karl,** notable contemporary composer; prod. with succ. 2-act opera "*The Polish Jew*" (Berlin, 1902); comic opera "*The Twins*" (Frankfort, 1903 ?).

Weisheimer (vīs'-hī-mĕr), **Wendelin,** b. Osthofen, Alsatia, 1836; pupil of Leipzig Cons.; 1866, theatre-cond. at Würzburg, later Mayence; teacher at Strassburg; wrote essays; c. grand opera "*Theodor Körner*" (Munich, 1872), and "*Meister Martin und seine Gesellen*" (Carlsruhe 1879).

Weiss (vīs), (1) **K.,** Mühlhausen, ca. 1738—London, 1795; composer. (2) **K.,** b. 1777, son and pupil of above; writer and composer. (3) **K.,** bro. of above; prod. the opera "*Twelfth Night*" (Prague, 1892). (4) **Fz.,** Silesia, 1778—Vienna, 1830; viola virtuoso and composer. (5) **Julius**, b. Berlin, July 19, 1814; violinist; pupil of Henning; teacher, writer and critic; pub. instructive works for vln. (6) **Amalie.** Vide AMALIE JOACHIM. (7) **Josef**, b. Kaschau, Hungary, Nov. 5, 1864; pf.-virtuoso; c. a concerto, etc.

Weissbeck (vīs′-bĕk), **Jn. Michael**, Unterlaimbach, Swabia, 1756—1808; cantor and organist; writer of satirical pamphlets; composer.

Weist-Hill, H., b. London, 1830; violinist; pupil R. A. M.; cond. various concerts with much hospitality to novelties; 1880 principal Guildhall Sch.

Weitzmann (vīts′-män), **K. Fr.**, Berlin, 1808—1880; eminent theorist; c. operas, etc.; wrote valuable treatises.

Welch, J. Bacon, b. Northampton, 1839; prominent Engl. singing-teacher.

Welcker von Gontershausen (vĕl′-kĕr fōn gôn′-tĕrs-how-zĕn), **H.**, Gontershausen, Hesse, 1811—Darmstadt, 1873; ct.-pf.-maker and writer.

Wel′don, (1) **J.**, Chichester, Engl., 1676—London, 1736; organist and composer. (2) **Georgina**, b. Clapham, May 24, 1837; singer and composer.

Wels (vĕls), **Chas.**, b. Prague, Aug. 24, 1825, pupil of Tomaschek; 1847, ct.-pianist; 1849, New York as concert-pianist and teacher; c. concert-overture and suite for orch.; a pf.-concerto, etc.

Welsh (1) **Thomas**, Wells, Somerset, 1770—Brighton, 1848; bass and singing-teacher. (2) **Mary Anne** (née **Wilson**), 1802—1867; wife and pupil of above; v. succ. soprano, earning £10,000 ($50,000) the first year of her short career.

Wenck (vĕnk), **Aug. H.**, violinist; pupil of G. Benda; lived in Paris (1786), and Amsterdam (1806); inv. a metronome; c. pf.-sonatas, etc.

Wenckel (vĕnk′-ĕl), **Jn. Fr. Wm.**, Niedergebra, 1734—Ulzen, 1792; organist and composer.

Wendling (vĕnt′-lĭng), (1) **Jn. Bapt.**, from 1754–1800 flutist in Mannheim; band composer. His wife (2) **Dorothea** (née **Spurni**), Stuttgart, 1737—Munich, 1809, was a singer. (3) **K.**, d. 1794; violinist in Mannheim band. His wife (4) **Auguste Elizabethe**, was a singer. (5) **K.**, b. Frankenthal, Rhine Palatinate, Nov. 14, 1857; pianist; pupil Leipzig Cons.; performer on Jankó keyboard; teacher of it from 1887 at Leipzig Cons.; ct.-pianist to Prince of Waldeck.

Wendt (vĕnt), (1) **Jn. Gl.** (**Amadeus**), Leipzig, 1783—Göttingen, 1836. (2) **Ernst Ad.**, Schwiebus, Prussia, 1806—Neuwied, 1850; composer. (3) **Ed.**, Berlin, 1807—Magdeburg, 1890; violinist and composer.

Wennerberg (vĕn′-nĕr-bĕrkh), **Gunnar**, Linköping, Sweden, 1817—(?); poet, critic, statesman, and composer; c. an oratorio and pop. psalms and songs.

Wenzel (vĕn′-tsĕl), (1) **Ernst Fd.**, Walddorf, near Lobau, 1808—Bad Kösen, 1880; pf.-teacher and writer. (2) **Leopold**, b. Naples, Jan. 23, 1847; pupil of the Cons. S. Pietro a Majella; at 13 toured as violinist; 1866 joined Métra's orch. at Marseilles; 1871, conductor; later cond. of the Alcazar, Paris; 1883, London; from 1889 cond. at the Empire Th.; prod. operettas, many ballets, etc.

Werbecke, Gaspar van. Vide GASPAR.

Werckmeister (vărk′-mī-shtĕr), **Ands.**, Beneckenstein, 1645—Halberstadt, 1706; organist, important theorist and composer.

Werkenthin (văr′-kĕn-tēn), **Albert**, b. Berlin, March 6, 1842; pianist; pupil of von Bülow, Weitzmann, Ulrich and Stern; pub. a method; c. pf.-pcs. and songs.

Wermann (văr′-män), **Fr. Oskar**, b. Neichen, near Trebsen, Saxony, April 30, 1840; pianist and organist; pupil of Leipzig Cons.; 1868, teacher R. Seminary, Dresden; 1876, mus.

dir. 3 churches and cantor at the Kreuzschule there; c. "*Reformations-Cantate*," mass in 8 parts, etc.

Werneburg (văr'-nĕ-boorkh), **Jn. Fr. Chr.**, Gymnasium teacher at Weimar; theorist and composer, 1796.

Werner (văr'-nĕr), (1) **Georgius Jos.**, 1695—Eisenstadt, 1766; conductor and composer. (2) **Jn. Gottlob,** Hoyer, Saxony, 1777—Merseburg, 1822; organist, mus.-director, teacher and composer. (3) **H.**, near Erfurt, 1800—Brunswick, 1833; composer. (4) **K.**, Breslau, 1822—1884; organist. (5) **K. Ludwig**, b. Mannheim, Sept. 8, 1862; pupil of Hanlein and Fischer; organist at Baden-Baden. (6) **Josef,** b. Würzburg, June 25, 1837; 'cellist; pupil of the Cons. there; teacher Munich School of Music; pub. a method; c. pcs. for 'cello, etc.

Werstovski (vĕr-shtôf'-shkĭ), **Alexei Nikolajevitch,** Moscow, 1799—1862; dram. composer.

Wert (vārt), **Jacob van,** b. Netherlands, 1536—Mantua, 1596; conductor and composer.

Wéry (vā-rē), **Nicolas Lambert,** Huy, near Liège, 1789—Bande, Luxembourg, 1867; solo-violinist, teacher and composer.

Wesembeck. Vide BURBURE DE W.

Wes'ley, (1) **Chas.**, Bristol, Engl., Dec. 11, 1757—London, May 23, 1834; nephew of the evangelist John W.; teacher, organist and composer. (2) **Samuel,** Bristol, Engl., 1766—London, 1837; bro. and pupil of above; organist and composer. (3) **Samuel Sebastian,** London, Aug. 24, 1810—Gloucester, April 19, 1876; son of above; organist.

Wessel (vĕs'-sĕl), **Chr. R.,** Bremesia, 1797—Eastbourne, 1885; mus.-publisher, London.

Wesselack (vĕs'-sĕ-läk), **Jn. G.,** Sattelpeilestein, Upper Palatinate, 1828—Ratisbon, 1866; editor and composer.

Wessely (vĕs'-sĕ-lē), (1) **Jn.,** Frauenburg, Bohemia, 1762—Ballenstedt, 1814; violinist; c. comic operas. (2) **(K.) Bd.,** Berlin, 1768—Potsdam, 1826; dram. composer.

West, J. Ebenezer, b. South Hackney, London, Dec. 7, 1863; concert-organist and pianist; pupil of Bridge and Prout, R. A. M.; since 1891, organist S. Hackney Parish Ch.; c. 2 cantatas; Psalm 130; services, etc.

West'brook, Wm. Jos., London, 1831—Sydenham, 1894; organist, conductor and composer.

West'lake, Fr., Romsey, Hampshire, 1840—London, 1898; composer.

Westmeyer (vĕsht'-mī-ĕr), **Wm.,** Iburg, near Osnabrück, 1832—Bonn, 1880; c. operas.

Westmore'land, J. Fane, Earl of, London, 1784—Apthorpe House, 1859; dram. composer.

Westphal (vĕsht'-fäl), **Rudolf (G. Hn.),** Oberkirchen, Lippe-Schaumburg, 1826—Stadthagen, 1892; writer.

West'rop, H. J., Lawenham, Suffolk, 1812—1879; pianist, violinist, singer, organist and composer.

Wetzler (vĕts'-lĕr), **Hermann Hans,** b. Frankfort-on-Main, Sept. 8, 1870; pupil of Frau Schumann (pf.), B. Scholz (comp.), Ivan Knorr (cpt.), H. Heerman (vln.), and Humperdinck (orchestration); 1893, New York, as pianist and teacher; asst.-org. Trinity Ch.; from 1902 cond. his own symphony orch.

Wexschall (vĕx'-shäl), **Fr. Forkildson,** Copenhagen, 1798—1845; pupil of Spohr, teacher and solo-violinist in royal band.

Weyrauch (vī'-rowkh), **Aug. H. von,** composer of whom nothing is known except that he c. and pub. 1824 the song "*Adieu*" wrongly attributed to Schubert from 1840.

Weyse (vī'-zĕ), **Chp. Ernst Fr.,** Altona, 1774—Copenhagen, 1842; dram. composer.

Wheat'stone, Chas., inv. the concertina, 1829.

Whelp'ley, Benj. Lincoln, b. Eastport, Maine, U. S. A., Oct. 23, 1865 studied with B. J. Lang, etc., at Boston, 1890 in Paris; lives in Boston as teacher and composer.

Whistling (wĭst'-lĭng), **K. Fr.,** bookseller and lexicographer in Leipzig.

Whit'aker, J., 1776—1847; organist and composer, London.

White, (1) **Robt.,** d. Westminster, Nov. 7 (11 ?), 1574; organist at Ely Cath. (1562–67); noted in his day as organist and composer. Often confused with (2) **Wm.** (c. fantasias or "fancies" for org., etc.) and (3) Rev. **Matthew,** Mus. Doc. 1629; c. anthems and catches. (4) **Alice Mary, Meadows** (née **Smith**), 1839—1884; pupil of Bennett, and Macfarren, London; c. symphs., cantatas, etc. (5) **J.,** W. Springfield, Mass., March 12, 1855—Bad Neuheim, Germany, July 18, 1902; pupil of Dudley Buck; then of Haupt (org. and cpt.), Rheinberger; gave org.-concerts in various German cities; 1887–96, organist, New York; from 1897 lived in Munich; pub. Missa Solemnis; O salutaris; c. an oratorio "*Alpha and Omega*," etc. (6) **Maude Valérie,** b. of English parents, Dieppe, June 23, 1855; pupil of O. May and W. S. Rockstro, and of R. A. M., Mendelssohn Scholar, 1879, also studied in Vienna; now lives in London; c. mass (1888); 14 pf.-pcs.; "*Pictures from Abroad*" and pop. songs, etc.

White'hill, Clarence, b. America; bass; début in "*Roméo et Juliette*," Brussels, 1899; engaged for Paris Op. Com.; 1900 at Met. Op., N. Y.

Whi'ting, (1) **G. Elbridge,** b. Holliston, Mass., Sept. 14, 1842; organist at Worcester when 13; later at Hartford, Conn. (where he founded the Beethoven Soc.); later organist in various Boston churches; studied with G. W. Morgan, New York, and Best, Liverpool; Haupt and Radecke, Berlin; till 1879, teacher at the N. E. Cons., Boston; then till 1882, at the Cincinnati Coll. of Mus.; since at the N. E. Cons.; c. masses with orch. and organ (1872), cantatas, ballade with orch., "*Henry of Navarre*," pf.-concerto, etc. (2) **Arthur Battelle,** b. Cambridge, Mass., June 20, 1861; nephew of above; pf.-pupil of W. H. Sherwood; début at 19, Boston; studied with Chadwick and J. C. D. Parker; then with Rheinberger, in Munich; lived in Boston, now New York, as teacher of pf. and comp.; c. fantasy with orch., concert-overture, concert-étude, church-service, concerto, song cycles, etc.

Whit'more, Chas. S., Colchester, 1805—1877; amateur Engl. composer.

Whitney, Samuel Brenton, b. Woodstock, Vermont, June 4, 1842; organist; pupil of Chas. Wells and J. K. Paine; since 1871, organist, Ch. of the Advent, Boston; conductor of church-choir festivals; org.-prof. and lecturer, Boston U. and N. E. Cons.; c. anthems, org.-sonatas, etc.

Whyt'horne (or **Whitehorne**), **Thos.,** b. 1528; Engl. composer.

Wiborg (vē'-bôrkh), **Elisa,** b. Kragerö, Norway; soprano; studied with Natalie Hänisch and Frau Harlacher; engaged at Schwerin, then other cities; sang "Elisabeth" at Bayreuth; 1900 at Stuttgart ct.-theatre.

Wichmann (vĭkh'-män), **Hermann,** b. Berlin, Oct. 24, 1824; studied at R. Akademie; also with Taubert, Mendelssohn and Spohr; then lived in Berlin; c. symphs., sonatas, etc.

Wichtl (vĭkht'-'l), **G.,** Trostberg, Bavaria, 1805—Bunzlau, Silesia, 1877; violinist, conductor and dram. composer.

Wickede (vĭk'-ĕ-dĕ), **Fr. von,** b. Domitz-on-Elbe, July 28, 1834; army officer, then post-office official; pupil of J. Vieth; lived in Munich; c. opera "*Ingo*," overture "*Per aspera ad astra*" (1875), songs, etc.

Widmann (vēt'-män), (1) **Erasmus,** poet-laureate, organist and conductor at Weikersheim; publisher and composer (1607). (2) **Benedikt,** b. Bräuntlingen, March 5, 1820: rector at Frankfort; theorist and composer. (3) **Jos. Victor,** b. Nennowitz, Moravia, Feb. 20, 1842; at 3 taken to Switzerland; wrote librettos and biog. of Brahms.

Widor (vē-dôr), **Chas. (M.),** b. Lyons, Feb. 22, 1845; distinguished organist; son of an Alsatian of Hungarian descent (organist at Lyons); studied with Lemmens (org.) and Fétis (comp.), Brussels; at 15 organist at St. François, Lyons, and since 1869, organist at St. Sulpice, Paris; 1890, teacher at the Paris Cons.; from 1896 prof. of cpt., fugue and comp.; critic (under pen-name "**Aulètes**") and dir. of the soc. "La Concordia," c. v. succ. ballet "*La Korrigane*" (Opéra, 1880); music to "*Conte d'Avril*" (Odéon, 1885); "*Les Jacobites*" (Odéon, 1885); unsucc. lyric drama "*Maître Ambros*" (Op.-Com., May 6, 1896); 3 pantomimes; a mass for 2 choirs and 2 orgs.; Psalm 112, with orch. and org.; "*La nuit de Walpurgis*," for chorus and orch.; 2 symphs.; 10 org. symphs. incl. "*Gotique*," a concerto for vln., 'cello, and pf., org.-sonatas, etc.

Wieck (vēk), (1) **Fr.,** Pretzsch, near Torgau, 1785—Loschwitz, near Dresden, 1873; est. a pf.-factory and library at Leipzig; eminent pf.-teacher; also singing-teacher and composer; teacher also of his daughter (2) **Clara.** (Vide SCHUMANN.) (3) **Alwin,** Leipzig, 1821—1885; son of (1); pupil of David; violinist at St. Petersburg; later pf.-teacher at Dresden. (4) **Marie,** b. Leipzig, Jan. 17, 1835; pianist; daughter of (1); played in public at 8; 1858, ct.-pianist to the Prince of Hohenzollern; toured; est. a sch. in Dresden.

Wiedemann (vē'-dĕ-män), **Ernst Jn.,** Hohengiersdorf, Silesia, 1797—Potsdam, 1873; organist, teacher and composer.

Wiederkehr (vē'-dĕr-kār), **Jacob Chr. Michael,** Strassburg, 1739—Paris, 1823; 'cellist, bassoonist, tambourinist and composer.

Wiegand (vē'-gänt), **Josef Anton H.,** Frankisch-Crumbach in the Odenwald, 1842—Frankfort, 1899; bass.

Wielhorski. Vide WILHORSKI.

Wiener (vē'-nĕr), **Wm.,** Prague, 1838; violinist and leader.

Wieniawski (v'yä-nē-äf'-shkĭ), (1) **H.,** Lublin, Poland, July 10, 1835—Moscow, March 31, 1880; eminent violinist and composer; début, at Petersburg, at 13; studied with Clavel and Massart, and Colet (harmony) Paris Cons.; won 1st vln.-prize, 1846; 1860, solo-violinist to Czar, and 1862–67, teacher at the Petersburg Cons.; 1875–77, vln.-prof. Brussels Cons. (vice Vieuxtemps); toured widely, 1872 U. S. with Rubinstein; c. 2 concertos, etc. (2) **Jos.,** b. Lublin, May 23, 1837; famous pianist; at 10 pupil of Paris Cons.; at 13 toured with his brother, then studied with Marx at Berlin; 1866, teacher at the Moscow Cons.; est. a pf.-sch. of his own; later teacher in Brussels Cons.; c. 2 overtures, suite romantique for orch., pf.-concerto, etc.

Wieprecht (vē'-prĕkht), **Fr. Wm.,** Aschersleben, 1802—Berlin, 1872; famous trombonist and violinist; inv. the bass tuba (1835).

Wiétrovetz (vē-ā'-trō-vĕtsh), **Gabriele,** b. Laibach, Jan. 13, 1869; violinist; pupil of Joachim and Wirth. Toured and lives in Berlin.

Wihan (vē'-hän), **Hans (Hanuš),** b. Politz, near Braunau, June 5, 1855; 'cellist; pupil of Prague Cons.; 1873, prof. of 'cello, Mozarteum, Salzburg; 1877–80, chamber-virtuoso to Prince Schwarzburg-Sondershausen; 1880, 1st solo-'cellist Munich ct.-orch.; 1888, prof. at Prague Cons., a member "Bohemian String Quartet."

Wihtol (vē'-tôl), **Jos.,** b. Wolmar, Livonia, 1863; studied at Mitau; then with Johansen (harm.) and Rimsky-Korsakov (comp. and instrumentation) Petersburg Cons.; since 1886, prof. of harm. there; c. "*La fête Ligho*," symph. picture, "*Dramatic*" overture, etc.

Wilbye (wĭl'-bĭ), **J.**; lutenist and teacher, London, 1598; most brilliant composer of madrigals.

Wild (vēlt), **Fz.,** Niederhollabrunn, Lower Austria, 1792—Oberdöbling, near Vienna, 1860; tenor.

Wilder (vēl-dăr), **Jérome Albert Victor van,** Wettern, near Ghent, 1835—Paris, 1892; writer and translator.

Wilhelm (vēl'-hĕlm), **K.,** Schmalkalden, 1815—1873; "R. Prussian Mus. Dir."; c. "*Die Wacht am Rhein,*" etc.

Wilhelm von Hirsau (fōn hĕr'-zow), d. June 4, 1091; abbott and theorist at Hirsau, Schwarz-wald.

Wilhelmj (vēl-hĕl'-mē), (1) **Aug. (Emil Daniel Fd.),** b. Usingen, Nassau, Sept. 21, 1845; eminent violinist; pupil of Fischer at Wiesbaden; played in public at 8; at 16 recommended to David by Liszt as a young Paganini; he studied 1861–64, with David (vln.), Hauptmann and Richter, Leipzig Cons.; 1862, the Gewandhaus; 1864, studied with Raff at Frankfort; from 1865, toured the world; 1876, leader of Bayreuth orch.; lived for years at Biebrich-on-Rhine, where he est. (with R. Niemann) a "Hochschule" for vln.; 1886, lived at Blasewitz, near Dresden; 1894, head-prof. Guildhall Sch., London; 1895, he m. the pianist Miss Mausch; c. "*Hochzeits-Cantate*" with orch., vln.-pcs., etc. His son (2) **Anton,** 1898, vln.-prof. at Belfast Cons. (3) **Maria** (née **Gastell),** b. Mayence, July 27, 1856; sister-in-law of (1); concert-soprano, pupil of Viardot-Garcia.

Wilhem (rightly **Bocquillon**) (vēl-än or bôk-ē-yôn), **Guillaume Louis,** Paris, 1771—1842; dir.-gen. of all Paris schools; founder of the great system of popular singing societies or "Orphéonistes" (v. D. D.); pub. many treatises on his method of "mutual instruction" and a 10-vol. coll. of comps.

Wi(e)lhórski (vēl-hôr'-shkĭ), (1) Count **Matvéi Júrjevitch,** Volhynia, 1787—Petersburg (?), 1863; 'cellist. His brother (2) Count **Michail Júrjevitch,** Volhynia, 1788—Moscow, 1856; composer.

Wilke (vēl'-kĕ), **Chr. Fr. Gl.,** Spandai, 1769—Treuenbrietzen, 1848; organist and govt. expert on org.-building.

Willaert (wĭl'-lärt) (**Wigliar'dus, Vigliar, Vuigliart), Adrian** (called **Adriano),** Flanders, ca. 1480—Venice, 1562; eminent composer and teacher; called the founder of the Venetian Sch.; a very prolific composer; pupil of Mouton and Josquin Després; 1516 at Rome, later at Ferrara; then mus. to the King of Bohemia; Dec. 12, 1527, maestro at San Marco, Venice, where he organised a famous sch.; c. 5 masses, many motets, psalms, madrigals, etc.: the first to write for two choirs.

Willent-Bordogni (vē-yän-bôr-lōn-yē), **Jean Bapt. Jos.,** Douai, 1809—Paris, 1852; bassoon-virtuoso, teacher, writer and dram. composer. 1834 m. the daughter of Bordogni.

Wil'liams, (1) **G. E.,** 1784—1819, organist and composer. (2) **Anna,** b. London; début, 1872; soprano. Also two sisters b. at Bitterley, England. (3) **Anne** (b. 1818), soprano and (4) **Martha,** b. 1853, contralto.

Willing (vĭl'-lĭng), (1) **Jn. L.,** Kühndorf, 1755—Nordhausen, 1805; organist and composer. (2) (wĭl'-lĭng) **Chr. Edwin,** b. London, Feb. 28, 1830; organist various London churches, conductor and teacher.

Wil'lis, (1) **H.,** b. England, April 27, 1821; prominent org.-builder and improver. (2) **Richard Storrs,** Boston, Mass., Feb. 10, 1819—Detroit, May 7, 1900; bro. of N. P. Willis the poet; critic and editor in N. Y., later Detroit; composer.

Will'man, (1) **Thos. Lindsay,** d. Engl., 1840; famous clarinettist. (2) (vĭl'-män), **Maximilian,** b. Forchtenberg, near Würzburg, 1812; 'cellist. (3) ———, oldest daughter of above; pianist. (4) **Magdelena,** d. 1801; famous soprano; her brother, (5) **K.,** violinist. (6) Mme. **Tribolet** 2nd wife of (1), d. 1812; opera-singer. (7) **Caroline,** debut, 1811; daughter of (6); pianist and singer.

Willmers (vĭl'-mĕrs), **H. Rudolf,** Berlin, 1821—Vienna, 1878; pianist and composer.

Wil'ly, J. L., London, 1812—1885; violinist.

Wilm (vĭlm), **Nicolai von,** b. Riga, March 4, 1834; pianist; studied Leipzig Cons.; 1857, 2nd cond. Riga City Th.; then Petersburg, 1860; teacher of pf. and theory Imp. Nicolai Inst.; 1875, Dresden; 1878, Wiesbaden; c. pop. string-sextet, 'cello and vln.-sonatas, male-choruses, etc.

Wilms (vĭlms), **Jan Willem,** Witzhelden, Schwarzburg-Sondershausen, 1772—Amsterdam, 1847; teacher and org.-composer.

Wilsing (vĭl'-zĭng), **Daniel Fr. Ed.,** b. Horde, near Dortmund, Oct. 21, 1809; 1829–34, organist in Wesel, then Berlin; c. oratorio "*Jesus Christus*," in 2 parts (Bonn, 1889); a De profundis *à* 16 (gold medal for Art, Berlin); pf.-sonata, etc.

Wil'son, (1) **J.,** Faversham, Kent, 1594—London, 1673; famous lutenist and composer. (2) **J.,** Edinburgh, 1800—(of cholera) Quebec, 1849; tenor. (3) **Mary Ann,** 1802; pupil of Thos. Welsh (q. v.).

Winderstein (vĭn'-dĕr-shtīn), **Hans (Wm. Gv.),** b. Lüneburg, Oct. 29, 1856; violinist; pupil of Leipzig Cons.; also playing in Gewandhaus Orch.; 1880–84, leader in Baron von Derwies' orch. at Nice; till 1887, vln.-teacher at Winterthur (Switzerland) Cons., then cond. at Nürnberg; 1893–96, dir. Philh. Orch., at Munich, and at the Kaim Concerts; 1896, organised and conducted the "Winderstein Orch."; 1898, cond. Leipzig Singakademie; c. Trauermarsch, Valse-Caprice and Ständchen for orch.; orch. suite, etc.

Winding (vĭn'-dĭng), **Aug. (Henrik)** b. Taaro (Laaland), Denmark, March 24, 1825; pianist; pupil of Reinecke, Ree, Dreyschock and Gade; dir. and prof. Copenhagen Cons.; c. vln.-concerto, sonatas, etc.

Wing'ham, Thos., London, 1846—1893; organist and composer.

Winkel (vĭnk'-ĕl), **Dietrich Nikolaus,** Amsterdam, ca. 1780—1826; a mechanician; inv. the "componium" and "metronome," which later Mälzel (q. v.) appropriated.

Winkelmann (vĭnk'-ĕl-män), **Hermann,** b. Brunswick, 1845; tenor; pupil of Koch at Hanover; début Sondershausen, 1875; sang at Altenburg, Darmstadt and Hamburg; then at ct.-opera, Vienna; 1882, created "Parsifal" at Bayreuth.

Winn, (1) **Wm.,** Bramham, Yorkshire, May 8, 1828; bass and teacher. (2) **Florence,** 1857, daughter of above; contralto.

Win'ner, Septimus, Philadelphia, 1826—Nov. 23, 1902; writer of pop. songs and methods; said to have written 200 technical books on instruments and to have c. and arranged over 2,000 pcs. for vln. and piano; also wrote for Graham's Mag.,when Poe was editor. His songs include "*Listen to the Mocking Bird*," and "*Give us Back our old Commander*"; founder of Musical Fund Soc.

Winogradsky (vē-nō-grät'-shkĭ), **Alex.,** b. Kiev, Russia, Aug. 3 (new style), 1854; noted cond.; pupil of Soloviev, Petersb. Cons.; 1884–86, dir. Imp. Sch. of Mus. at Saratov; since 1888, of Imp. Soc. of Mus. at Kiev; in Paris, 1894, he cond. Russian programmes at the concerts "d'Harcourt" and "Colonne," 1896.

Winter (vĭn'-tĕr), **Peter von,** Mannheim, 1754—Munich, 1825; studied with Abbé Vogler, but mainly self-taught; violinist and ct.-conductor; composer of v. succ. operas, 38 in all; c. 9 symphs. incl. "*Die Schlacht*" and much church-mus.

Winterberger (vĭn'-tĕr-bĕrkh-ĕr).

Alex., b. Weimar, Aug. 14, 1834; pianist; pupil of Leipzig Cons. and of Liszt. 1861, pf.-prof. at Petersburg Cons.; 1872, lived in Leipzig; c. pf.-pcs. and songs.

Winterfeld (vĭn'-tĕr-fĕlt), **K. G. Aug. Vivigens von,** Berlin, 1784—1852; libr. and writer of valuable historical works.

Wippern (vĭp'-pĕrn), **Louise** (**Harriers-Wippern**), Hildeshiem (or Bückeburg), 1835(7)—Gorhersdorf, Silesia, 1878; operatic singer.

Wirth (vērt), **Emanuel,** b. Luditz, Bohemia, Oct. 18, 1842; violinist; pupil of Prague Cons., 1864-77; teacher at Rotterdam Cons., and orch.-leader; then vla.-player in the Joachim Quartet, Berlin, and vln.-prof. at the Hochschule; Royal Prof.

Wise, Michael, England, 1648?—in a street brawl, Salisbury, 1687; tenor and notable early composer of anthems, etc.

Wit (vēt), **Paul de,** b. Maesticht, Jan. 4, 1852; 'cellist and viola da gambist; coll. of ancient instrs.

Witásek (vē'-tä-shĕk), **Jn. Nepomuk Aug.,** Horzin, Bohemia, 1771—Prague, 1839; conductor, director and pianist.

Witek (vē'-tĕk), **Anton;** concert-master and soloist, Berlin Philh. orch., 1902.

With'erspoon, Herbert, b. New Haven, Conn.; notable basso cantante; graduated Yale Univ pupil of J. W. Hall, N. Y., and Dubulle, Paris; sang in opera, Castle Square Co., N. Y., and with Boston Symph. and other orchs. throughout U. S.; v. succ. début in recital, N. Y., 1902.

Witt (vĭt), (1) **Fr.,** Halten-Bergstetten, 1771—Würzburg, 1837; violinist, conductor and dram. composer. (2) **Julius,** b. Königsburg, Jan. 14, 1819; singing-teacher there, and c. pop. male choruses. (3) **Theodor de,** Wesel, 1823—(of consumption) Rome, 1855; organist and composer. (4) **Wm.,** Hamburg, 1826—London, 1900; violinist and publisher. (5) **Fz.,** Walderbach, Bavaria, 1834—Schatzhofen, 1888; editor and writer. (6) **Jos. von,** Prague, 1843—Berlin, 1887; tenor.

Witte (vĭt'-tĕ), (1) **Chr. Gl. Fr.,** d. 1873; org.-builder. (2) **G. H.,** b. Utrecht, Nov. 16, 1843; son of above; pupil of R. Mus. Sch. at The Hague, then of Leipzig Cons.; teacher in Leipzig till 1867, then in Alsatia, 1871; cond. at Essen, 1882; R. Mus. Dir.; c. pf.-quartet (prize at Florence), grand Elegy for vln. and orch., etc.

Wittekopf (vĭt'-tĕ-kôpf), **Rudolf,** b. Berlin, Dec. 11, 1863; studied Stern Cons.; début, Aix, 1888; sang Leipzig, 1889-96; later in other cities, incl. London in the "*Nibelungen Ring.*"

Wittich (vĭt'-tĭkh), **Marie,** b. Giessen, May 27, 1868; soprano; studied with Frau Otto-Ubridy; sung various cities; 1901 Dresden ct.-opera.

Wohlfahrt (vōl'-färt), (1) **H.,** Kössnitz, near Apolda, 1797—Connewitz, 1883; noted teacher, writer and composer. His sons (2) **Fz.,** Frauenpriesnitz, 1833—Gohlis, 1884. (3) **Robt.,** b. Weimar, Dec. 31, 1826; violinist, teacher and writer of text-books.

Woikù (voi'-koo), **Petresoù,** b. Roumania, 1885 (?); violinist; pupil of Barmas, Stern Cons., Berlin, for 5 years.

Woldemar (vôl-dŭ-mär) (rightly **Michel**), Orléans, 1750—Clermont-Ferrand, 1816; conductor and composer; wrote methods; inv. a mus.-stenography "*Tableau mélotachigraphique*," and mus.-correspondence "*Notographie.*"

Wolf (vôlf), (1) **Ernst Wm.,** Grossheringen, 1735—Weimar, 1792; ct.-conductor; c. 42 pf.-sonatas. (2) **G. Fr.,** Hainrode, 1762—Wernigerode, 1814; conductor, theorist and composer. (3) **Fd.,** Vienna, 1796—1866; writer. (4) **L.,** Frankfort-on-Main, 1804—Vienna, 1859; pianist, violinist and composer. (5) **Max,** Moravia, 1840—Vienna, 1886; c. operettas. (6) **Wm.,** b. Breslau, April 22

1838; pupil of Kullak, teacher of mus.-history, Berlin, also writer and composer. (7) **Hugo,** Vienna, March 13. 1860—1902; composer; already there is in Berlin a H. W.-verein; at 5 studied vln. and piano with his father; at 8 studied at Vienna Cons.; prod. succ. comic opera "*Der Corregidor*" (Mannheim, 1896); c. choric works with orch. "*Die Christnacht*" and "*Der Feuerreiter*"; male choruses and about 500 songs, many of them importantly original.

Wolff (vôlf), (1). Vide WOLF (4). (2) **Edouard,** Warsaw, 1816—Paris, 1880; pianist and composer. (3) **Auguste Désiré Bd.,** Paris, 1821—1887; pianist, pf.-teacher and maker; head of firm "Pleyel-Wolff." (4) **Hermann,** Cologne, 1845—Feb. 3, 1902; pupil of Fz. Kroll and Würst; editor, concert-agent and mgr. at Berlin; c. pf.-pcs. and songs.

Wölf(f)l (vĕlf'-'l) (**Woelfel, Woelfle**), **Jos.,** Salzburg, 1772—London, 1812; composer; his enormous hands and great contrapuntal skill made him a pf.-virtuoso whose rivalry with Beethoven divided Vienna into factions; but the rivals had mutual respect and **W.** dedicated his op. 6 to B.; c. light operas (1795–98).

Wolfram (vôl'-främ), (1) **Jn. Chr.,** d. 1835; organist and writer at Goldbach, near Gotha. (2) **Jos. Maria,** Dobrzan, Bohemia, 1789—Teplitz, 1839; conductor and dram. composer.

Wolfrum (vôl'-froom), **Philipp,** b. Schwarzenbach-am-Wald, Bavaria, Dec. 17, 1855; pupil Munich Sch. of Mus.; mus.-dir. Heidelberg Univ.; Dr. Phil. *h. c.* (Leipzig, 1891); c. "*Grosses Halleluja,*" and other choruses, pf.-pcs., etc.

Wollanck (vôl'-länk), **Fr.,** Berlin, 1782—1831; amateur composer of an opera.

Wollenhaupt (vôl'-lĕn-howpt), **H. Ad.,** Schkeuditz, near Leipzig, 1827—New York, 1863; pianist, teacher and composer; from 1845 in New York.

Wollick (vôl'-lĭk) (**Volli'cius, Bolli'cius**), **Nicolas,** b. Bar-le-Duc; teacher and writer at Metz, 1501–12.

Wolzogen (und Neuhaus) (vôl'-tsō-gĕn oont noi-hows), (1) **K. Aug. Alfred,** Freiherr **von,** Frankfort, 1833—San Remo, 1883; writer. (2) **Hans (Paul),** Freiherr **von,** b. Potsdam, 1848; son of above; lived as writer at Potsdam till 1877. Wagner made him editor of the "*Baireuther Blätter.*"

Wonneger (or **Vuonnegger** (vôn'-nĕ-gĕr)), **Jn. L.,** friend of Glarean; pub. an epitome of G.'s "*Dodekachordon*" (1557).

Wood, (1) Mrs. **Mary Ann.** Vide PATON. (2) **Henry J.,** b. London, 1869; prominent cond.; pupil of his father; at 10 an organist; 1883–85, gave org.-recitals; then st. at R. A. M. with Prout and others; then cond. societies; 1891–92, Carl Rosa Op. Co.; 1894, Marie Roze Co.; 1895–1902, Queens Hall Prom. Concerts, London. C. oratorio "*Dorothea*" (1889), operettas, masses, songs, etc.; wrote treatise on singing; 1900, cond. a concert in Paris. His wife, (3) a Russian, is a singer, début London, 1900. (4) **Mary Knight,** b. Easthampton, Mass., April 7, 1857; pianist; pupil of B. J. Lang, A. R. Parsons, J. H. Cornell, and H. H. Huss; lived in New York; pub. about 30 songs, many very popular.

Wood'man, Raymond Huntington, b. Brooklyn, N. Y., Jan. 18, 1861; pf.-pupil of his father, of Dudley Buck, and César Franck; 1875–79, asst.-organist to his father, at Flushing, L. I.; 1894–97, mus.-editor "*N. Y. Evangelist*"; since 1880, organist First Presb. Ch., Brooklyn; since 1889, head of org.-dept. Metr. Coll. of Mus., N. Y., etc.; c. pf.- and org.-pcs., etc.

Woolf, Benj. Edw., London, Feb., 1836—Boston, Feb., 1901; at 3 taken to America by his father who taught him various instrs.; studied with G. R. Bristow (org.): cond. theatre-orchs. in various cities;

critic Boston "*Globe*," later "*Sat. Evening Gazette*"; prod. operatic comedietta, comic operas "*Pounce & Co.*" (Boston, 1883), "*Westward Ho!*" (Boston, 1894), overture to "*Comedy of Errors*" (1887), etc.

Wormser (vôrm-zăr), **André (Alphonse Toussaint)**, b. Paris, Nov. 1, 1851; pupil of Marmontel (pf.) and Bazin, Paris Cons. taking 1st pf.-prize, 1872; Grand prix de Rome, 1875; lives in Paris; c. the opéras-comique "*Adèle de Ponthieu*" (Aix-les-Bains, 1877), "*Rivoli*" (Paris, 1896); v. succ. pantomime "*L'Enfant Prodigue*" (Paris, 1890, London, 1891, New York, 1893); pantomime "*L'Idéal*" (London, 1896); ballet, "*L'Étoile*" (Paris, 1897), etc.

Worgan, (1) **Jas.,** d. 1753; Engl. organist. (2) **J.,** d. 1794; bro. and succ. of above; also composer.

Work, H. Clay, Middletown, Conn., 1832—Hartford, 1884; c. "*Grandfather's Clock*," "*Marching through Georgia*," and other pop. songs.

Wot'ton, (1) **Wm.,** org.-builder, 15th cent., Engl. (2) **Wm. B.,** Torquay, Sept. 6, 1832; bassoonist, saxophonist, oboist.

Wouters (voo'-tărs), **(Fran.) Adolphe,** b. Brussels, May 28, 1841; pupil, and since 1871, pf.-prof. at the Cons.; 1886, organist Nôtre-Dame de Finistère, and cond. at Saint-Nicolas; c. 3 masses solennelles (under pseud. "**Don Adolfo**"), a grand Te Deum, overture, etc.

Woycke (voi'-kĕ), **Eugen (Adalbert),** b. Danzig, June 19, 1843; pianist; pupil Leipzig Cons.; lived in Edinburgh as teacher; pub. 7 pf.-sonatas. He married in 1871, (2) **Emily Drechsler** (née **Hamilton**), concert-violinist, playing in public since 11. (3) **Victor,** b. Edinburgh, 1872; son and pupil of above; début as violinist, 1889; 1892, teacher at the **Nat.** Cons., New York.

Woyrsch (voirsh), **Felix von,** b. Troppau, Austrian Silesia, Oct. 8, 1860; studied with A. Chevallier, Hamburg, but mainly self-taught; since 1895, organist and conductor at Altona; c. 4 comic operas incl. succ. "*Wikingerfahrt*" (Nürnberg, 1896), 4 choral works with orch.; symph.; symph. prologue to "*Divina Commedia*," etc.

Wranitzky (frä-nēt'-shkĭ), (1) **Paul,** Neureusch, Moravia, 1756—Vienna 1808; violinist, conductor and dram. composer. (2) **Anton,** Neureusch, 1761—Vienna, 1819; violinist; bro. and pupil of above; conductor and composer.

Wrede (vrā'-dĕ), Hanover, 1828—Frankfort-on-the-Oder, 1899; pianist, conductor, singing-teacher and composer.

Wright'on, W. T., 1816—Tunbridge Wells, 1880; English song-composer.

Wüerst (vü'-ĕrst), **Richard (Fd.),** Berlin, 1824—1881; teacher, critic and dram. composer.

Wüllner (vĭl'-nĕr), (1) **Fz.,** Münster, Jan. 28, 1832—Cologne, Sept. 8, 1902; noted conductor; studied Münster, later at Berlin, Brussels, Cologne, Bremen, Hanover and Leipzig, and gave concerts as pianist; 1854, pf.-teacher Munich Cons.; 1858, town mus.-dir. at Aix-la-Chapelle; 1861, "R. Mus.-Dir." 1864, 1882, 1886 and 1890 he conducted the Lower Rhine Mus. Fest.; cond. the ct.-chapel, Munich; 1867, dir. choral classes in the Sch. of Mus.; in 1869, cond. ct.-opera and the Acad. Concerts (vice von Bülow), giving Wagner's "*Rheingold*" and "*Walküre*" their first hearing. 1870, 1st ct.-cond., R. Prof. 1875; in 1877, ct.-cond. at Dresden, and artistic dir. of the Cons.; 1883–84, cond. Berlin Philh.; 1884, dir. Cologne Cons.; was Dr. Phil. Leipzig U.; c. cantata "*Heinrich der Finkler*," with orch. (1st prize, Aix-la-Chapelle "Liedertafel" 1864); new arrangement (with added recitatives) of von Weber's "*Oberon*"; Psalm 125, with orch.; Miserere and Stabat Mater, for double chorus, masses, chamber-mus., etc. (2) **Ludwig,** b. Münster, Aug. 19, 1858; son of above; Dr. phil., then studied Cologne Cons.; 1888, dir. a church choir; became an actor in spite of a vocal impediment, then a tenor singer in concert, also in opera (as "Tannhäuser," etc.).

Wunderlich (voon'-dĕr-lĭkh), **Jn. G.,** Bayreuth, 1755—Paris, 1819; flute-virtuoso and prof. Paris Cons.; also composer.

Würfel (vür'-fĕl), **Wm.,** Planian, Bohemia, 1791—Vienna, 1852; pianist, prof., conductor and dram. composer.

Wurm (voorm), (1) **Wm.,** b. Brunswick, 1826; virtuoso on the cornet-à-pistons; from 1847, lived in Petersburg, from 1862 teacher at the Cons., and from 1869 bandm.-in-chief of the Russian Guards; c. cornet-pcs. (2) **Marie,** b. Southampton, Engl., May 18, 1860; pianist; pupil of Pruckner and Stark, Anna Mehlig, Mary Krebs, Jos. Wieniawski, Raff and Frau Schumann; 1884, won the Mendelssohn Scholarship; studied with Stanford, Sullivan, Bridge and Reinecke; played with succ. Leipzig, Berlin, etc.; c. an overture; a pf.-concerto; sonatas, etc.

Wylde (wīld), **H.,** Bushy, Hertfordshire, 1822—London, 1890; pianist, organist and teacher.

Wyman, Addison P., Cornish, N. H. (U. S. A.), 1832—Washington, Penn. 1872; teacher of vln. and composer.

Wynne (wĭn), **Sarah E.,** b. Holywell, Huntingdon, March 11, 1842; singer, held Westmoreland scholarship R. A. M.; début, London, 1862; m. Aviet Agabeg, 1875, and since then teacher.

Wyns (vēns), **Charlotte Félicie,** b. of Flemish parents, Paris, Jan. 11 1868, mezzo-sopr.; pupil Paris Cons., taking in 1892 3 first prizes, singing, opera and opéra comique; engaged at the opéra, but débuted Op. Com as "*Mignon*"; later at Th. de la Monnaie, Brussels, returning to Op. Com. in 1899; m. Ed. de Bruijn, 1899.

Wyszkowski. Vide HOFMAN, C.

X

Xanrof (ksäñ-rôf) (rightly **Léon Fourneau**), b. Paris, Dec. 9, 1867; lawyer, critic and amateur composer of songs for Yvette Guilbert, also of light stage-pcs.

Xylander (rightly **Holtzmann**) (ksē'-länt-ĕr or hôlts'-män), **Wm.,** Augsburg, 1532—Heidelberg, 1576, writer.

Xyndas (ksēn'-däs), **Spiridion,** Corfù 1812—(in poverty) Athens, 1896; Greek composer of succ. ballad-operas.

Y

Yonge (yŭng). Vide YOUNG.

Yost (yôst), **Michel,** Paris, 1754—1786; celebrated clarinettist and composer.

Young, (1) (or **Yonge**), **Nicholas,** b. Lewes, Sussex; d. 1619; pub. "*Musica Transalpina,*" colls. of Italian madrigals, 1597. (2) Rev. **Matthew,** Roscommon, 1750—1800; acoustician. (3) **Thos.,** Canterbury, 1809—Walmouth, 1872; the last prominent male altoist. (4) **J. Matthew Wilson,** Durham, Engl., 1822—W. Norwood, 1897; organist and composer.

Yradier (ē-rădh'-ĭ-ār), **Sebastian,** b. Vittoria, 1865; Spanish song-composer.

Yriarte (ē-rĭ-ăr'-tĕ), Don **Tomas de,** Teneriffe, ca. 1750—Santa Maria, near Cadiz, 1791; writer.

Ysaye (ē-sĭ'-yŭ), **Eugène,** b. Liège, July 16, 1858; prominent violinist, son and pupil of a cond. and violinist, then pupil of Liège Cons., and of

Wieniawski and Vieuxtemps; later with govt.-stipend studied in Paris; till 1881, leader in Bilse's orch., Berlin, since has made v. succ. tours throughout Europe and N. America; from 1886, head prof. of vln. Brussels Cons., and leader "Ysaye Quartet"; 1893, Chev. of the Legion of Honour; his quartet played in London 1900–01; c. 6 vln.-concertos; variations on a theme by Paganini; Poème élégiaque for vln. with orch. (or pf.), etc.

Yussupoff (yoos'-soo-pôf), Prince **Nicolai,** b. Petersburg, 1827; violinist; pupil of Vieuxtemps; writer of treatises, and c. a programme-symph. "*Gonzalvo de Cordova*," with vln. obbligato; "*Concerto symphonique*," for vln., etc.

Yzac (ē'-zäk). Vide ISAAC.

Z

Zabalza y Olaso (thä-băl'-thä ē ō-lă'-sō), **Don Damaso,** Irurita, Navarre, 1833—Madrid, 1894; pianist and teacher; prof. Madrid Cons.; c. studies.

Zabel (tsä'-bĕl), **Karl,** Berlin, 1822—Brunswick, Aug. 19, 1883; cond. and composer.

Zacconi (tsäk-kō'-nē), **Ludovico,** b. Pesaro, 1540—ca. 1600; monk and important theorist.

Zachariä (tsäk-ä-rē'-ä), **Eduard,** b. Holzappeler-Hütte, Nassau, June 2, 1828; pastor at Mazsayn; inv. "Kunstpedal" (v. D.D.).

Zachau (tsäkh'-ow), (1) **Peter,** town-musician, Lübeck, composer for viola da gamba, 1693. (2) **Fr. Wm.,** Leipzig, 1663—Halle, 1712; Händel's teacher; organist and composer.

Zajič (zä'-yēch), **Florian,** b. Unhoscht, Bohemia, May 4, 1853; violinist; son of poor parents; on a stipend studied at Prague Cons.; member theatre-orch., Augsburg; 1881, leader at Mannheim and Strassburg; 1889, at Hamburg; 1891, teacher Stern Cons., Berlin; later at Klindworth-Scharwenka Cons.; has toured widely and was made chamber-virtuoso 1885 and given Russian order of Stanislas.

Zamminer (tsäm'-mē-nĕr), **Fr.,** Darmstadt, 1818 (?)—Giessen, 1856; acoustician.

Zanardini (tsä-när-dē'-nē), **Angelo,** Venice, 1820—Milan, 1893; c. opera, also writer and translator of libretti.

Zandt van (fän-tsänt), **Marie,** b. New York, Oct. 8, 1861 (daughter of (2) **Jeanie van Z.,** singer formerly in Royal and Carl Rosa Companies); pupil of Lamperti, Milan; début, Turin, 1879; sang in London, then from 1880 at Op.-Com., Paris with great succ.; 1884, temporary loss of voice due to prostration brought on her such violent criticism that she took a leave of absence and sang with succ. at St. Petersburg, etc.; on her return, 1885, she met the same opposition and sang thereafter in England, etc.; compass *a-f'''*.

Zanettini. Vide GIANETTINI.

Zang (tsäng), **Jn. H.,** Zella St. Blasii 1733—Mainstockheim, 1811; cantor; pianist.

Zange (tsäng'-ĕ) (**Zang'ius**), **Nicolaus,** d. Berlin, before 1620; conductor and composer.

Zani de Ferranti (dsä'-nē dä fĕr-rän'-tē), **Marco Aurelio,** Bologna, 1800—Pisa, 1878; guitar-virtuoso.

Zanobi. Vide GAGLIANO.

Zarate (thä-rä'-tĕ), **Eleodoro Ortiz de,** b. Valparaiso, Dec. 29, 1865; pupil of Collegio di San Luis there; 1885 won 1st govt. prize, and studied Milan Cons. with Saladino; won prize 1886, for opera "*Giovanna la Pazza*"; studied in Italy; 1895, prod. the first Chilian opera, the succ. "*La Fioraia de Lugano*" (Santiago, Chili, Nov. 10).

Zaremba (tsä-rām'-bä), **Nicolai Ivanovitch de,** 1824—Petersburg, 1879; teacher.

Zarembski (tsä-rĕmp'-shkĭ), **Jules de,** Shitomir, Russian Poland, 1854—

1885; pianist, pf.-prof. and composer.

Zarlino (dsär-lē′-nō), **Gioseffo** (called **Zarlinus Clodiensis**), Chioggia, March 22, 1517—Venice, Feb. 14, 1590; eminent theorist, conductor and composer; a Franciscan monk; pupil of Willaert at Venice; from 1565 cond. at San Marco, also chaplain at San Severo; his comps. are almost all lost; he was commissioned by the Republic to write mus. in celebration of Lepanto, a mass for the plague of 1577 and in welcome of Henri III., 1574, on which occasion he also c. a dram. work "*Orfeo*"; his theoretical ability is shown by the great work "*Instituzioni harmoniche*" (1558).

Zarzycki (zär-zēk′-ē), **Alex**, Lemberg, Austrian Poland, 1831—Warsaw, 1895; pianist, conductor and dram. composer.

Zav(e)**rtal** (tsä′-vĕr-täl), Bohemian family, (1) **Josef R.**, b. Folep, Nov. 5, 1819; horn-player and leader. (2) **Wenceslas H.**, Polep, Aug. 31, 1821; clarinettist and composer. (3) **Ladislas**, b. Milan, Sept. 29, 1849; son of above; conductor; 1871 t. at Glasgow, 1881 at Woolwich; prod. operas "*Una notte a Firenze*" and "*Myrrha*," both at Prague, 1886.

Zaytz (dsä′-ēts), **Giovanni von**, b. Fiume, 1834; pupil of Lauro Rossi, Milan Cons.; since 1870 theatre-conductor and singing-teacher at the Cons. at Agram; c. the first Croatian opera "*Nicola Subic Zrinjski*" (1876), also 20 German Singspiele, masses, etc.

Zeckwer (tsĕk′-vär), **Richard**, b. Stendal, Prussia, April 30, 1850; pianist; pupil Leipzig Cons.; from 1870 organist at Philadelphia, U. S. A.; 1870 teacher Phila. mus. acad.; since 1876 director, composer.

Zeelandia (tsā-län′-dĭ-ä), **Henricus de**, Netherland theorist and composer ca. 1400.

Zeldenrust (tsĕl′-dĕn-roost), **Eduard**, b. Amsterdam, June 5, 1865; pianist; pupil of Robert Collin; at 13 entered Cologne Cons. under Fd. von Heller for 5 yrs.; then studied with Kwast and Gernsheim in Rotterdam; later with Marmontel, Paris Cons.; toured Europe and America.

Zelenka (zĕ-lĕn′-kä), **Jan Dismas**, Lannowicz, Bohemia, 1679—Dresden, 1745; conductor and composer.

Želenski (zhĕ-lĕn-shkĭ), **Ladislas**, b. on the family estate Gradkowice, Galicia, July 6, 1837; pupil of Mirecki at Cracow, Krejči at Prague, and Damcke at Paris; prof. of comp., later dir., Warsaw Cons.; c. a symph., 2 cantatas, etc. for orch.; succ. opera "*Goplana*" (Cracow, 1896), etc.

Zell, F. Vide WÄLZEL.

Zellner (tsĕl′-nĕr), (1) **Ld. Alex.**, Agram, 1823—Vienna, 1894; son and pupil of an organist; editor, professor, writer and composer. (2) **Julius**, Vienna, 1832—Würzzuschlag, Styria, 1900; c. 2 symphs., etc.

Zelter (tsĕl′-tĕr), **Karl Fr.**, Berlin, Dec. 11, 1758—May 15, 1832; son of a mason; studied with Kirnberger and Fasch, to whom he was assistant and 1800 successor as cond. of the Singakademie; 1809 he founded the "Liedertafel" from which grew the great "Deutscher Sängerbund" of 50,000 members, for which he c. famous male choruses; 1819, founder and dir. R. Inst. for church-mus.; friend of Goethe, whose songs he set; c. also oratorios, etc.

Zemlinsky (zĕm-lĭn′-shkĭ), **Alex.**, b. of Polish parents, Vienna, 1877; pupil of Fuchs, Vienna Cons.; took "Gesellschaft der Musikfreunde" prize with a symph. 1897; his opera "*Sarema*," took a 2nd prize, 1894, and was prod. with succ., Munich, 1897.

Zenger (tsĕng′-ĕr), **Max**, b. Munich, Feb. 2, 1837; pupil of Stark, and Leipzig Cons.; 1860, cond. at Ratisbon; 1869 mus.-dir. Munich ct.-opera; 1878–85, Munich Oratorio Soc., etc.; Dr. Phil. *h. c.*, 1897; c. 3 operas: succ. oratorio "*Kain*" (after

Byron, Munich, 1867), cantatas with orch., "tragic" symph., etc.

Zenta. Vide AUGUSTA HOLMES.

Zeretelev. Vide LAWROWSKAJA.

Zerr (tsĕr), **Anna,** Baden-Baden, 1822—on her estate, near Oberkirch, 1881; singer.

Zerrahn (tsĕr-rän), **K.,** b. Malchow, Mecklenburg, July 28, 1826: distinguished conductor; studied with Fr. Weber and at Hanover and Berlin; 1848, America, as a member of Germania Orch.; 1854–95, cond. Handel and Haydn Soc., Boston; also cond. Harvard Symph. Concerts, and prof. of harm., instr. and singing, N. E. Cons.

Zeugheer (tsoikh'-hār), **Jakob** (known as **J. Z. Hermann**), Zurich, 1805—Liverpool, 1865; violinist and conductor.

Zeuner (tsoi'-nĕr), **K. Traugott,** Dresden, 1775—Paris, 1841; pianist, teacher and composer.

Ziani (dsē-ä'-nē), (1) **P. Andrea,** Venice, ca. 1630—Vienna, 1711; organist and dram. composer. (2) **Marco A.,** Venice, 1653—Vienna, 1715; nephew of above; ct. conductor and dram. composer.

Zichy (tsē'-shē), Count **Géza,** b. Sztáva, Hungary, July 22, 1849; noted left-handed piano-virtuoso; having at 17 lost his right arm; pupil of Mayrberger, Volkmann and Liszt; holding high legal positions; also made tours for charity. 1890–94, Intendant Nat. Th. and Opera, Pesth. C. succ. operas, "*Aldr*" (Pesth, 1896); "*Meister Roland*" (Pesth, 1899, Magdeburg, 1902), cantata, etc.; pf.-pcs., for the left-hand and studies (with preface by Liszt), etc.

Zimmer (tsĭm'-mĕr), (1) **Fr. Aug.,** Herrengosserstädt, Thuringia, 1826—Zehlendorf, 1899; mus.-director and writer. (2) **Otto,** Priskorsine, Silesia, 1827—Breslau, 1896; organist and editor. (3) **Robt.,** Berlin, 1828—1857; writer and teacher.

Zimmermann (tsĭm'-mĕr-män), (1) **Anton,** Pressburg, 1741—1781: conductor, composer and organist. (2) **Pierre Jos. Guillaume,** Paris, March 19, 1785—Oct. 29, 1853; famous pf.-teacher; pupil, later, 1816–48, prof., at Paris Cons.; c. comic opera and many pf.-pcs. (3) **Agnes,** b. Cologne, July 5, 1847; pianist; at 9 pupil of London R. A. M., winning King's Scholarship twice, and also silver medal; début, Crystal Palace, 1863; toured with great succ.; has ed. scores and c. a pf.-trio, etc.

Zingarelli (tsĭn-gä-rĕl'-lē), **Nicola A.,** Naples, April 4, 1752—Torre del Greco, near Naples, May 5, 1837; violinist, teacher and eminent composer; the succ. of his operas and the greater succ. of his grand operas throughout Europe was almost equalled by his noble and devout sacred mus.; pupil of Fenarolo and Speranza; his first opera was prod. at 16, and followed by another at 21, but he had no succ. till "*Alsinda,*" written in 7 days (La Scala, Milan, 1785); he followed this with many others, incl. his best, "*Giulietta e Romeo*" (ibid., 1796); 1792, cond. at Milan Cath.; 1794, at Loreto; 1804 at St. Peter's, Rome; 1811, imprisoned for refusal to conduct a service in honour of the King of Rome, the son of Napoleon, who took him to Paris, released him, and paid him well for a mass; 1813, dir. Naples Cons.; 1816, cond. at the cath.; he was a notable teacher; c. 31 operas, masses of all kinds in a series "*Annuale di Loreto*" for every day in the year, 80 magnificats, etc.

Zinkeisen (tsĭnk'-ī-zĕn), **Konrad L. Dietrich,** Hanover, 1779—Brunswick, 1838; violinist, conductor and composer.

Zipoli (dsē'-pō-lē), **Dom.,** organist, Jesuit Church, Rome; pub. important clavier-sonatas, treatises, etc. (1726).

Zoeller (tsĕl'-lĕr), **Carl,** Berlin, 1849—London, 1889; writer and notable composer.

Zoilo (dsō'-ē-lō), **Annibale,** conductor at Laterano, Rome. 1561–70; 1571.

singer, Papal Chapel; c. madrigals, etc.

Zöllner (tsĕl'-nĕr), (1) **K. H.**, Oels, Silesia, 1792—Wandsbeck, near Hamburg, 1836; org.-virtuoso, writer and dram. composer. (2) **K. Fr.**, Mittelhausen, Thuringia, March 17, 1800—Leipzig, Sept. 25, 1860; famous composer of male choruses; pupil of Schicht, Thomasschule, Leipzig; vocal-teacher there, founded a Liedertafeln "Zöllner-verein," other socs. of similar nature, organised 1859 to form a "Z-band." (3) **H.**, b. Leipzig, July 4, 1854; son of above; pupil Leipzig Cons.; 1878, mus.-dir. Dorpat Univ.; 1885, Cologne Cons. and conductor various vocal socs.; 1889, toured Italy with a male chorus; from 1840, cond. New York "Deutscher Liederkranz"; 1898, mus.-dir. Leipzig University and cond. "Paulinerchor"; c. 4 operas, 3 choral works with orch., cantata "*Die neue Welt*" (won international prize, Cleveland, Ohio, 1892), a symph., oratorio, male choruses, etc. (4) **Andreas**, Arnstadt, 1804—Meiningen, 1862; mus.-dir. and comp.

Zopff (tsôpf), **Hermann**, Glogau, 1826—Leipzig, 1883; editor, writer and dram. composer.

Zschiesche (tshē'-shĕ), **Aug.**, Berlin, 1800—1876; dram. bass.

Zschocher (tshôkh'-ĕr), **Jn.**, Leipzig, 1821—1897; pianist.

Zuccalmaglio (dsook-käl-mäl'-yō), **Anton Wm. Florentin von**, Waldrol, 1803—Nachrodt, Westphalia, 1869; contributor to Schumann's periodicals.

Zumpe (tsoom'-pĕ), **Hermann**, b. Taubenheim, Upper Lusatia, April 9, 1850; grad. Seminary at Bautzen; taught a year at Weigsdorf; from 1871 at Leipzig; also studied with Tottmann; 1873–76, at Bayreuth, as copyist and asst. to Wagner; thereafter th. cond. various cities; 1891, ct.-cond. at Stuttgart; 1895, ct.-cond. Munich; later at Schwerin 1901, Meiningen; c. 2 operas; 3 succ. operettas "*Farinelli*" (Vienna 1886), "*Karin*" (Hamburg, 1888) and "*Polnische Wirthschaft*" (Berlin, 1891); overture "*Wallenstein's Tod*," etc.

Zumsteeg (tsoom'-shtākh), (1) **Jn. Rudolf**, Sachsenflur, Odenwald, 1760—Stuttgart, 1802; 'cellist and ct.-conductor; c. operas and important "durch-komponirten" ballads, before Löwe (q. v.). His daughter (2) **Emilie**, Stuttgart, 1797—1857, was a pop. song-composer.

Zur Mühlen (tsoor-mü'-lĕn), **Raimund von**, b. on his father's estate, Livonia, Nov. 10, 1854; concert-tenor; studied at Hochschule, Berlin, with Stockhausen at Frankfort, and Bussine at Paris.

Zur Nieden (tsoor nē'-dĕn), **Albrecht**, Emmerich-on-Rhine, 1819—Duisburg, 1872; mus.-director, conductor and composer.

Zvonař (tsvō'-närzh), **Jos. Ld.**, Kublov, near Prague, 1824—Prague, 1865; teacher, theorist and dram. composer.

Zweers (tsvārs), **Benhard**, b. Amsterdam, and lived there as composer of 4 symphs., sonatas, etc.; studied with Jadassohn.

Zwintscher (tsvĭnt'-shĕr), (1) **Bruno**, b. Ziegenhain, Saxony, May 15, 1838; pianist; pupil of Julius Otto, then of Leipzig Cons.; 1875–98, teacher there; writer. (2) **Rudolf**, pianist in London.

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Supplementary Dictionary of Musicians

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A

Abaco, correct dates Verona, July 12, 1675 — Munich, July 12, 1742.

Abbé (ăb-bā), **Joseph Barnabe de St. Sevin,** Agen, France, June 11, 1727 — Charenton, 1787; violinist and c.; son of Philippe **Abbé.**

Abendroth (ä′-bĕnt-rōt), **Irene,** b. Lemberg, July 14, 1872; soprano Royal Opera, Dresden, 1899–1908; m. T. Thaller.

Abert (ä′-bĕrt), **Hermann,** b. Stuttgart, March 25, 1871; son of **J. J. H.,** historian.

A′bram, John, b. Margate, Aug. 7, 1840, English organist; c. oratorio *The Widow of Nain,* cantata *Jerusalem,* etc.

Abrányi, (1) **Kornel,** d. Budapest, Dec. 20, 1903. His son (2) **Emil,** b. Budapest, 1880 (?); c. operas *Monna Vanna* (Budapest, 1907), *Paolo and Francesca* (do. 1912), etc.

Achscharumov (äsh-tshä′-roo-môf), **Demetrius Vladimirovitsch,** b. Odessa, Sept. 20, 1864; violinist and c.; pupil of Auer.

Ackté (ăk′-tā), **Aïno,** b. Helsingfors, Finland; soprano; sang at Paris Opéra, 1904–5, sang Met. Op., New York.

Adalid y Gurréa (ă-dhä′-lēdh-ē-goo-rā′-ä), **Marcel del.,** Coruna, Aug. 26, 1826 — Longara, Dec. 16, 1881; pianist; pupil of Moscheles and Chopin; c. opera, etc.

Adam, K. F., correct date of birth, Constappel, Saxony, Dec. 22, 1806.

Afanassiev (ä-fä-näs′-sĭ-ĕv), **Nikolai Jakovlevich,** Tobolsk, 1821 — St. Petersburg, June 3, 1898; violinist and c.

Affer′ni, Ugo, b. Florence, Jan 1, 1871; pianist and cond.; studied at Frankfort and Leipzig; m. the violinist Mary Brammer, 1872; c. an opera, etc.

Agincourt (dă-zhăn′-koor), **Francois d′,** Rouen, 1714 — Paris, June 18, 1758; court organist and c.

Agrenev (ä-grā′-nĕv), **Demetrius A,** 1838 — Rustchuk, Bulgaria, July, 1908; organized a choir under the name Slavjanski, with which he toured Europe and America, presenting folk-songs.

Aguilar (ă′-gē-lär), **Emanuel Abraham,** London, Aug. 23, 1824 — London, Feb. 18, 1904; pianist of Spanish origin; c. 2 operas, 3 symph.

Ahlström, Olof (not **A. J. R.**), correct dates Aug. 14, 1756 — Aug. 11, 1835.

À Kem′pis, (1) **Nicholas,** organist and c., at Brussels, ca. 1628. (2) **Jean Florent,** org. at Brussels, ca. 1657; c. requiem (pub. Antwerp, 1650) etc.

Alabiev, A. A., correct dates, Moscow, Aug. 16, 1787 — March 6, 1851.

Albanesi (äl-bä-nā′-zē), **Luigi,** b. Rome, March 3, 1821 — Naples, Dec. 4, 1897; pianist and composer.

Albert, Eugen d′, add that he c. further operas *Kain* and *Der Improvisator* (both Berlin, 1900), *Tiefland* (Prague, 1903), *Flauto solo* (Prague, 1905), *Tragaldabas* (Hamburg, 1907), *Die Verschenkte Frau* or *The Bartered Wife* (1912, Munich). His opera *Tiefland* (based on Guimera's play, *Marta of the Lowlands*) has had immense success; in Berlin alone (prod. 1907) it reached its 400th performance in Feb., 1912; it was sung at the Met. Op., N. Y., and throughout Europe. He married Hermine Finch, the singer, in 1895. His edition of Bach's *"Well Tempered Clavier"* was pub. 1907.

Alfvén (älf′-vĭn), **Hugo,** b. Stockholm, May 1, 1872; violinist; studied at the Cons, and with César Thomson; 1900 received Jenny Lind scholarship for 3 years foreign study; from 1904 prof. of comp. Stockholm University: from 1910 mus. dir. Upsala Univ. in 1912 conducting a concert of Upsala students in Berlin; c. 3 symphonies; symph. poem "*Aus den Schären*"; cantata "*The Bells,*" "*The Lord's Prayer,*" for chorus; scene with orch., male choruses, etc.

Al'len, Hugh Percy, b. Reading, Dec. 23, 1869; organist at 11, 1887—1892 org. Chichester Cathedral; since 1901 at Oxford, where he was made Mus. Doc. 1898, and University Choregus since 1909; since 1908, mus. dir. Reading University College.

Al'lison, Horton Claridge, b. London, July 25, 1846; pianist; pupil R. A. M. and Leipzig Cons.; Mus. Doc. (Dublin), c. piano and organ music and songs.

Alois (ä'-lō-ēs), **Ladislaus,** b. Prague, 1860; 'cellist; pupil Paris Cons.; soloist Royal orch., St. Petersburg; c. concertos, etc.

Alphéraky (ăl-fā-rä'-kē), **Ach. N.,** b. Charkov, Russia, 1846; c. piano pieces, including "*Sérénade lévantine*"; and songs.

Alt'mann, Wilhelm, b. Adelnau, April 4, 1862; editor and historian.

Alvarez (ăl-vä'-rĕth), (1) **Fermin Maria,** b. Saragossa; d. Barcelona, 1898; c. popular songs, etc. (2) (ăl-vä-rĕz), stage name of **Albert Raymond Gourron;** b. Bordeaux; tenor; pupil of A. de Martini; début at Ghent, later at Paris Opéra as leading tenor for many years; 1898, Met. Op. House of New York.

Al'wood, Richard, flourished ca. 1550; English priest; c. mass and organ pieces.

Amato (ä-mä'-to), **Pasquale,** barytone; début Naples, 1900; sang at Milan, then after a period of financial distress sang at Trieste, etc., 1909, Manhattan Opera; from 1911 Met. Op.

Am'brosch, Joseph Karl, Kruman, Bohemia, 1759—Berlin, Sept. 8, 1822; operatic tenor; c. songs.

Ames, Philip, 1837—Durham, Feb. 10, 1908; organist Durham Cathedral 1861–1906; prof. of music, Durham, from 1897.

Amft, Georg., b. Oberhannsdorf, Silesia, Jan. 25, 1873; music teacher; pupil at Royal Inst. for church mus. Berlin; teacher in Habelschuerdt; editor and composer.

Amicis, De, vide **De Amicis.**

Amps, William, d. Cambridge, May 20, 1909; English organist and cond.

Andersen (1) **Joachim,** Copenhagen, April 29, 1847 — May 7, 1909. Soloist at 13. Toured widely; court musician, Copenhagen, Petersburg and Berlin; for 8 years solo flutist and assistant conductor of Berlin Phil. Orch., of which he was one of the founders; 1895–1909, the ruling musical force in Copenhagen, as conductor of the Palace concerts, the Tivoli Orchestra, the Municipal Summer concerts, his orchestral school, and Inspector (with rank of Captain) of all the military music of Denmark. Made Knight of Dannebrog Order by King Charles IX; received the "Palms" of the Acad. from the Pres. of France, and was made "Prof." by King Frederik of Denmark. (2) **Vigo,** Copenhagen, April 21, 1852 — Chicago, Jan. 29, 1895; solo flutist with Thomas orch.; brother of (1)

Anderson, Thomas, Birmingham, England, April 15, 1836 — Sept. 18, 1903; critic, organist and c.

Andrieu (däṅ-drĭ-ŭ'), **Jean Fr. d'** Paris, 1684 — Jan. 16, 1740; org. and comp.; 1724 royal cond. at Paris.

Angeli (dän-jā'-lē), **Andrea d',** b. Padua, Nov. 9, 1868; historian; c. opera "*L'Innocente*" (Bologna), etc.

An'gerer, Gottfried, Waldsee, Feb. 3, 1851 — Zürich, Aug. 19, 1909; c. male choruses.

Androt (äṅ-drō), **Albert Auguste,** Paris, 1781 — Aug. 9, 1804; c. opera, requiem, etc.

Angrisani (än-grē-sä'-nē), **Carlo,** b. Reggio, ca. 1760; bass; sang in Italy and Vienna; 1817 at London; c. songs.

Ansorge (än-sôr'-gĕ), (1) **Max,** b. Striegau, Silesia, Oct. 1, 1862; organist; son of a cantor; studied at Berlin; c. songs, motets, etc. (2) **Konrad (Eduard Reinhold),** b. Buchwald, Silesia, Oct. 15, 1862; pianist; pupil Leipzig Cons. and of Liszt; toured America; c. for orchestra, and piano.

Antino'ri, Luigi, b. Bologna, ca. 1697; tenor; sang in London, 1725–1726.

An'tipov, Constantin, b. Russia, Jan. 18, 1859; c. symph. allegro for orch., and piano pieces.

Antoniot'to, Giorgio, lived at Milan, 1740; theorist and c. of 'cello-sonatas.

Arbôs (är'-vōs), **E. Fernandez,** b. Madrid, Dec. 25, 1863; violinist; his grandfather and father were bandmasters in the army; pupil Madrid Cons.; took prizes at 12; then studied with Vieuxtemps, Gevaërt and Joachim; cond. Berlin Phil. Society; taught at Hamburg, Madrid, and Royal College, London; c. comic opera, *El Cientro de la Tierra*, Madrid, 1895; also for violin and orch.

Archangel'ski, Alexander A., b. Pensa, Russia, Oct. 23, 1846; organist and cond. since 16; c. 2 masses, a requiem.

Arensky, A. S., b. July 31, 1861; d. Tarioki, Finland, Feb. 25, 1906.

Ar'gent, W. I., d. May 18, 1908; organist and cond.; c. masses, etc.

Ark, Karl Van, 1842 — St. Petersburg, 1902; pianist and teacher.

Arl'berg, Georg Ephraim, F., Letsand, Sweden, 1830 — Christiania Feb. 21, 1896; barytone.

Arms'heimer, Ivan Ivanovitch, b. St. Petersburg, March 19, 1860; pupil at the cons.; c. 1-act opera *Sous la feuillée* (French text); 2-act opera *Der Oberhofer* (German text); 3-act opera *Jaegerliv* (Danish text); cantatas, songs, etc.

Arnaud (ăr-nō), **Germaine,** b. Bordeaux, Dec. 20, 1891; pianist; pupil of Paris Cons., winning second piano prize, 1904; first prize, 1905; touredas virtuoso, 1908, with Boston Symph.

Arres'ti, Giulio Cesare, ca. 1630 — ca. 1695; organist and c. at Bologna.

Ars,(or **Volkov**), **Nikolai,** b. Moscow, 1857; composer; cond., studied at Geneva and Milan Cons.; c. operettas, symph. poem, etc.

Ath'erton Percy Lee, b. Roxbury, Mass., Sept. 25, 1871; composer; graduated Harvard, 1893, studying music under Paine; studied two years in Munich with Rheinberger and Thuille, then a year in Berlin with O. B. Boise; 1900 studied with Sgambati and Widor; lives at Boston; c. symph., tone poem for orch., *Noon in the Forest*, opera-comique *The Maharaja*, comic opera, and many songs of great importance.

At'kins, Ivor Algernon, b. Cardiff, Nov. 29, 1869; organist and cond.; son and pupil of an organist; later pupil and assistant of C. L. Williams; since 1897, org. Worcester Cath.

Att'water, J. P., d. April 10, 1909, age 46. org. and cond. in England.

Aubry (ō-brē), **Pierre,** b. Paris, Feb. 14, 1874; historian of liturgical music.

Auguez (ō-gā), **Numa,** Saleux (Somme), 1847 — Paris, Jan. 27, 1901; prof. at the Cons.; barytone.

Aus'tin, (1) **Frederic,** b. London, Mar. 30, 1872; barytone; organist at Liverpool for some years; then teacher at the College of Music, there till 1906; then studied voice with Lunn; début, 1902, favorite in oratorio and in Wagner operas; c. overture *Richard II* (Liverpool, 1900): rhapsody *Spring* (Queens Hall, 1907), symph. poem *Isabella*, etc. His brother (2) **Ernest,** b. London, Dec. 31, 1874; on the Board of Trade till 33 years old, then studied comp. with J. Davenport; c. symph., idyll, march; *Love Songs from Don Quixote*, for voices and orch.; piano sonata, etc.

Auxcousteaux (dō-koo-tō), **Arthur d',** b. Beauvais, France; d. 1656;

cond. Ste. Chapelle, Paris; c. sacred music.

Avena'rius, Thos., org. and c. at Hildesheim, 1614–1640.

Ayres, Frederic, b. Binghamton, N. Y., March 7, 1876; composer; spent a year at Cornell U., 1892; music pupil of E. S. Kelley and Arthur Foote; 1901 went to New Mexico on account of health, since 1902 at Colorado Springs, Col., c. songs and pf. pieces.

B

Bache, (bātch) **Constance;** correct dates, Edgbaston, March 11, 1846—Montreux, June 28, 1903.

Bac(k)haus (bäk'-hows), **Wilhelm,** b. Leipzig, March 26, 1884; pianist; pupil of Reckendorf and at the Cons., later of d'Albert; from 1900 toured; 1905, piano teacher R. C. M., Manchester, but won the Rubinstein prize and toured again; 1911 the U. S.; from 1907 has taught master-courses at Sondershausen Cons.

Badiali (bä-dĭ-ä'-lē), **Cesare,** Imola, 1810—Nov. 17, 1865; basso; début, Trieste, 1827; sang throughout Italy; 1859 in London; said to have been able to sing a scale while drinking a glass of claret.

Baltzell, Willard J., b. Shiremanstown, Penn., Dec. 18, 1864; graduated Lebanon Valley College; at 24 took up music, studied with Emery and Thayer; later in London with Bridge and Parker, later with H. A. Clarke, Philadelphia, as editor; taught musical history and theory at Ohio Wesleyan University one year, then returned to Philadelphia. The previous statement of his death is an exaggeration; he is an editor in Boston and has edited a "*Dictionary of Musicians*" (1911).

Bantock, Granville, add that 1898 he founded the New Brighton Choral Society; 1900 Principal Birmingham and Midland Inst. School of Music and cond. various societies; 1908 succeeded Elgar in Peyton Chair of Music at Birmingham Univ.; 1898 he married Helena von Schweitzer. He c. *Omar Khayyam* for voices and orch. Part I (Birmingham Fest., 1906) Part II (Cardiff Fest., 1907), Part III (Birmingham Fest., 1909); 7 tone-poems for orch.; 2 symphonic overtures, comedy overture, *The Pierrot of the Minute*, 1908; overture to *Oedipos at Kolonos* (Worcester Fest. 1911); mass for male voices, 1903; chamber music etc.

Bar'bi, Alice, b. Bologna, ca 1860; mezzo-sopr.; pupil of Zamboni, Busi, and Vannucceni; début, Milan, 1882: toured Europe in concert; also a violinist and poet.

Barcewicz (bär'-tsĕ-vĭts), **Stanislaus,** b. Warsaw, April 16, 1858; violinist; pupil of Moscow Cons.; opera cond. at Warsaw; since 1885 violin prof. at the Cons.; c. violin pieces.

Bar'nekov, Christian, b. St. Sauveur, France, July 28, 1837; organist; of Danish parentage; pianist and organist; pupil of Helfstedt, Copenhagen; c. women's choruses with orch.; chamber music and songs.

Bart'muss, Richard, b. Bitterfeld, Dec. 23, 1859; organist; pupil of Grell, Haupt, Löschorn; 1896 royal music director; 1902, professor; c. oratorio *Der Tag des Pfingsten;* 4 organ sonatas and much sacred music.

Bartz, Johannes, b. Stargard, Jan. 6, 1848; organist; pupil Leipzig Cons.; since 1872 org. at Church of Sts. Peter and Paul, Moscow; c. opera, *Evangelisches Requiem;* oratorio, *Der Himmelsbote*, etc.

Bary (bä'-rē), **Alfred F. von,** b. Malta, Jan. 8, 1873; tenor; studied and practised medicine at first; 1902, appeared Dresden Royal Opera; sang Parsifal, Tristan, etc., at Bayreuth.

Bath, Hubert, b. Barnstaple, England, Nov. 6, 1883; 1901 pupil of Beringer and Corder at R. A. M., London; 1904 won Goring Thomas scholarship; c. 1-act opera, "*The Spanish Student*"; symph. poems; cantata *The Wedding of Shon Maclean;* variations for orch. (1904), and many songs.

Bat'ka, Richard, b. Prague, Dec. 14, 1868; critic, historian and librettist.

Bax, Arnold E. Trevor, b. London, Nov. 8, 1883; pupil of Matthay and Corder at the R. A. M.; c. a symphony, symph. pictures, *Eiré;* string quintel, *Celtic Song Cycle,* etc.

Bayer (bī'-ĕr), (1) **Aloys,** Sulzbach, July 3, 1802 — Grabenstädt, July 7, 1863; tenor; (2) **Josef,** b. Vienna, Mar. 6, 1852; composer of ballets and operettas; studied at Vienna Cons.; cond. at Court Opera.

Bay'ley, John Clowes, d. Oct. 10, 1909, age 75. English composer of anthems and part songs.

Beach, John, b. Gloversville, N. Y., Oct. 11, 1877; composer; graduated at New England Cons., 1898; studied further with Clayton Johns, and in Paris with Harold Bauer. Taught piano and theory, Univ. of Minnesota, two years; in New Orleans three years; then in Boston. Since 1910 in Paris studying with Gédalge, c. operettas, *Gipsy Trail* for bar. and orch., songs, etc.

Beauvarlet-Charpentier (bō-văr-lā-shăr-pänt-yā), (1) **Jean Jacques,** Abbeyville, 1730 — Paris, 1794; organist and comp. (2) **Jacques Marie,** Lyons, July 3, 1776 — Paris, Nov. 1834; organist and comp., son of (1).

Beck'er, Hugo, b. Strassburg, Feb. 13, 1864; 'cellist; son of **Jean B.;** pupil of his father, Grützmacher, Piatti, etc.; 'cellist at the Opera Frankfort, 1884–86 and 1890–1906; 1896, Royal Prof.; succeeded Piatti as 'cellist at London Monday concerts.

Beck'mann, Wm. Gv., b. Bochum, Jan. 16, 1865; pupil Royal Inst. for church mus., Berlin; organist, critic, and teacher at Berlin.

Beck'with, John Charles, 1778 — Oct. 11, 1819; son and successor of **J. Christmas B.** as organist, Norwich Cathedral.

Beechgard should be **Bechgaard,** on p. 409.

Beethoven, Ludwig van, add that a symphony supposed to be a youthful work of his was discovered 1911 in the library of the University of Jena, by Prof. Fritz Stein, was performed there Jan 17, 1910, and published 1911; performed in Leipzig, Nov. 1911, and by Boston Symph., 1912. It is not generally accepted as Beethoven's but is found weak and uninteresting, of Haydnlike simplicity, with echoes of Mozart.

Behaim (bĕ-hīm'), **Michel,** Sulzbach, 1416 — murdered there, 1474; soldier and minnesinger.

Belch'er, William Thomas, d. Birmingham, May 6, 1905, age 78. mus. d.; organist.

Bell, William Henry, b. St. Albans, Aug. 20, 1873; pupil at the R. A. M.; won Goss scholarship, 1889; since 1903, prof. of harmony, there c. symphonies *Walt Whitman* (1900), and *The Open Road,* 3 symph. poems to the *Canterbury Tales;* symph. poems, *Love Among the Ruins* (1908); *The Shepherd* (1908), etc.

Bellaigue, (bĕl-lĕg), **Camille,** b. Paris, May 24, 1858; critic and essayist; pupil of Paladilhe and Marmontel.

Bellincioni, Gemma, add that she was b. Como, Italy, Aug. 18, 1866; widow of the tenor, Stagno.

Bendix (1) **Otto,** correct birth date, July 26, 1845. (2) **Victor,** correct birth date, May 17, 1851. (3) **Fritz,** b. Copenhagen, Jan. 12, 1847; brother of (1) and (2); 'cellist; pupil of Grützmacher; plays in Royal Orch. at Copenhagen.

Benoit (bŭn-wä), **Camille,** pupil of César Franck; 1888–1895, assistant conservator at the Louvre; since 1895 conservator; c. overture, 1880; text and music of opera *Cléopatre,* etc. author of *Souvenirs,* 1884, and

Musiciens, poetes et philosophes, 1887; also translator.

Ber'ber, Felix, b. Jena, March 11, 1871; violinist; pupil of Dresden Cons. and Leipzig Cons.; concertmaster in various cities; 1904–1907 prof. Royal Acad., Munich; 1907 at Frankfort-on-Main; since 1908 at Geneva Cons.; toured widely; 1910, America.

Bern'eker, Constanz, Darkehmen, E. Prussia, Oct. 31, 1841 — Königsberg, June 6, 1906; conductor and comp.

Bernhardt, August, b. St. Petersburg, Jan. 15, 1852; pupil at the Cons. and since 1898, director.

Berteau, (Berteaud or **Berthau),** (bĕr'-tō), (1) **Martin,** Valenciennes, (?) — Paris, 1756; the first important 'cellist; c. violin sonatas. (2) **Gabriel,** c. 'cello concerto about 1800.

Beständig (bĕ-stĕn'-dĭkh), **Otto,** b. Striegau, Silesia, Feb. 21, 1835; cond. and comp.; pupil of Mettner, etc. in Breslau; founded a conservatory in Breslau; c. oratorio *Der Tod Baldurs* and *Victoria Crucis*, etc.

Betts, Thomas Percival Milbourne, d. Aug. 27, 1904, age 53. English critic.

Beyschlag (bī'-shläkh), **Adolf,** b. Frankfort-on-Main, March 22, 1845; cond. pupil of V. Lachner; conductor at Frankfort, later at Belfast, Manchester, Leeds; since 1902 at Berlin; 1907 made Royal Prof.; author and comp.

Biaggi, correct birth date is 1819.

Bibl (bēb-'l), (1) **Andreas,** Vienna, 1797–1878 organist and composer. His son and pupil (2) **Rudolf,** Vienna, Jan. 6, 1832 — Aug. 2, 1902; pupil of Lechter; organist and composer of organ sonata, etc.

Bidez (bē-dĕs), **L. Aloys,** b. Brussels, Aug. 19, 1847; teacher and composer of operetta *The Stratagem;* piano concerto, etc.; lived in the U. S., 1876–1901; then returned to Brussels.

Bie (bē), **Oskar,** b. Breslau, Feb. 9, 1864; critic; pupil of Ph. Scharwenka; 1886, Dr. Phil.; 1890, Privat Docent at Technical High School, Berlin; author of books; also comp.

Biehr (bēr), **Oskar,** b. Dresden, 1851; violinist; pupil of David; for twenty-five years member of Munich court orchestra.

Biernacki (bē-ĕr-nät'-skē), **Michael Marian,** b. Lublin, Sept. 9, 1855; comp.; pupil of Warsaw Cons.; director there; comp. 2 masses, *Prologue* for orch., etc.

Bin'der, Fritz, b. Baltimore, 1873; pianist; at 7 toured Europe in concert; studied with Leschetizky and at Cologne Cons.; from 1901, dir. of the Danzig Singakademie.

Bird, Henry Richard, b. Nov. 14, 1842; organist; son of **George B.,** an organist; at 9, became org.; pupil of Turle; since 1872 org. at St. Mary Abbots, London; conducted concerts, and won prominence as accompanist.

Bishop, Ann, or **Anna,** London, 1814 — New York, March 18, 1884; soprano; daughter of Jules Rivière; married Sir Henry Bishop, 1831, deserted him for the harpist Bochsa, with whom she toured the world in concert; after his death, in 1856, she married a Mr. Schulz.

Bishop, John, 1665 — Winchester, Dec. 19, 1737; organist and composer.

Bispham, David, correct birth date is Philadelphia, Jan. 5, 1857.

Bitt'ner, Julius, composer of operas, *Die Rote Grat* (Vienna, 1907), and *Der Musikant* (Dec. 2, 1911, Leipzig Opera)

Black, Andrew, b. Glasgow, Jan. 15, 1859; barytone; at first an organist; then pupil of Randegger and Scafati; sang at the Crystal Palace, 1887; toured America; famous as "*Elijah*"; 1893, Prof. of singing R. C. M., Manchester.

Black'burn, Vernon, d. Paddington, London, Feb. 14, 1907, age 40. Prominent English critic; for many years on the "*Westminster Gazette,*" London; author of "*The Fringe of an Art.*"

Blanc (blän̈), **Claudius** (rightly **Claude**), Lyons, March 20, 1854—June 13, 1900; pupil of Paris Cons., winning first harmony prize, 1875, 2nd Prix de Rome, 1877; Dir. Mus. school Marseilles, 1887–9, then chorus master, Paris Op.; c. "*Ste. Geneviève de Paris*" for orch. and songs.

Blaser'na, Pietro, b. Fiumicello, Feb. 29, 1836; teacher and theorist.

Blauvelt, Lillian Evans, correct birth date is Brooklyn, N. Y., March 16, 1873; she made her début in opera in "*Faust*" at Covent Garden, 1903, with success.

Blavet, (blă-vā), **Michel,** Besançon, Mar. 13, 1700—Paris, Dec. 28, 1768; composer of comic operas, etc.

Bleech, (blākh) **Leo,** b. Aachen, April 22, 1871; conductor; pupil of Berlin Hochschule; 1893–1896, cond. at Municipal Theatre, Aachen, and pupil of Humperdinck; 1899–1906, cond. German Laudestheatre at Prague; 1906, Royal Opera, Berlin; 1908, cond. first East-Prussian Festival at Königsberg; c. 3 symph. poems, very successful 1-act opera, *Das War Ich*, (Dresden, 1902); 3-act opera *Aschenbrödel* (Prague, 1905); *Versiegelt* (Hamburg, 1908; New York, 1912), etc.

Bleichmann (blīkh'-män), **Julius Ivanovitch,** b. St. Petersburg, Dec. 5, 1868; conductor; pupil at the Cons., and of Reinecke and Jadassohn; cond. various orchs. at St. Petersburg; c. 2 operas, chamber music, etc.

Bleyle (blī'-lĕ), **Karl,** b. Feldkirch, May 7, 1880; pupil of Wehrle and de Lange; later at Stuttgart Cons. and of Thuille; gave up violin on account of nervous affliction of the arm; lives in Munich; c. symph., *An den Mistral* (from Nietzsche), for mixed chorus and orch., *Lernt lachen* (from Nietzsche's "*Zarathustra*"), do.; symph. poem *Flagellantenzug*, Berlin; Munich, 1908; Berlin, 1911, etc.

"Blind Tom," vide **Wiggins.**

Blon (blôn), **Franz Von,** b. Berlin, July 16, 1861; cond.; pupil of Stern's Cons.; 1898, c. operettas *Sub rosa* (Lübeck, 1887); *Die Amazone* (Magdeberg, 1903), etc.

Blondeau (blôn-dō), **Pierre Auguste Louis,** Paris, Aug. 15, 1784–1865; viola-player at the Opéra; pupil of the Cons., taking the Prix de Rome, 1808; c. opera, ballet, etc.

Blu'menberg, Franz, b. Remagen, Feb. 28, 1869; organist at Cologne; c. songs, male choruses, etc.

Blumenfeld, (1), **Felix M.,** correct birth date to April 19; since 1898 cond. Imperial Opera, St. Petersberg. His brothers are (2), **Stanislaus,** Kiev, 1850–1897, pianist and teacher; (3) **Sigismund,** b. Odessa, Dec. 27, 1852; song-composer, living in St. Petersburg.

Blumenschein (bloo'-mĕn-shīn), **William Leonard,** b. Brensbach, Dec. 16, 1849; pupil of Leipzig Cons.; since 1879 organist, teacher and cond. at Dayton, Ohio; 1891–96, chorus master at the Cincinnati May Festivals; c. anthems, piano pieces, etc.

Blumenthal, Jacques, correct birth date is 1829, d. Chelsea, May 17, 1908.

Blumer, (bloo'-mĕr), **Fritz,** b. Glaris, Aug. 31, 1860. Swiss pianist; pupil of Geneva and Leipzig Cons. and of Liszt; since 1886 teacher at, Strassburg Cons.

Bodenstein (bō'-dĕn-shtīn), **Hermann,** Gandersheim, March 27, 1823—Braunschweig, April 12, 1902; organist.

Bodin, (bō-dăn̈), **François Étienne,** Paris, March 16, 1793—Aug. 13, 1862; teacher of theory at Paris Cons.; author of a treatise.

Bodi'nus, Sebastian, flourished 1725–1756; born in duchy of Altenburg; violinist and composer.

Böheim, (bā'-hīm), **Joseph Michael,** Prague, 1748 — Berlin, July 4, 1811; actor and singer.

Boismortier (bwä-môrt-yā), **Josef**

Bodin De, Perpignan, ca. 1691—Paris, ca. 1765; c. ballet operas, cantatas, etc.

Bölsche (bĕl'-shĕ), **Franz,** b. Wegenstedt, near Magdeburg, Aug. 20, 1869; theorist; pupil Berlin Royal Hochschule; 1896, teacher Cologne Cons.; c. overture *Judith*, etc.

Bonci (bôn'chē), **Alessandro,** b. Cesena, n. Bologna, 1870; famous lyric tenor; at 7 sang in choir, studied singing with Coen at Pesaro Lyceum for 5 years; then member of choir at Loreto; operatic début in "*Falstaff*"; sang with great success at Covent Garden, 1900, and in 1908; sang at Metropolitan Opera House; toured U. S., 1911–1912; sings in Italy.

Bo'niforti, Carlo, Arona, Sept. 25, 1818—Trezzo d'Adda, Dec. 10, 1879; organist and comp.

Bonini (bō-nē'-nē), **Severo,** b. Florence, 17th century; Benedictine monk, one of the first writers in monodic style; c. madrigals, etc., 1607–1613.

Booth, Robert, b. St. Andrews, Dec. 29, 1862; English organist; c. for orch.; church music, etc.

Bopp, Wilhelm, b. Mannheim, Nov. 4, 1863; pupil of Leipzig Cons., and of Emil Paur; 1884, dir. in Freiburg; 1886, assistant to Mottl at Bayreuth; 1889, teacher at Mannheim Cons.; 1900, opened a High School of Music; 1907 dir. Royal Cons., Vienna; cond. His wife, born **Glaser,** is a court opera singer at Stuttgart.

Borchers (bôr'-khĕrs), (1) **Bodo,** 1835—Leipzig, June 6, 1898; opera singer and teacher in Leipzig. (2), **Gustav,** b. Braunschweig, Aug. 18, 1865; pupil Leipzig Cons.; cantor and teacher of song; since 1898, directed a singing-school at Leipzig.

Bordes (bôrd), **Charles,** Vouvray-sur-Loire, May 12, 1863;—Toulon, Nov. 8, 1909; composer; important figure in the revival of French church music; pupil of César Franck; 1887, church-conductor at Nogent-sur-Marne; 1889 commissioned by the govt. to collect Basque folk music; from 1890 chapel-master at St. Gervais, Paris; founder of the "*Association of the Singers of St. Gervais*" and of the "*Schola Cantorum de St. G.*," 1898 with d'Indy and Guilmant; 1905 retired to Montpellier and founded a *Schola* there; 1909 went to Nice to give a concert and died on his way home. He resuscitated many forgotten master works, and wrote many articles on them; c. *Phantasie* and *Rapsodie Basque* for orch.; opera *Les trois Vagues*, religious music, choruses, and songs and piano pieces.

Bo'rek, Christoph, d. 1557; Polish composer and conductor.

Bo'ri (rightly **Borgia**), **Lucrezia,** soprano; studied at Milan; 1911–12 at La Scala. In 1910 singing in Paris with the Met. Op. Co. of N. Y. She was engaged for New York 1912–13.

Born'hardt, Johann, Braunschweig, March 19, 1774—April 19, 1840; c. Singspielen, etc.

Borosini (bôr-ō-sē-nē), (1), **Francesco,** b. Bologna, ca. 1695; operatic tenor in 1723 at the Grand Opera, Prague, and 1724–1725 in London, with his wife (2), **Leonora d' Ambreville,** a contralto of French birth.

Bosch, Pieter Joseph, Hoboken, Holland, 1736—Antwerp, Feb. 19, 1803; organist at Antwerp Cathedral; c. sonatas.

Boschetti (bôs-kĕt'-tē), **Viktor,** b. Frankfort-on-Main, Aug. 13, 1871; pupil of Prague Cons.; from 1896, organist at Vienna and Dir. Court Opera, 1900–3; c. 5 operas, church music, etc.

Botelho (bō-tĕl'-yō), **Manuel Joaquim Pedro,** Lisbon, 1795—April 9, 1873; flutist and teacher of theory.

Bottini, (bôt-tē'-nē), **Marianna Andreozzi,** the Marchesa, Lucca, Nov. 7, 1802—Jan. 24, 1858; she composed masses, overtures, etc.

Boucheron (boosh-rôṅ), **Raimondo,** Turin, Mar. 15, 1800 — Milan, Feb. 28, 1876; cond., theorist and composer.

Bouhy (boo′-ē), **Jacques,** b. Pepinster, Belgium, 1848; barytone; pupil at Liège Cons., then Paris Cons.; 1871, the Opéra Paris; after 1872 at Opéra Comique, creating the Toreador rôle in "Carmen," etc.; 1885–89, director of New York Conservatory; returned to Paris Opéra; later a famous teacher; c. songs.

Bouman (boo′-män), **Martin T.,** b. Herzogenbusch, Holland, Dec. 29, 1858; pupil of Brée and Holl; city director at Gouda; c. operas, masses, etc.

Bouval (boo-văl), **Jules Henri,** b. Toulouse, June 9, 1867; pupil of Paris Cons., taking first harmony prize 1889; org. St. Pierre de Chaillot; c. 1-act operas, ballets "*La Chaine d'Amour*" for voice and orch., songs, etc.

Bo′wen, York, b. London, Feb. 22, 1884; composer and pianist; 1898–1905, pupil of the R. A. M.; c. 3 concertos; symph. fantasia for orch. brought out by Richter; concerto and sonata for the viola, etc.

Boyle, Geo. Frdk, b. Australia; teacher at Peabody Cons., Baltimore; c. piano concerto, which he cond. with success Feb. 1912 at New York Phil.

Boyvin (bwä-văṅ), **Jacques,** d. Rouen, ca, 1706; organist there in 1674; c. organ music.

Brad′ford, Jacob, b. London, June 3, 1842; organist; pupil of Goss and Steggal; Mus. Doc. Oxford, 1878; since 1892 organist at St. Mary's, Newington; c. oratorio "*Judith*"; *Sinfonia Ecclesiastica* with double chorus; overtures, etc.

Brady, Sir Francis, d. Co. Tyrone, Ireland, 1909; well-known amateur musician and one of the founders of the Royal Irish Academy of Music; c. several songs, etc.

Brandl, Johann, b. Kirchenbirk, Bohemia, Aug. 30, 1835; c. operettas.

Brandram, Rosina (Mrs. Butcher), d. Southend-on-Sea, Feb. 28, 1907, age 61. Noted contralto in Gilbert and Sullivan operas.

Brandt, Herman, Hamburg, 1852 — New York, Dec. 27, 1910; pupil Leipzig Cons.; settled in San Francisco; later cond. the Philh. orch. there; then taught in N. Y.; at one time was concertmaster Theodore Thomas Orch.

Bran′dukov, Anatol Andrejevitch, b. Moscow, Jan. 6, 1859; 'cellist; pupil Moscow Cons.; spent many years in Paris; founded a quartet there with Marsick; 1890 returned to Moscow; c. for 'cello and orch., etc.

Brassart, Johannes, priest, composer and singer; in Papal Choir in 1431; probably same as **Johannes de Ludo**; c. sacred music.

Braun, (1) **Anton,** Cassel, Feb. 6, 1729–1790; violinist and c.; perhaps the son of (2) **Braun,** whose flute compositions were pub. in Paris 1729–1740. His brother (3) **Johann,** Cassel, 1753 — Berlin, 1795, violinist and comp. (4) **Johann Fr.,** Cassel, 1759 — Ludwigslust, 1824; oboist and comp.; father of (5) **Karl A. P.,** b. Ludwigslust, 1788; oboist; and of (6) **Wilhelm,** b. Ludwigslust, 1791; oboist, whose wife was his cousin (7) **Kathinka B.,** a singer.

Bredal (brā′-däl), (1) **Niels Krog,** Drontheim, 1733 — Copenhagen, Jan. 26, 1778; theatre-director and comp. of cantatas. (2) **Ivar Frederick,** Copenhagen, June 17, 1800–March 25, 1864; viola player; c. operettas; cantata "*Judas Iscariot*," etc.

Breithaupt, (brīt-howpt) **Rudolf, Maria,** b. Braunschweig, Aug. 11, 1873; critic and teacher; pupil Leipzig Cons., 1897; c. songs.

Brend′ler, Erich, b. 1800 — Stockholm, 1831; c. opera "*Ryno*" with Prince Oskar of Sweden (prod. Stockholm, 1834), etc.

Brescianello (brĕ′-shä-nĕl′-lō), **Giuseppe Antonio,** Mus. Director at

Stuttgart, 1717–1757; published violin concertos, etc.

Bress'ler-Gianoli (jä-nō´-lē) **Mme.** b. Geneva, 1870(?); d. there after operation for appendicitis, May 12, 1912. Operatic mezzo-sopr; studied Paris Cons., début Geneva, at 19; 1900, Paris Op. Com., 1903 with New Orleans Op. Co., from 1907 sang with success at Manhattan Opera, N. Y.; 1910 with Metropolitan Opera, N. Y.; her "Carmen" was famous.

Breton y Hernàndez (brā-tôn ē ĕr-năn´-dĕth), **Tomas,** b. Salamanca, Dec. 23, 1850; leading Spanish composer of zarzuelas, an oratorio *Apocalypsia* (1882), for orch. "*Andalusian scenes*"; funeral march for Alfonso XII, etc.

Brêval, Lucienne, Add that her correct name is **Berthe A. L. Schilling,** correct birth date, Berlin, Nov. 4, 1869; pupil of Warot at Paris Cons.; début, Opéra, 1892; sang there till 1900, then at Op. Com.; 1902 returned to the Opéra.

Bréville (brā-vēl), **Pierre Onfroy de,** b. Bar-le-Duc, France, Feb. 21, 1861; composer and critic, diplomatic career; then studied at Paris Cons. and with César Franck; teacher at the Schola Cantorum; c. masses, sacred chorus with orch., *Sainte Rose de Lima;* symph. poem, *Nuit de décembre;* overture, *Princesse Maleine,* music for *Les sept Princesses,* and *Sakuntala,* etc., orch. fantasie "*Portraits des Musiciens*"; songs, etc.

Bridge, (1) **Sir John Frederick;** 1902, made member of the Victorian Order; 1903, King Edward Prof. of Music, London University; (2) **Frank,** b. Brighton, Feb. 26, 1879; viola player; pupil of R. A. M., gaining a scholarship in composition; c. prize quartet in E. Minor (Bologna competition); string quartet "*Three Idylls*"; rhapsody for orch. and symp. poem, "*Isabella*" (1907).

Briesemeister, (brē´-zĕ-mī-stĕr), **Otto,** Arnswalde, May 18, 1866 — Berlin, June 17, 1910; tenor; at first a doctor, then a pupil of Wiedemann; début, 1893, Detmold.

Bright, Dora Estella, b. Sheffield, Aug. 16, 1863; pianist; pupil R. A. M., London; 1892 married Capt. Knatchbull; c. 2 piano concertos; variations with orch., etc.

Bron'ner, Georg, Holstein, 1666 — Hamburg. 1724; organist; c. for the Hamburg Opera "*Echo and Narcissus,*" "*Venus,*" etc.

Brons, Simon, b. Rotterdam, April 19, 1838; composer; teacher and writer; author of theoretical works; lives at The Hague.

Broschi, Carlo; real name of the great male soprano called Farinelli, perhaps after his uncle who was a composer.

Brounoff (broo´-nôf), **Platon,** b. Elizabethgrad, Russia, 1869; composer; pupil of Rubinstein and Rimsky-Korsakov, St. Petersburg Cons.; cantata "*The Angel*" prod. at court; lives in New York as cond. of Russian choral society, etc.; c. piano suites and songs.

Bruch, Max. Add that he received in 1908 the Prussian order for merit in art and learning, and many honors from England, France, etc. His further compositions include the secular oratorio, *Gustav Adolf* (1898), *Nal und Damajant* (1903); *Die Macht des Gesanges,* for barytone, mixed chor. and orch. (1912.)

Bru'dien, Juan, Spanish priest; cond, at Cathedral of Urgel, 1585; later at Barcelona; c. madrigals, etc.

Bruneau, Alfred. Note that Octave Seré, in his *Musiciens français d'aujourd'hui* (Paris, 1911), gives the date of Bruneau's birth as March 1st. not 3rd. Add to his compositions the operas, all to Zola's texts: *L'Ouragan* (Op. Com. 1901); lyric comedy in 3 acts, *L'Enfant Roi* (Op. Com. 1905); 1-act lyric drama *Lazare* (1905); incid. music to *La Faute de l'Abbé Mouret* (Odéon, 1907); lyric drama

Naïs Micoulin (Monte Carlo, 1907); *Les Quatre Journées* (accepted at the Op. Com.); also songs, etc.

Bruns, (broons) (**Molar**) **Paul,** b. Werden, June 13, 1867; tenor, barytone, and teacher; studied in Leipzig and Italy; gave historic song-recitals; since 1902 teacher of singing in Berlin; author of a vocal method, etc.

Buchmayer (bookh'-mī-ĕr), **Richard,** b. Zittau, April 19, 1857; pupil Dresden Cons.; later piano teacher there; 1907 Royal Saxon Prof.; gave many concerts of ancient clavier music and then devoted himself to musical history.

Buchner (bookh'-nĕr), (1) **Hans,** Ravensburg, Dec. 26, 1483–1540; organist and comp. (2) **Philipp Fr.,** Wertheim, 1614 — Würzburg, 1669; cond. and comp.

Büchner (bükh'-nĕr), b. Pyrmont, 1825; flutist and composer; from 1856, soloist at St. Petersburg Royal Opera, and Prof. at the Cons.

Buck, (1) **Dudley;** retired from church work 1903; d. Brooklyn, N. Y. Oct. 6, 1909. (2) **Percy Carter,** b. West Ham., March 25, 1871; pupil at R. A. M., London; won scholarship 1891–4, organist at Oxford; 1893, Mus. Doc.; 1896–9, organist Wells Cathedral, 1899–1901, Bristol Cathedral; 1910, prof. of music Dublin University, vice-Pres.; c. overture "*Coeur de Lion*"; chamber music, etc.

Bühl (bül), **Joseph David,** b. Amboise, 1781; famous trumpet-player at Paris; author of trumpet-method.

Bullerian (bool-lā'-rĭ-än), **Rudolf,** b. Berlin, Jan. 13, 1858; director; pupil Stern Cons.; played in orchestras from his 16th year; 1884, municipal director at Göttingen; 1890 in Russia, settling at Moscow, conducting in other cities; since 1902 in America.

Bümler (bĭm'-lĕr), **Georg Heinrich,** Berneck , Oct. 10, 1669 — Ansbach, Aug. 26, 1745; cond. and comp. of church music.

Buonamici, Carlo, b. Florence, June 20, 1875; pianist; son and pupil of Giuseppe (q. v.), later studied at Würzburg Royal Musicsch., with Van Zeyl, taking first prize; after year in the army, settled in Boston, 1896, as teacher and pianist with Boston Symph. Orch., etc.; 1908 toured Europe.

Buongiorno (boo-ōn-jôr'-nō), **Crescenzo,** Bonito, 1864 — Dresden, Nov. 7, 1903; c. operas.

Busoni, F., add that in 1907 he succeeded Sauer as teacher of the master class at Vienna Cons.; 1911 toured America, c. symph. tone-poem "*Pojohla's Tochter,*" festival overture, 1897; music to "*Berceuse élégiaque,*" for orch.; Schiller's "*Turandot*"; transcribed Bach's organ works for piano; wrote "*Entwurf einer neuen Aesthetik der Tonkunst.*" His opera, "*Der Brautwahl,*" was prod. Hamburg, April 13, 1912, based on Hoffman's "*Serapeons' Brüder.*"

Butler, Thomas Hamly, London, 1762 — Edinburgh, 1823; comp.

C

Cabezon (kă'-bā-thôn), (1) (**Felix**), **Antonio De,** Santander, March 30, 1510 — May 26, 1566; composer; cembalist and organist to Philip II; called "The Spanish Bach"; blind from birth; c. harp and flute pieces, published in 1578 by his son (2) **Hernando,** who succeeded him.

Cad'man, Charles Wakefield, b. Johnstown, Pa., 1881; at 13 began piano studies, at 19 composed a comic opera, prod. at Pittsburg, but did not study composition till 20; pupil of W. K. Steiner (organ), Luigi von Kunits (orchestration), with critical advice from Emil Paur; took up Indian music, 1906 published "Four Indian Songs"; 1909 spent summer among the Omaha Indians, taking phonograph records and transcribing them; gives lecture-recitals on Indian music. c. *Three Moods* for symph, orch.; chamber music; cantata for male voices *The Vision of Sir Launfal*, Japanese romance for two voices, *Sayonara;* three *Songs to Odysseus;* Indian songs, etc.

Cahier (kä-hēr'), **Mme. Charles** (née **Walker,**), contralto; b. Tennessee; sang in concert as Mrs. Morris Black, then studied with Jean de Reszké; début in opera as "Orfeo" (Nice, 1904); sang in other cities and from 1909 at Vienna Royal Opera. 1912 at Met. Op., N. Y.

Caland (kä'-länt), **Elizabeth,** b. Rotterdam, Jan. 30, 1862; teacher and author of piano methods.

Camar'go, (1) **Felix Antonio,** b. Guadalajara, 16th cent.; cathedral cond. at Valladolid; c. remarkable hymn to St. Iago, etc. (2) see **Cupis**

Camerloher (käm'-ĕr-lō-ĕr), (1) **Placidus Von,** Murnau, 1710 — Freising, 1776; c. operas, etc.; his brother (2) **Anton,** d. Munich, 1743; c. opera.

Calvé, Emma, b. Décazeville, France — not at Madrid, 1863 (1866?); married the tenor Mario Gaspary, 1912.

Camet'ti, Alberto, b. Rome, May 5, 1871; organist; pupil at Academy of St. Cecilia; organist of the French church of St. Louis at Rome; historian of music and comp.

Campanini (käm-pä-nē'-nē), **Cleofonte,** conductor; pupil Milan Cons., later teacher there; cond. at La Scala, Covent Garden, and 1906–11 at Manhattan Opera House, New York, 1912 at London; married Eva Tetrazzini, operatic soprano (sister and teacher of Luisa).

Campbell - Tipton, Louis, b. Chicago, Nov. 21, 1877; studied in Chicago, Boston and Leipzig; lives in Paris;his important compositions have been much played abroad, notably his "*Heroic*" sonata for piano, piano suites, "*The Four Seasons,*" "*Suite Pastorale,*" for piano and violin.

Canal (kä'-näl), **Abbate Pietro,** Crespano, April 13, 1807 — Dec. 15, 1883; historian and comp.

Canale (or **Canali**) (kä-nä'-lē), **Floriano,** organist at Brescia, 1585–1603; c. church music.

Canob'bio, Carlo, violinist at Imperial Theatre, St. Petersburg, 1779–1800; c. 2 operas, ballets, etc.

Cantor, Otto, b. Creuznach, Rhenish Prussia, 1857.

Capel'len, Georg, b. Salzuflen, Lippe, April 1, 1869; theorist and comp.; took up music in 1901; author of important works on modern harmonic analysis.

Caplet, (kăp-lā), **André,** b. Havre, 1879; pupil of Wollett; violinist at Havré Theatre, 1896; pupil of Leroux at Paris Cons., winning first harmony prize, 1898, and Prix de Rome, 1901; lived in Rome, then in Germany; acted as assistant to Colonne, 1898; 1900, was the first to cond. Debussy's *Martyre de San Sebastien;* 1911–12 cond. at Boston Op.; c. prize quintet for wind instrs., etc.

Capri, (kä-prē) **Julius,** b Marseilles 1837; pianist and teacher in St. Petersburg after 1853; pupil Marseilles Cons.; c. opera *Leonore*, etc.

Capuzzi (kä-pood'-zē), **Giuseppe Antonio,** Brescia, 1753–1818; c. 5 operas, etc.

Cara (kä'-rä), **Marco,** called **Marchetto,** court composer at Mantua, 1495–1525.

Carlez (kăr-lĕs), **Jules Alexis,** b. Caen, Feb. 10, 1836; organist, historian and comp.

Car'nall, Arthur, Petersborough, May 7, 1852 — Penge, June 30, 1904; from 1873 organist at St. John's, Penge; c. overture, 2 quintets, etc.

Caro (kä'rō), **Paul,** b. Breslau, Dec. 25, 1859; pupil of Schäffer and Scholz, and Vienna Cons.; c. 2 operas, 4 symph., 30 string-quartets, etc.

Caron (kă-rôn), (1) **Firmen,** should be **Philippe;** (2) **Rose Lucile** (née

Meuniez), b. Monerville, France, Nov. 17, 1857; soprano; after her marriage entered Paris Cons., 1880, as pupil of Tharset, later of Marie Sasse; début Brussels, 1883; 1885–8, Paris Opéra; 1888–90, Brussels; from 1890, Opéra Paris; also at the Op. Com., from 1902 prof. at the Cons. She created many of the chief rôles in modern French Opéra and in French versions of Wagner. She sang Salammbô at the Opéra, 1908.

Car'penter, John A. b. Park Ridge, Ill., 1876; pupil of his mother (a pupil of Marchesi and Shakespeare), Amy Fay, Seeboeck; then graduated at Harvard, 1897, studying music under Paine and taking highest musical honours, submitting a piano sonata; 1907; studied with Elgar in Rome, and thereafter in Chicago with Bernhard Ziehn; c. violin and piano sonata (1912) and many songs.

Carse, A. Von Ahn, b. Newcastle-on-Tyne, May 19, 1878; pupil R. A. M., with the Macfarren scholarship; made an associate there in 1902; c. symph. in C minor (prod. 1906); symph. in G minor (1908), revised and prod. 1909, symph. poem, "*In a Balcony*" (1905); concert overture (1904), etc.

Carter, Thomas, Dublin, May, 1769 — Nov. 8, 1800; mus. director at Calcutta; c. songs.

Caruso (kä-roo'-sō), **Enrico,** b. Naples, Feb. 25, 1873; famous Italian tenor; pupil of Vergine; début, 1895, winning gradual success in Italy (Naples, 1898; 1899 La Scala), and creating the tenor rôles in Giordano's "*Fedora*," Cilea's "*Lécouvreur*," and Franchetti's "*Germania*"; 1899–1903 sang in St. Petersburg, and Buenos Ayres; 1902, appeared with Melba at Monte Carlo, began his tremendous vogue; 1902 at Covent Garden; 1903, Met. Op. House, N. Y. Since then he has sung at both operas almost every year with unrivalled favor; 1908, his voice was threatened, but an operation restored it. He created the tenor rôle in Puccini's "*Girl of the Golden West*," and has sung throughout Europe always with sensational effect and unequalled prices. He is an ingenious caricaturist, and has composed songs, one of them being sung in the farce "*The Million*" (New York, 1912), by a character called "The Bowery Caruso."

Casals', Pablo, b. Beudrell, Spain, Dec. 30, 1876; 'cellist; pupil of Jose Garcia, Rosereda and Breton; since 1897, prof. at Barcelona Cons.; toured widely; c. *La Vision de Fray Martin,* for chorus and orch.; 'cello pieces, etc.

Casati (kä-sä'-tē), **Gasparo,** d. Novara, 1643; cond. at Novara Cathedral; c. church music.

Case, George Edward, d. Nov. 29, 1909, age 54. Writer and prof. of trombone at R. C. M., London.

Casimiro (kă-sē-mē'-rō), **da Silva Joaquim,** Lisbon, May 30, 1808—Dec. 28, 1862; Portuguese comp. of church music.

Castillon (kăs-tē-yôṅ), **Alexis de, Vicomte de Saint Victor,** Chartres, Dec. 13, 1838 — Paris, March 5, 1873; composer; pupil of Massé and César Franck; c. symphony; overture, *Torquato Tasso, Psalm 84* with orch.; piano concerto and important chamber music.

Cas'tro, Ricardo, Durango, 1866–1908; dir. Nat. Cons. of Mexico.

Catalani (kät-ä-lä'-nē), **Alfredo,** Lucca, June 19, 1854 — Milan, Aug. 6, 1893; pupil of his father, an organist; at 14, c. a mass sung at the cathedral; pupil of Magi, and of Paris Cons. and Milan Cons.; c. operas "*La Falce*" (Milan, 1875); "*Elda*" (Turin, 1880; revised as "*Loreley*," 1890); "*La Wally*" (La Scala, 1892); c. symph. poem "*Ero e Leandro*," etc.

Catoir (kăt-wăr), **Georg L.,** b. Moscow, April 27, 1861; pupil of Klindworth, Willborg, and Liadov; c. symphony; symph. poem. *Mzyri;* cantata, *Russalka,* etc.

Caudel′la, (1) Franz, d. Jassy, Roumania, 1868; 'cellist and dir. of the Jassy Cons.; his son (2) **Eduard,** b. Jassy, June 3, 1841; violinist; pupil of his father, and of Alard, Massart, and Vieuxtemps; 1894–1901, dir. of education at Jassy; c. opera, etc.

Chabran (shă-brăṅ), or **Ciabrano** (cha-brä′-nō), **Francesco,** b. Piedmont, 1723; violinist and comp.; 1751, toured Europe with success.

Chabrier, A. E., add that after his death in 1894 his unfinished opera "*Briséis,*" was given at the Opéra Paris, 1899; his opera "*Gwendoline*" (text by Catulle Mendès), at the Op. Com., 1911.

Chad′field, Edward, Derby, Aug. 1, 1827—Hastings, March 31, 1908; organist at Derby; pupil of Smart, Rosellen and Korbach.

Chadwick, G. W., add that the following compositions were played in the Boston Symph. Orch., overtures "*Adonais,*" (1900); "*Euterpe*" (1904); "*Cleopatra*" (1906); symphonic sketches (1908); theme variations and fugue for organ and orch. (1909); *Sinfonietta* (1910); *Suite Symphonique* for orch. winning $700 prize of Nat. Federation of Clubs (1910); c. also "*Noel*" (1909); "*Lochinvar,*" ballad for barytone and orch., 1909. "*Judith*" lyric drama, Worcester Feast 1900 incid. music to "*Everywoman*" (1911); symph. poem "*Aphrodite*" (Norfolk. 1912), In 1905 a concert of his comps. was was given by the Leipzig Concordia Verein.

Chaîne (shĕn), **Eugène,** b. Charléville, Dec. 1, 1819; pupil and after 1875 teacher at Paris Cons.; c. 2 symph., and important violin pieces.

Chaliapine (shäl-yä′-pēn), **Fedor Ivanovich,** b. Kazan, Feb. 11, 1873. Russian bass; pupil of Oussatov, in Tiflis; sang in various cities, finally at Moscow, and with immense success in European capitals; 1908, New York.

Champs (dŭ-shäṅ), **Ettore de,** b. Florence, Aug. 8, 1835; pianist and c. of operas, masses, etc.

Chapi (y Lorente) (chă-pē′ē lō-rĕn′-tĕ) **Ruperto,** Villena, March 27, 1851—Madrid, March 25, 1909; pupil Madrid Cons.; c. operas and 78 zarzuelas; also a symph.; oratorio, etc.

Charlier (shărl-yā), **Théo.,** b. Seraing, Belgium, July 17, 1868; trumpet-virtuoso and teacher; c. opera, ballets, etc.

Chausson (shōs-sôṅ), **Ernest,** Paris, June 21, 1855—(killed in bicycle accident), Limay n. Nantes, June 101 1899; pupil of Massenet and Césa, Franck; c. symph.; symph. poems *Viviane* and *Les caprices de Marianne;* opera *Hélène, Le roi Arthus* (Brussels, 1903; text by the composer); songs and piano pieces.

Chemin-Petit (shŭ-măṅ-pŭ-tē′), (1) **Maurice,** c. opera, "*Alfred the Great,*" (Halle, 1858). (2) **Hans** c. operas, including "*Der Liebe Augustin*" (Brandenburg, 1906).

Chesh′ire, John, d. New York, Sept. 21, 1910, age 73. English harpist; pupil and later teacher in Royal Academy of Music; prolific composer for harp.

Chessin (chĕs′-sēn), **Alexander Borissovich,** b. St. Petersburg Oct. 19, 1869; conductor; pupil of the Cons., and of Nikisch at Leipzig; since 1901, cond. at St. Petersburg and since 1903 of Philharmonic concerts at Moscow; c. cantata, etc.

Chevillard, Camille, add that in 1898 he acted as substitute cond. for Lamoureux, called abroad; on the death of L. Dec. 21, 1899; he became cond. of the *Association des Concerts-Lamoureux.* Add to his comps. incid. mus. to *La Roussalka* (1903); allegro for horn and piano, 1905; piano pieces and songs.

Chop (khôp), **Max,** b. Greuszen. Thuringia, May 17, 1862; Mus. writer; critic in Berlin, under the name

"Monsieur Charles;" c. piano concerto, etc.

Chopin, Fr., The controversy as to the date of his birth has been recently ended by the discovery of the certificate, establishing it as Feb. 22, 1810.

Chrétien (krāt-yăṅ), **Hedwige Louise Marie,** b. Compiègne, July 5, 1859; pupil Paris Cons., taking first harmony prize, 1881; first counterpoint and fugue, 1887; teacher there, 1890–2; c. orch. pieces, choruses, songs, etc.

Christ (krēst), **Wilhelm,** Geisenheim, Aug. 2, 1831 — Munich, Feb. 8, 1906; historian and theorist.

Chueca (chwā'-kä), **Federico,** 1846 — Madrid, June 20, 1908; composer of zarzuelas.

Chva'la (shvä'-lä), **Emanuel,** b. Prague, Jan. 1, 1851; pupil of Förster and Fibich; historian and c. of chamber music, etc.

Chybiński (khe-bēn'-yĕ-shkĭ), **Adolf,** b. Cracow, March 29, 1880; historian of Polish music.

Ciconia (chĭ-kōn'-yâ), **Johannes,** canon at Padua about 1400; theorist and comp.

Cilèa (chē'-lĕ-ä), **Francesco,** b. Palmi, July 29, 1866; leading Italian opera comp.; at 9 had c. a notturno and a mazurka; at 15 entered the Naples Cons.; while yet a student he had success with a suite for orch., and a 3-act opera *Gina*, (1889); 1896–1904, professor at Royal Institute, Florence; c. operas *La Tilda*, (1892); *L'Arlesiana* (Milan, 1896); *Adrianna Lécouvreur* (Milan, 1902, Covent Garden, 1904); *Gloria*, (La Scala, Milan, 1907).

Cirri (chĕr'-rē), (1) **Ignazio,** organist and comp.; his son (2) **Giovanni Baptista,** b. Forli, ca. 1740; 'cellist; spent many years in London, then returned to Italy; c. important 'cello music.

Clauss'nitzer, Paul, b. Niederschöna, near Freiberg, Dec. 9, 1867; teacher and comp.

Clavé (klă-vā'), **José Anselmo,** Barcelona, April 21, 1824 — Feb., 1874; founder of male choral societies in Spain; c. very popular songs and choruses.

Clavijo Del Castillo (klă-vē'-hō dĕl kăs-tēl'-yō), **Bernardo,** d. Madrid, Feb. 1626; Spanish organist and comp.

Clay'ton, Thomas, ca. 1670 — ca. 1730. English manager and comp.

Clem'ens, Charles Edwin, b. Plymouth, England, March 12, 1856; organist; 1889–1895, organist at the English church, and to Empress Frederick in Berlin, and teacher at Scharwenka Cons.; then moved to Cleveland, Ohio; author of organ-methods.

Clement (or **Clemens** or **Clementi**), **Johann Georg,** b. Breslau ca. 1710; cond. at Breslau, 1735, till after 1785; c. masses etc.; left two sons — one at Vienna, the other a violinist and cond. at Carlsruhe, 1793, taking the name Clementi.

Clemm, (1) **John** (**Johann Gottlieb Klemm**), Dresden, 1690 — Bethlehem, Pa., 1762; organ builder, came to America, 1736; built first organ for Trinity Church, N. Y., 1741, of which his son (2) **John** was the first organist.

Clérambault (klā-räṅ-bō), **Louis Nicolas,** Paris, 1749; organist and comp.

Cleve (klĕv), (1) **Johannes De,** Cleve (?) 1529 — Augsburg, 1582; court tenor at Vienna and Prague; c. church music; (2) **Halfdan,** b. Kongsberg, Norway, Oct, 5, 1879; pianist; pupil of his father and of Raif and the two Scharwenkas at Berlin; c. piano-concertos, etc.

Cliffe (klĭf), **Frederick,** b. Lowmoor, May 2, 1857; organist; pupil of Sullivan, Stainer, and at R. C. M.; toured Europe with success; c. 2 symph.; symph poem "*Clouds and Sunshine*"; alto solo with orch., "*The Triumph of Alcestis*," etc.

Clough-Leiter (klŭf-lī′-tĕr) (1) **Henry,** b. Washington, D. C.; 1874; composer and musical editor; pupil of his mother, Edw. Kimball, H. Xande , and Dr. J. H. Anger; org. at Washington and various churches at Providence, R. I. c. *Lasca* for tenor and orch.; 4 cantatas, *A Day of Beauty*, for string quintet; 200 songs of unusual color and sweep, etc. His wife, (2) **Grace Cotton Marshall,** b. Nineveh, Ind., Aug. 20, 1885; pupil of her mother; 1902—5 completed seven-year course at Met. School of Music, Indianapolis, graduating with highest honors; studied then in Boston with Carlo Buonamici and H. C. L., whom she married. She has published many piano pieces and songs under the name **G. Marschal-Loepke.**

Coates, John, b. Girlington, June 29, 1865; tenor; sang in his father's choir at 5; pupil of Burton and Bridge later of Shakespeare; sang in light opera, London and America, as barytone, 1893–1899; decided he was a tenor; studied and made début, 1900, at Covent Garden; favourite festival tenor; also in opera in Germany and 1910 chief tenor at Beecham's season.

Cob′bold, William, St. Andrew, Norwich, Jan. 5, 1559-60 — Beccles, Nov. 7, 1639; org. and comp.

Coccia (kôt′-chä), **Maria Rosa,** Rome, Jan. 4, 1759 — after 1783; woman composer of great importance in her own day; c. *Magnificat*, etc.

Coignet (kwän-yā), **Horace,** Lyons, 1736 — Paris, Aug. 29, 1821; comp.

Colborne, Langdon, London, Sept. 15, 1837 — Hereford, Sept. 16, 1899; organist at Hereford Cathedral, 1877–1899; c. oratorio "*Samuel*," etc.

Cole, (1) **Belle,** d. London, Jan. 6, 1905, age 60. American contralto. (2) **Rossetter, G.,** b. near Clyde, Mich. Feb. 5, 1866; composer; 1888, graduated from Michigan Univ., taking musical courses also; at his graduation the Univ. Mus. Soc. performed his cantata with orch. "*The Passing of Summer*"; 1888—90, he taught English and Latin in high schools; 1890—92 in Berlin, winning competitive scholarship at Royal Master-school, and studying with Max Bruch; 1892—4, prof. of music Ripon College; 1894—1901, Iowa College; from 1902 in Chicago as teacher, and from 1908 also in charge of summer music classes of Columbia Univ., N. Y. c. "*King Robert of Sicily*," and "*Hiawatha's Wooing*," as musical backgrounds for recitation, ballade for 'cello and orch; sonata for violin songs, etc.

Coleridge-Taylor, Samuel, add that he was made cond. Handel Society, 1904; his "*Hiawatha*" was developed as a trilogy, "*Hiawatha's Wedding Feast*," (R. C. M., London, 1898), "*The Death of Minnehaha*" (North Staffordshire Fest., 1899; "*Hiawatha's Departure*" (London, 1900), the overture the same year; c. also for voices and orch., "*The Blind Girl of Castel-Cuillé*, (Leeds Fest., 1901), "*Meg Blane*," (Sheffield Fest., 1902), "*The Atonement*," (Hereford Fest., 1903), "*Kubla Khan*," (Handel Society, 1906); incid. music to Stephen Phillips's plays, "*Herod*," "*Ulysses*," "*Nero*," and "*Faust*," (1908); concert march, "*Ethiopia Saluting the Colors*"; 5 ballads by Longfellow, with orch., (Norwich Fest., 1905); "*A Tale of Old Japan*," voices and orch. (London, 1912), etc. He died Sept. 1, 1912, in London.

Colom′bi, Giuseppe, Modena, 1635–1694; conductor and comp.

Colombini (kō-lôm-bē′-nē), **Ugo,** b. Milan, 1878; tenor; sang at Milan Royal Theatre, Madrid, and Imp. Operas in Russia; 1910–11, Montreal.

Colyns (kō-lăṅs), **Jean Baptiste,** Brussels, Nov. 25, 1834 — Oct. 31, 1902; violinist and comp.

Com'fort, Ambrose H., d. April 26, 1905 at Cape Town, age 42. Pianist and teacher.

Conried (kän'-rēd), **Heinrich,** Bielitz, Silesia, Sept. 13, 1855—Meran, April 27, 1909; impresario; in 1873 an actor at the Vienna Burgtheater, came to New York 1878; founded German company from 1887 at Irving Place Theatre; 1901, succeeded Grau as manager of the Metropolitan Opera House, where in 1903 he made the first production outside Bayreuth of *"Parsifal";* 1905, Franz Leopold decorated him and gave him the privilege of the prefix "von"; ill health forced his retirement in 1908.

Conseil (kôn-sā), **Jean De,** d. Paris, 1535; composer, and 1526 singer in Papal chapel.

Con'solo, Frederigo, Ancona, 1841 — Florence, Dec. 14, 1906; violinist and comp.

Co'nus (or **Conius** or **Konius**), (1) **George Edwardovich,** composer; b. Moscow, Dec. 1, 1862; theorist; pupil of the Cons.; 1891–9 teacher of theory there; since 1902 prof. at the Opera School; c. symph. poem *"From the Realm of Illusions,"* orch. suite, *"Child-Life,"* cantata, etc. His brother, (2) **Julius,** b. Moscow, 1869; gold medallist at the Cons. and later teacher of violin there; c. violin concerto, etc. (3) **Leo,** pianist; pupil at the Cons.; later founded a school of his own.

Converse, Frederick Shepherd, b. Newton, Mass., Jan. 5, 1871; composer; graduated at Harvard University and studied music with Bährmann and G. W. Chadwick; 1896–8 with Rheinberger, then taught theory and comp. at the New England Cons.; c. operas *"The Pipe of Desire"* (in concert form, Boston, 1906, as an opera, Met. Op., N. Y. 1910, Boston Op., 1911); symph. (1907); overtures, *"Youth"* and *"Euphrosyne";* orch. romance, *"The Festival of Pan"*; orch. fantasie, *"The Mystic Trumpeter";* symph. poem *"Ormazd,"* (Boston Symph. Orch., 1912); violin concerto and sonata, etc.

Conver'si, Girolamo, b. Correggio, 16th cent.; c. madrigals, etc.

Coquard, Arthur, add that his birth date is May 26th; c. operas *"Jahel"* (Lyons, 1900), *"La troupe Jolicoeur"* (1902), etc.

Cornette (kôr-nĕt), **Victor,** Amiens, 1795 — Paris after 1850; Mus. Director; pupil Paris Cons.; cond. and comp. for wind instruments; author of many methods.

Coronaro (1) **Antonio,** b. Vincenza, 1860; brother of **Gaetano C.,** and comp. of operas; his son was (2) **Arrigo,** Vincenza, 1880 — October, 1906; c. opera *Turiddu* (Turin, 1905).

Corri-Paltoni, Frances, b. Edinburgh, 1801; mezzo-soprano; niece of Domenico R. Corri; toured Europe till after 1830.

Cortellini (kôr-tĕl-lē'-nē), **Camillo,** called "Il violino" from his skill; at Bologna, 1583, as municipal musician and comp.

Cortesi (kôr-tā'-zē), **Francesco,** Florence, 1830 — Jan. 3, 1904; conductor, composer of operas, and teacher of voice;

Cossoul (kôs'-sool), **Guilherme Antonio,** Lisbon, April 22, 1828 — May 26, 1880; 'cellist and comp.

Cotes (kō'-tĕs), **Ambrosio De,** d. Seville, Sept. 9, 1603; Spanish composer and cond.

Cre'ser, William, b. York, Sept. 9, 1844; organist and composer; pupil of Macfarren; 1880, Mus. Doc. Oxford; 1881, org. at the Parish church, Leeds; conducted performances of Bach; 1891–1902, org. Chapel Royal; St. James, and comp. to Chapel Royal: married Amelia Clarke a prominent mezzo-soprano; c. oratorio, (*"Micaiah";* cantatas *"Eudora"* (Leeds, 1882); *"The Sacrifice of Freia"* (Leeds, 1889), etc.

Crevel'li, Domenico, Brescia, June 7, 1793 — London, Feb. 11, 1857; comp.

Cro'mer, (1) **José Antonio,** Lisbon, March 11, 1826 — Sept. 28, 1888; flutist; his brother, (2) **Raphael José,** Lisbon, March 26, 1828 — Cascaes, Sept. 22, 1884; clarinettist and oboist.

Cul'bertson, Sasha, b. 1893; violinist; pupil of Suchorukoff; at 9 entered Cons. at Rostoff; in 1905 pupil of Sevcik, Prague; début, Vienna 1908; toured Europe and America.

Culp (koolp), **Julia,** b. Amsterdam; mezzo-soprano; well known Liedersinger; pupil of Amsterdam Cons. and of Etelka Gerster; has toured Europe with great success; engaged, 1912, to tour America.

Culwick (kŭl'-lĭk), **James, C.,** West Bromwich, April 28, 1845 — Dublin, Oct. 5, 1907; organist, theorist and comp. Prof. Alexandria College, Dublin; cond. Dublin Philharmonic Soc., etc. 1903, Mus. Doc. Univ. of Dublin.

Cupis (kü-pē), (1) (**François de Camargo**), Brussels, 1719 — Paris, 1764; violinist and comp. His son, (2) **Jean Baptiste,** Paris ca. 1741 — ca. 1794; 'cellist and comp.

Cur'ry, Arthur Mansfield, b. Chelsea, Mass., Jan. 27, 1866; violin pupil of Franz Kneisel, and of MacDonald in harmony; teacher and cond. in Boston; c. overture "*Blomidon*" (Worcester, Mass., Fest. 1902); symph. poem "*Atala*" (Boston Symph., 1911); "*The Winning of Amarac*"; Keltic legend for a reader, chorus and orch.

Cursch-Bühren (koorsh-bü'-rĕn), **Franz Theodor,** Troppau, Jan. 10, 1859 — Leipzig, March 11, 1908; cond., editor and comp. of Singspiele, including "*E-mol-As*," a satire on R. Strauss's "*Salomé*"

Cut'ter, Benjamin, Woburn, Mass., Sept. 6, 1857—Jamaica Plains, Mass., May 10, 1910; composer; violin pupil of Eichberg in Boston, 1877; 1881 of Singer in Stuttgart, studied harmony with Emery, Goetschius and Seifriz; member of Boston Symph. Orch many years. c. important mass in D; trio for piano, violin and 'cello, etc.

Czapek (chä'-pĕk), (1) **Joseph,** b. Prague, March 9, 1825; organist and director; pupil of the Cons.; c. symphonies, masses, etc. (2) pen-name under which J. L. Hatton c. many songs.

Czernohorsky (chĕr-nō-hôr'-shkĭ), **Bohuslav,** Nimburg, Bohemia, Feb. 26, 1684 — Graz, July 2, 1740. Franciscan monk, organist and comp.

D

Daff'ner, Hugo, b. Munich, May 2, 1882; author and comp.; pupil of Thuille, Schmid-Lindner and Max Reger; 1904, Ph.D.; c. symph., sonatas, etc.

Dahl (däl), **Balduin,** b. Copenhagen, Dec. 6, 1834; dir. of Tivoli concerts at Copenhagen, and comp. of dance-music.

Dalcroze (dăl-krôz), **Emile Jaques,** b. Vienna, July 6, 1865, of Swiss parentage; important Swiss composer; pupil of Fuchs, Bruchner and Délibes; teacher, lecturer and critic at Geneva Cons.; c. lyric comedies "*Janie*" (Geneva, 1893), and *Sancho Panza* (1897); *Poème Alpestre* for voices and orch. (1896, London, 1897); a violin concerto of great originality played by Marteau on his tours, and Swiss songs of great popularity and national feeling.

Dale, Benjamin James, b. Crouch Hill, London, July 17, 1885; organist; pupil of R. A. M.; c. symph., 2 overtures, successful piano sonata in D Minor, etc.

Dalmorès, (dăl-mō'-rĕs), **Charles,** b. Nancy, France, Jan. 1, 1872; tenor; pupil Paris and Lyons Cons.; sang in France; 1896, at Manhattan Opera, N. Y.; since then at Metropolitan, N. Y.

Da'mon (or **Daman**), **William,** ca. 1540 — ca. 1592; musician to Queen Elizabeth; c. psalm tunes, etc.

Da Mot'ta, José Vianna, b. Isle St. Thomas, Africa, 1868; Portuguese pianist; studied at Lisbon; début there 1881, then studied Scharwenka Cons., with Liszt and Von Bülow; toured widely; c. symph. "*An das Vaterland,*" 5 Portuguese rhapsodies on native melodies, etc.; also critic and author.

Damse (däm'-sĕ), **Joseph,** Sokolov, Galicia, Jan. 23, 1788 — Rudno, near Warsaw, Dec. 15, 1852; clarinettist; c. operas, masses, and popular Polish songs and dances.

d'Andrieu or **Dandrieu,** vide **Andrieu.**

Dannström (dän'-strām), **Isidor,** Stockholm, Dec. 15, 1812 — Oct. 17, 1897; barytone in opera, teacher and comp.

Davaux (dă-vō), **Jean Baptiste,** Côte-St-André, 1737 — Paris, Feb. 22, 1822; c. many symphonies, chamber music, etc.

Da'vey, Henry, b. Brighton, Nov. 29, 1853; historian and writer on musical topics.

Dautresme (dō-trĕm), **Lucien,** Elbeuf, Normandy, May 21, 1826 — Paris, Feb., 1892; senator; c. 2 operas, etc.

Da'vis, John David, b. Edgbaston, Oct. 22, 1869; pupil Raff Cons., and Brussels Cons.; since 1889, teacher at Birmingham; c. opera "*The Cossacks*" (Antwerp, 1903), also symph. variations, (London, 1905), symph. ballade "*The Cenci*"; symph. poem "*The Maid of Astolat*"; chamber music; prize "*Coronation March*" (1902), etc.

Daw'son, Frederick H., b. Leeds, July 16, 1868; pianist, pupil of his father, a pianist, and of Hallé.

Day, (1) **John,,** March 7, 1830 — Pimlico, Nov. 4, 1905; organist and for 53 years violinist in Queen Victoria's private band. (2) **Charles Russell,** Horstead, Norfolk, 1860 — killed Feb. 18, 1900, in the battle of Paardeberg; major in British army and writer of books on musical instruments.

Dayas, W. H., correct birth date, 1863; d. Manchester, England, May 3, 1903.

De Amicis (dā ä-mē'-chēs), (1) **Anna Lucia,** b. Naples, c. 1740 — d. after 1789; sang in London, 1763–1771; in 1773 created the rôle of Giunia in Mozart's *Lucio Silla;* m. Buonsollazzi, secretary of King of Naples; (2) **Domenico,** brother or husband of (1), sang with her in London in 1763.

Debefve (dŭ-bŭv'), **Jules,** b. Liège Jan. 16, 1863; pianist; pupil and later teacher at the Cons.; c. opera, rhapsody for orch., etc.

De Boeck (dĕ-book), **Auguste,** b Merckem, Belgium, May 9, 1865; organist, son of an organist; pupil of Brussels Cons., later a teacher there; c. symph., *Rhapsodie Dahomienne* for orch., organ music, etc.

Debussy, A. C., add that the correct birth date is St. Germain, Paris, Aug. 22, 1862; he re-wrote his cantata "*L'Enfant Prodigue*" for the Sheffield Fest., 1908; his opera "*Pelléas et Mélisande*" has been widely played, 1907, Berlin, 1909, New York, etc.; c. also incid. mus. to "*Dionysos*" (Orange, 1904); operas "*Chimène,*" "*Tristan and Isolde,*" "*As You Like It,*" 3 nocturnes for women's voices and orch., "*Nuages, Fêtes, Sirènes*"; a series of three "*Images*" for orch., I, "*Gigue triste*" (NS), II, "*Ronde des Printemps*" (Paris, 1910, N. Y. Phil., 1910, Boston Symph., 1910), III, "*Iberia*" (Paris Colonne orch., 1910, N. Y., Phil., 1911, Boston Symph., 1911), etc.

Deck'er - Schenk, Johann, b. Vienna, 1826; singer, guitar-virtuoso, and director of operas in St. Petersburg; c. for guitar, balalaika, etc.

Degner (dĕkh'-nĕr), **Erich Wolf,**

near Chemnitz, April 8, 1858 — Weimar, Nov. 18, 1908; organist, theorist and teacher; c. symph., choral work *"Martha and the Mother"*; overture, etc.

Degtarev, (dĕkh′-tä-rĕv), **Stepoan Ankiewitsch,** 1766-1813; Russian director in St. Petersburg and Italy; c. 60 concertos, and church choral music.

Deichmann (dĭkh′-män), **Carl,** d. July 5, 1908, age 81. For 60 years well known violinist in England.

Del′ius, Frederick, b. Bradford, England, 1863, of German parentage; important composer, largely self-taught; from 1883 on an orange plantation in Florida; later studied at Leipzig Cons. with Jadassohn and Reinecke; from 1890 lives in France; 1897 his incid. music to Norwegian plan *"Folkeraadet"* with burlesque of national anthem led a spectator to fire several shots at the composer; c. operas *"Koanga,"* based on G. W. Cables *"The Grandissimes"* (Elberfeld 1904); *"Romeo und Julia auf dem Dorfe"* (Berlin 1907; London Covent Garden 1910); 1-act. *"Margot la Rouge"*; 5 symph. poems *"Life's Dance"* (1898), *"Paris"* (1899), *"Appalachia"* (1903, London 1907), *"Brigg Fair"* (London 1908) *"In a Summer Garden"* (London 1908); for soli, chor and orch. *"A Mass of Life"* (London 1909), *"Sea Drift"* based on Walt Whitman, for barytone, chor. and orch. (1904), songs, etc.

Del′ler, Florian, Württemberg, ca. 1730 — Munich, 1774; court comp. of ballets, etc.

Delmas (dĕl-măs), **Jean Fr.,** b. Lyons, France, April 14, 1861; bass; pupil Paris Cons.; 1886, joined the Opéra where he created many rôles with great success.

Delune (dŭ-lün), **Louis,** b. Charleroi, March 15, 1876; Belgian cond. and pupil at Brussels Cons., winning prize, 1900, and Prix de Rome, 1903; c. sonatas and songs.

Demar (dā′-mär), **Josef Seb.,** Gauafschach, Bavaria, June 29, 1763 — Orleans, 1832; org. and comp.

Dercks, Emil, b. Donnerau, Silesia, Oct. 17, 1849; organist and comp.

Dereyne, (dĕ-rĕn′), **Fély,** b. Marseilles, May 12, 1883; pupil of Blasini; début, Marseilles, 1903, sang then at Nice, Vichy, etc.; 1907 sang at Boston Opera; 1908-9, Covent Garden, also at Met. Op., N. Y., has sung at Lisbon, Buenos Ayres, and 1911 again in Boston.

Deruyts (dĕ-roits′), **Jean Jacques,** Liège, 1790—April 11, 1871; teacher of César Franck; c. church music.

Deslandres (dē-läñ′-drŭ), **Adolphe Eduard Marie,** b. Paris, Jan. 22, 1840; organist; pupil Paris Cons.; organist at St. Marie at Batignolles, where his father was director; c. operettas and church music.

Dessoir (dĕs-swär), **Susanne** (née **Triepel**), b. Grünberg, Silesia, July 23, 1869; pianist at first, then pupil of Amalie Joachim; singer of Lieder; married, 1899, Dr. Max Dessoir (b. Berlin, Feb. 8, 1867), author of works on musical æsthetics.

Destinn, Emmy, add that her real name was Kittl — she chose "Destinn" in honour of her teacher; she sang at Bayreuth, 1891; from 1908 she has had great success at the Met. Op., N. Y., also at Covent Garden and Berlin Royal Op., she created the rôle of *"Minnie"* in Puccini's *"Fanciulla del West."*

Dib′bern, Karl, b. Altona, June 17, 1855; conductor, later regisseur at the Amsterdam Opera; c. librettos and music of operas and operettas.

Dieckmann (dēk′-män), **Ernst,** b. Stade, July 17, 1861; organist; pupil of Haupt and Löschorn; since 1900 cathedral organist in Verden; c. choral works and songs.

Diepenbrock, (dē′-pĕn-brök), **A. J. M.,** b. Amsterdam, Sept. 2, 1862; teacher and comp. of church music.

Dima (dē′-mä), **George,** b. Cronstadt, Oct. 10, 1847; teacher and cond. of Roumanian societies there; c. songs, etc.

Dip′pel, Andreas, after many years of success as tenor, became impresario; associated with Gatti-Casazza in management of Metropolitan Opera House, New York, 1908; since then directed opera seasons in Chicago and Philadelphia.

Dixon, George, Norwich, June 5, 1820 — Finchley, June 8, 1887; organist, c. of church music.

Dohrn (dōrn), **Georg,** b. Bahrendorf, near Magdeburg, May 23, 1867; cond.; at first lawyer, then pupil Cologne Cons., since 1901 at Breslau as cond. and director of the Singakademie.

Domanievski (dō-män-yĕf′-shkĭ), **Boleslaus,** b. Gronówek, Poland, 1859; famous Polish piano teacher; pupil of Jos. Wieniawski and Rubinstein; 1890–1900, prof. at Cracow Cons., since, director Warsaw Music School; author of piano methods.

Domnich (dôm′-nĭkh), (1) **Heinrich,** Würzburg, May 13, 1767 — Paris, June 19, 1844; horn virtuoso; first teacher of the horn at Paris Cons., 1795; author of methods. His brothers also played the horn. (2) **Jakob,** b. 1758, went to America. (3) **Arnold,** Würzburg, 1771 — Neiningen, 1834.

Donaudy (dō-nä′-oo-dē), **Stefano,** b. Palermo, Feb. 21, 1879; c. operas *Folchetto* (Palermo, 1892); *Theodor Körner* (Hamburg, 1902), and *Sperduti nel Buio* (Palermo, 1907).

Doret (dō-rā), **Gustave,** b. Aigle, France, 1866; studied violin with Joachim and Marsick, and composition at Paris Cons.; lives at Paris as cond.; c. operas *Les Armailles* (Op. Com., 1906), and *Le nain de Hassli,* (Geneva, 1908), oratorio, etc.

Drago′ni, Giovanni Andrea, Mendola, ca. 1540 — Rome, 1598; composer; pupil of Palestrina; cond. at the Lateran.

Drese, (drā′-zĕ), **Adam,** Thüringen, Dec. 1620 — Arnstadt, Feb. 15, 1701; director and comp.

Dreyer (drī′-ĕr), **Alexis De,** b. Russia, 1857; c. piano pieces.

Drozdovski (drôsh-dôf′-shkĭ), **Jan,** b. Cracow; Feb. 2, 1858; piano teacher, pupil Vienna Cons.; since 1889, prof. at Cracow Cons.; author of methods.

Druffel (droof′-fĕl), **Peter,** b. Wiedenbrück, Oct. 8, 1848; composer of old German Liederspiel "*Der Erlöser,*" etc.

Drys′dale, F. Learmont, Edinburgh, 1866 — June 18, 1909; pupil of R. A. M., won Lucas prize, 1890; c. prize overture, "*Tam o' Shanter*"; "*The Plague,*" a mystic play (1896, Edinburgh); "*The Red Spider*" (Dundee, 1898), and light operas.

Ducasse (dü-kăs), **Roger,** pupil Paris Cons., with Gabriel Fauré, winning Prix de Rome, 1902; from 1909 inspector in elementary schools; c. *suite française* for orch. (Colonne concerts, 1909, twice. Boston Symph., 1910); "*Variations plaisantes sur un thème grave*" for harp and orch. (Colonne concerts, 1909), piano pieces, etc.

Dukas (dü-kăs), **Paul,** b. Paris, Oct. 1, 1865; one of the most original of French composers; pupil at the Cons. of Dubois, Mathias and Guiraud; won prize in counterpoint, 1888, second Prix de Rome with cantata "*Velleda*"; spent a year in Rome, then a year of military service; his overture "*Polyeucte*" was played by Lamoureux in 1892; his symphony, 1896, and elsewhere; 1897 "*L'Apprenti Sorcier*"; 1900, piano sonata; 1906, *Villanelle* for horn and piano; 1907, his opera "*Ariane et Barbe Bleue*" made a great stir and was played in Vienna, 1908, Met. Op., N. Y., 1912, etc. He is prof. of instrumentation at the Cons. and a critic; has edited texts of Rameau, and c. for piano "*Variations, Interlude et Final,*" on a theme of

Rameau's 1902; *Prelude élégiaque* on the name of Haydn, 1909; also a ballet *La Péri* dance-poem in one act (Paris 1911).

Dulichius (dō-lĭkh'-ĭ-oos) also (**Deulich** or **Deilich**) **Philip,** Chemnitz (christened Dec. 19), 1562 — March 25, 1631; teacher and comp.

Dumont (dü-môṅ), **Henri,** Villers, near Liège, 1610 — Paris, May 8, 1684; organist and comp.

Dunc'an, William Edmondstoune, b. Sale, Cheshire, 1866; organist; at 16 an associate of the Royal College of Organists; 1883, obtained scholarship at R. C. M., pupil of Parry, Stanford and Macfarren; critic for some years, then prof. at Oldham College; c. successful odes with orch., notably "*Ye Mariners of England*" (1890), etc.

Dun'ham, Henry Morton, b. Brockton, Mass., July 27, 1853; graduated New England Cons., as pupil of G. E. Whiting, (organ), J. C. D. Parker (Piano), Emery and Paine (theory); held various church positions till 1911, and gave organ recitals on the Great Organ at Boston, at St. Louis Exposition, etc.; prof. of organ at N. E. Cons.; author of an organ method; c. symph., poem "*Easter Morning*," a book of organ studies, Meditation for organ, harp and violin; 3 organ sonatas, etc.

Dunkl (doonk'-'l), **Joh. Nepomuk,** b. Budapest, 1832; pianist; pupil of Liszt and Rubinstein.

Dunkler (doonk'-lĕr), **François,** Namur, 1816 — Hague, 1878; military director.

Duparc (dü-păr), (**Fouques Duparc**), **Henri,** b. Paris, Jan. 21, 1848; pupil of César Franck; soldier in war of 1870–71; ill health led to a life of seclusion to César Franck's great regret; c. symph. poem *Lenore*, an orch. suite rehearsed in 1873, but found impossible; other pieces destroyed and many songs of the highest importance.

Dupuis (dü-pwē), (1) **Thomas Sanders,** London, Nov. 5, 1733— July 17, 1796; comp. and organist of Chapel Royal London; of French parentage, but lived in London, and is buried in Westminster Abbey. (2) **Albert,** b. Verviers, France, 1875; prod. opera *L'Idylle,* (Verviers, 1896); *Bilitis* (Verviers, 1899); won Prix de Rome at Brussels with opera *Hans Michel,* 1903; c. cantata, etc.

E

Eaton, Louis H., b. Taunton, Mass. May 9, 1861; organist; pupil of Guilmant; from 1901, org. at San Francisco.

Ebert (ā'-bĕrt), **Ludwig,** b. Kladrau, Bohemia, April 13, 1834; 'cellist; pupil Prague Cons.; 1854–74, first 'cellist at Oldenburg; 1875–88, teacher at Cologne Cons.; 1889, founded Cons. at Koblenz; c. 'cello pieces.

Ebner (āp'-nĕr), **Wolfgang,** Augsburg, ca. 1610 — Vienna, Feb., 1665; organist and comp.

Eck'ardt Johann Gottfried, Augsburg, 1735— Paris, Aug., 1809; comp.

Edelmann (ā'-dĕl-män) **Joh. Fr.,** Strassburg, May 6, 1749 — Paris, July 17, 1794; c. opera, ballets, etc.

Edwards, (1) **Henry Sutherland,** b. London, Sept. 5, 1829; writer; historian and critic for many years of the *St. James Gazette;* (2) **Frederick George,** London, Nov. 11, 1853 — Nov. 28, 1909; organist; ed. "*Musical Times.*" (3) **Henry John,** b. Barnstaple, Feb. 24, 1854; son and pupil of an organist, then pupil of Bennett, Macfarren; 1885, Mus. Doc. Oxford; c. oratorios, etc.

Egidi (ā'-khē-dē), **Arthur,** b. Berlin, Aug. 9, 1859; organist; pupil of Kiel and Taubert; teacher at the Hoch Cons., Frankfort-on-Main; since then org. at Apostel Paulus Church, Berlin, and Royal Prof.; c. overture etc.

Eichner (ĭkh'-nĕr), **Ernest,** Mannheim, 1740 — Potsdam, 1777; c. important symphonies, concertos, etc.

Eijken (ī'-kĕn) (or **Eyken**), **van** (1) **Jan Albert,** Amersfoort, Holland, April 25, 1822 — Elberfeld, Sept. 24, 1868; organist and comp.; his brother, (2) **Gerhard Isaak,** b. May 5, 1832; organist and teacher in Utrecht; (3) **Heinrich,** Elberfeld, July 19, 1861 — Berlin, Aug. 28, 1908; son of Jan.; pupil of Leipzig Cons.; teacher of theory; c. songs with orch.

Eijkens (ī'-kēns), **Daniel Simon** Antwerp, Oct. 13, 1812 — Oct. 9, 1891; composer.

Eisler vide **Eysler.**

El'gar, Sir Edward, add that as part of his early training he was bandmaster 1879–1884 at the County Lunatic Asylum with attendants as musicians; he retired to Malvern in 1891 discouraged with his prospects in London; lived as teacher and occasionally cond. His "*King Olaf*" (1896) brought his first real success, which his orch. variations, (1899), increased and the "*Dream of Gerontius,*" (1900) established; Cambridge made him Mus. Doc. that year; Strauss cond. "*Gerontius*" in Germany, 1902; 1904 an Elgar Festival was given for 3 days at Covent Garden, and the same year he was knighted. He c. Imperial March, 2 military marches, called "*Pomp and Circumstance,*" "*Sea Pictures,*" contralto and orch.; Coronation Ode (1902), "*The Apostles*" (Birmingham Fest., 1903); Symphony No. 2 in E flat "*To the Memory of Edward VII,*" (London Mus. Fest., 1911, and the same year by Cincinnati Symph., N. Y. Phil., Boston Symph., etc.).

El'lenson, Hans, b. Stuttgart; tenor; a chimney sweep in Stuttgart befriended by Karl Muck; pupil of Lilli Lehmann, Vogel and Schwarz; début 1906 at Erfurt; engaged as leading tenor at Vienna Royal Opera; renewed for 1911–16.

El'licott, Rosalind Frances, b. Cambridge, Nov. 14, 1857; daughter of the Bishop of Gloucester and Bristol; studied at R. A. M., and with T. Wingham; c. "*Dramatic Overture,*" (Gloucester Fest., 1886), concert overture (London, 1886); cantata "*Elysium*" (Gloucester Fest., 1889); also chamber music and songs.

El'man, Mischa, b. Stalnoje, Russia, Jan. 20, 1892 (some say Jan. 21, 1891); violinist; played at 5 in public; studied 16 months at Odessa with Fidelmann, 1903 invited by Auer to become his pupil; début at St. Petersburg, 1904, and greeted as a great artist though only 12; toured widely; 1908, America; 1911–12 toured America for third time, playing 12 times with Boston Symph. Orch.; c. songs, etc,

El'wes, Gervase Cary, b. Northampton, Nov. 15, 1866; tenor; studied Vienna, Paris, etc.; at first in diplomatic life; professional début, 1903; has sung in Europe and America; excels in Brahms songs.

Endler (ĕnt'-lĕr), **Wm. Gottfried,** (also **Endele (in)**), Bayreuth, May 21, 1722–1793; composer.

Enesco (ā-nĕs'-koo), **Georges,** b. Cordaremi, Roumania, Aug. 7, 1881; violinist; at 4 played and composed, at 7 was admitted to Vienna Cons., by Hellmesberger, in whose family he lived; at 11, took first prizes for violin and harmony; 1896, studied in Paris Cons. with Marsick and Faure; in 1897, he took second accessit for counterpoint and fugue, and a concert of his works was given in Paris, including a violin sonata, a piano suite, quintet, 'cello pieces and songs; 1898, Colonne prod. his "*Poème Roumain*" for orch.; 1899, he took first violin prize at the Cons.; toured and became court violinist to the Roumanian Queen; c. symph. (Colonne orch., 1906; N. Y. Phil., 1911)

2nd symph. in E flat, op. 13 (Berlin 1912) Pastoral fantasie for orch. (Colonne orch., 1899); Dixtuor, or symphony for wind instrs., do. for 'cello and orch. (Lamoureux orch., 1909); for suite orch. (Boston Symph., 1911); 3 Rhapsodies Roumaines, (1911), etc.

Engelsberg, E. S., (pen-name of **Dr. Ed. Schön**), Engelsberg, Silesia, Jan. 23, 1825—Mähren, May 27, 1879; councillor of the ministry, Dr. Schön published many humorous male quartets under the pen-name; he was a pupil in theory of Storch; he c. also orchestral works.

Erlebach (ĕr'-lĕ-bäkh), **Ph. H.,** Essen, July 25, 1657—Rudolstadt, April 17, 1814; court-cond.; c. overtures, etc.

Ernst, Henry Wilhelm, Brünn, Moravia, May 6, 1814—Nice, Oct. 8, 1867; violinist; pupil Vienna Cons. and with Bohm and Mayseder; followed Paganini about to learn his methods; 1832–38 lived at Paris; 1838–44 toured Europe with greatest success; c. violin-concerto, etc.

Er'tel, Jean Paul, b. Posen, Jan. 22, 1865; critic and composer; pupil of Tauwitz, Brassin and Liszt; self-taught in instrumentation; teacher at Brandenburg Cons.; 1897–1905, edited the "*Deutsche Musiker Zeitung*"; c. symphony "*Harald*"; symph. poems "*Maria Stuart*," "*Der Mensch*," "*Belsazar*," "*Hero und Leander*" (1909); a double fugue for orchestra and organ, etc.

Espo'sito, Michele, b. Castellammare, near Naples, Sept. 29, 1855; pianist; pupil of Naples Cons., under Cesi; 1878–82, at Paris; from 1882, piano-prof., Royal Irish Acad. of Music, Dublin; 1899 organized and cond. an orchestra in Dublin; c. cantata "*Deirdre*" winning Feis Ceoil prize (1897); operetta, "*The Post-bag*," "*Irish*" symph. (Feis Ceoil prize, 1902), etc.

Eulambio, (ā-oo-läm'-bĭ-ō) **Michele A.;** young Italian composer, pupil Leipzig Cons. where he c. a piano concerto; his 2-act opera *Ninon von Lenclos* was prod. with success at Leipzig City Opera, April 27, 1912.

Expert (ĕx-păr), **Henri,** b. Bordeaux, May 12, 1863; pupil of César Franck and Gigout; authority on 15–16th century music and editor of many important texts; from 1909 librarian Paris Cons., succeeding Weckerlin.

Eysler (īs'-lĕr), or **Eisler, Edmund,** b. Vienna, Mar. 12, 1874; c. operettas "*The Feast of Lucullus*" (Vienna 1901), and "*Brother Straubinger*" (1903), "*Vera Violetta*," 1907, etc.

F

Fährmann (fār'-măn) **Ernst Hans,** b. Beicha, Dec. 17, 1860; organist; 1892, teacher at Dresden Cons.; c. organ sonatas, etc.

Falchi (fäl'-kē), **Stanislaus,** b. Terni, 1855; composer of operas; "*Il trillo del diavolo*" (Rome, 1899), etc.

Falkenberg (făl-kän-băr), **Georges,** b. Paris, Sept. 20, 1854; composer; teacher of piano.

Fall, Leo, composer of light operas; "*Irrlicht*" (Mannheim, 1905), "*Der Rebell*" (Vienna, 1905), "*Der fidele Bauer*" (Mannheim, 1907), "*Die Dollar Princessin*," (Vienna, 1907, London and America as "*The Dollar Princess*"), etc.

Fal'ler, Nikola Von, b. Iwanowetz, Croatia, April 22, 1862; pupil of Bruckner in Vienna, Massenet and Délibes in Paris; since 1887 at Agram as teacher in the Cons.; opera director and comp.

Fanel'li — b. 1861; studied Paris Cons.; violinist; played in cafés, dance halls, acted as music copyist and to obtain such work in 1912 showed his symphony "*Tableaux Symphoniques*," written in 1883; had its first prod. March 16, 1912, by the Colonne orch., received with greatest approval. It is based on Th. Gautier's "*Romance of a Mummy.*"

Farina (fä-rē′-nä), **Carlo,** b. Mantua; one of the earliest of violin virtuosos; 1625 court chamber musician at Vienna; c. violin pieces.

Far′jeon, Harry, b. Hohokus, N. J., May 6, 1878; composer; of English parentage, and taken to England in infancy; pupil of Landon Ronald, Storer, and 1895–1901, R. A. M.; prod. operetta "*Floretta,*" 1899; from 1903, prof. of theory at the R. A. M.; c. piano concerto, orch. suite "*Hans Andersen*"; symph. poems, "*Mowgli,*" and "*Summer Vision*"; chamber music, songs, etc.

Farmer, (1) **John,** important English composer of madrigals; author of a treatise pub. 1591, and madrigals, 1599–1602. (2) **Thomas,** d. 1694 (?); composer; graduated at Cambridge, 1684; published songs, stage music, etc., 1675–1695; Purcell wrote an elegy to Nahum Tate's words, on his death.

Farrar′, Geraldine, b. Melrose, Mass., Feb. 28, 1882; soprano; at 12, pupil of J. H. Long, Boston; later of Trabadello and Lilli Lehmann; 1901, début Berlin Royal Opera; with great success has sung there since, and in the chief European capitals; regularly engaged also at the Op. Com., Paris, and since 1906, at the Met. Op. House in N. Y., creating the rôle of the Goosegirl in Humperdinck's "*Königskinder.*"

Far′well, Arthur, correct birth date is St. Paul, Minn., April 23, 1872. He conducted the important Wa-Wan press publications till 1912, bringing to light much otherwise hidden American genius. He has done valuable work in New York and elsewhere in developing municipal music, free concerts in parks, piers, etc. His comps. include for orch. "*Dawn,*" "*The Domain of Hurakan,*" "*Navajo War-Dance*" (all in Indian themes). "*Cornell*" overture, and "*Love Song*"; for piano many pieces of Indian theme and numerous fine songs.

Fauré, Gabriel U., add that 1905 he became Director of the Paris Cons.; c. music to "*Prométhée*" (Béziers, 1900), "*Julius Cæsar*" (1905), "*Pelléas et Mélisande,*" 1898; arranged as an orch. suite, 1901; also much chamber music, and religious choruses, piano pieces and many highly important songs.

Felix (fā-lĕks), **Dr. Hugo,** b. Vienna, Nov. 19, 1866; c. operettas "*Husarenblut,*" Vienna, 1894; "*Rhoäope,*" Berlin, 1900; "*Mme. Sherry*" (Berlin, 1902, since with great success in America, 1910).

Fel′ton, Rev. Wm., Cambridge, 1713 — Dec. 6, 1769; vicar, harpsichordist and comp.

Fenell′ (or **Ffinell**), d. Dublin, Sept. 20, 1709; Irish composer; organist at St. Patrick's Cathedral, 1689–1694, and buried there.

Ferling (fĕr′-lĭnk), (1) **Franz Wm.** Halberstadt, Sept. 20, 1796 — Braunschweig, Dec. 18, 1874; oboist; his sons (2) **Gustav,** b. Braunschweig, July 8, 1835; oboist at Stuttgart, and teacher at the Cons.; (3) **Robert,** Braunschweig, July 4, 1843 — St. Petersburg, Mar. 24, 1881; royal chamber musician at St. Petersburg.

Ferra′ri, Gabrielle, b. Paris; pupil of Ketten, Duprato, later of Gounod and Leborne; at 12 début as pianist, Naples; c. opera "*Le Colzar,*" given at Monte Carlo in one act, enlarged to two (Paris Opéra, 1912); also orch. suites and many popular songs.

Fet′terode, L. Adrian van, b. Amsterdam, July 25, 1858; pupil of Coenen and Heinze; teacher at Amsterdam; c. piano suite, fantasie for 2 pianos, etc.

Fiebach (fē′-bäkh), **Otto** b. Ohlau, Silesia, Feb. 9, 1851; director of an institution at Königsberg; royal conductor; c. operas, and an oratorio; author of "*Die Physiologie der Tonkunst*" (1891).

Fiedler, Max; in 1903, became director of the Hamburg Cons.; 1904 cond. the Philharmonic concerts; 1908–12, cond. Boston Symphony Orchestra with great success during the leave of absence of Karl Muck (q. v.), c. 'cello sonata (Boston, 1909), chamber music, etc.

Fil′by, Wm. Chas., b. London, 1836; organist; studied in Paris; since 1884 organist at St. Paul's; c. masses, etc.

Fil′ke, Max, b. Staubendorf-Leobschütz, Silesia, Oct. 5, 1855; organist and singing teacher; pupil of Brosig and Leipzig Cons.; since 1891, cathedral cond. at Breslau, teacher at the Priest's Seminary, and since 1893 at the Royal Inst. for Church music; 1899, Royal Music director; c. works of great importance in modern Catholic music, several masses with orch.; *Salve Regina*, op. 102; choruses, etc.

Fil′lunger, Marie, b. Vienna, Jan. 27, 1850; soprano; pupil at Vienna Cons. and of Marchesi, and after 1874 at the Berlin Hochschule; sang in oratorio and concert with great success in Europe, and from 1889 in London, where she afterward settled; toured Australia, 1891; South Africa, 1895; from 1904 teacher at R. C. M., Manchester.

Filtz (Fieltz, Fils, Filsl or **Filz), Anton,** b. probably in Bohemia, ca. 1725; d. 1760 at Mannheim, where he was court 'cellist; c. many important symphonies, 2 masses, etc.

Finch, Edward, 1664—Feb. 14, 1738; composer of church music; son of Earl of Nottingham, and prebendary of York.

Fioc′co, (1) **Domenico,** early composer of a mass; dates unknown. (2) **Pietro, Antonio,** d. Brussels, Nov. 3, 1704; composer of masses, etc., came from Venice; court musician at Brussels, 1696; from 1706 cond.; his two sons (3) **Jean Josef,** succeeded Pietro as cond., in 1714, and was succeeded by his brother **Gioseffo Hector,** prominent as harpsichordist and composer; died after 1737.

Fiore (fĭ-ō′-rĕ) **Stefano Andrea,** Milan, 1675—Turin, 1739; composer of operas.

Fisch′er, Johann Kaspar Ferdinand, ca. 1650—ca. 1738; important composer for organ and clavier; cond. to Markgraf Ludwig in Bohemia, 1688; his works were published 1695—1715; his "*Ariadne Musica, Neo-Organoedum per XX Fugas, etc.*," 1702, includes preludes and fugues in all modern keys except five, resembling and preceding Bach's "*Well-tempered Clavichord*," which was not begun till after 1723, and not published till 1810.

Fitelberg (fē̆′-tĕl-bĕrkh), **Georg,** b. Dünaburg, Oct. 18, 1879; important Polish composer; pupil Warsaw Cons., taking Paderewski prize with a violin sonata, 1896, and 1901 the Zamoyski prize with a piano trio; concertmaster, and 1908 conductor Warsaw Philharmonic; 1912, engaged for 6 years to cond. Vienna Royal Opera; c. 2 symphonies, including E Minor (1905); symph. poems "*The Song of Falken*" (1906), and "*Protesilas and Leodamia*," etc.

Flecha (flĕ′-chä), **Juan,** music teacher; Catalonia, 1483–1553; Carmelite monk and teacher; his nephew (2) **Fray Matheo,,** 1520 — Feb. 20, 1604, was an abbot and cond. to Charles V at Prague; both were composers.

Flesch, Karl, b. Moson, Hungary, Oct. 9, 1873; violinist; pupil of Grüno at Vienna, and Marsick at Paris Cons.; com. 1897–1902 prof. at Bucharest Cons.; and chamber musician to the Roumanian Queen; 1903–8, teacher at Amsterdam Cons.; since at Berlin.

Flin′tof, Rev. Luke, Worcester, (?) — London, Nov. 3, 1727; 1715 Gentleman of the Chapel Royal; buried in Westminster Abbey; said to have invented the double chant of which his is the first known example.

Flo′derer, Wilhelm, b. Brünn, May 10, 1843; composer of operas.

Flon'dor, Theodor Joh. Von., d. Berlin, June 24, 1908; Roumanian composer of operas.

Florence, Evangeline, b. Cambridge, Mass., Dec. 12, 1873; stage name of Miss Houghton, soprano of remarkable compass, g–c''''; married Alex. Crerar, 1894.

Floridia, Pietro, add that his real name is Baron Napolino di San Silesto. He came to America in 1904, was for a year piano-prof. at Cincinnati Cons., and was commissioned to write the opera "*Paoletta,*" for the Exposition of 1910; the opera had great success. His symphony, considered the representative symphony of Italy, has been much played by the Cincinnati Symph. Orch., 1910, etc.; c. also opera "*The Scarlet Letter,*" a splendid "*Madrigal*" for barytone and orch., songs, etc.; lives in New York; his opera "*Maruzza*" has had 2,000 performances in Italy.

Flow'er, Eliza, Harlow, Essex, April 19, 1803 — Dec. 12, 1846; composer of hymns.

Fogliani (or **Fogliano** or **Folianus**), (2) **Giacomo,** Modena, 1473 — April 4, 1548; brother of **Ludovici F.,** organist and comp.

Fohlström (fōl'-strām), **Alma,** b. Helsingfors, Jan. 2, 1861; concert soprano, pupil of Mme. Nissen-Saloman in St. Petersburg.

Foote, Arthur, add that he gave up the organ of the First Unitarian Church in 1910 after 32 years; still teaching piano in Boston; lectured during summer of 1911 at University of California. Later comps. include orch. suite in D minor (played in Boston, London, N. Y., etc.) Suite for strings (do.); 4 character pieces for orch. (Thomas Orch., Boston Symph, 1912, etc.) "Bedouin Song," male chorus sung very widely; organ suite in D (played by Guilmant on American tour); two piano suites, 5 poems from Omar Khayyám for piano, songs, etc.

Fornia, Rita (P. Newman), b. San Francisco, July 17, 1879; soprano; pupil of Jean de Reszké and Frau Kempner; début, 1901, Hamburg Stadttheater; sings at Covent Garden and Met. Op., N. Y.

Fos'ter, Muriel, b. Sunderland, Nov. 22, 1877; contralto of remarkable range, g to b'' flat; pupil of Anna Williams at the R. A. M., winning a scholarship, 1897; début 1896 in oratorio; sang with her sister **Hilda** in 1899; and at frequent festivals since; has sung also in Germany, Russia and America.

Fowles, Margaret F., Ryde, Isle of Wight, 1846 — Detroit, Michigan, August 6, 1907; pianist; organist; cond.

Fragerolle (frä-zhĕ-rŭl), **Georges Auguste,** b. Paris, March 11, 1855; pupil of Guiraud; c. patriotic songs, operettas, pantomimes, etc.

Franchetti, Alberto, his opera "*Germania*" (prod. Milan, 1902), has been performed widely at Covent Garden 1907 and 1911 at the Metropolitan Opera House, N. Y.

Frank'o, (1) **Sam,** b. New Orleans, Jan. 20, 1857; violinist, pianist, and cond.; pupil of Wilhelmj, Joachim and Vieuxtemps; toured with Patti; cond. concerts of ancient music in New York, 1912, Berlin; his brother, (2) **Nahan,** b. New Orleans, July 23, 1861; violinist and cond.; at 8, toured the world with Patti; later studied with Rappoldi, De Ahna, Wilhelmj, and Joachim; member of Met. Op. orchestra, N. Y.; from 1883 concertmaster; 1905–7 conductor; since has cond. his own orchestra.

Fraschini (fräs-kē'-nē), **Gaetano,** Pavia, 1815 — Naples, May 24, 1887; tenor in Italy and England.

Fremstad (frĕm'-shtät), **Olive (Anna Olivia),** b. Stockholm; dramatic soprano; at 9, a pianist; brought to America by her parents, at 12; 1890, soloist at St. Patrick's Cathedral, N. Y.; 1893–94, pupil of

Lilli Lehmann at Berlin; 1895, début; 1896 sang at Bayreuth; 1897–1900 Vienna Royal Opera; later at Munich, Covent Garden and since 1903 at Met. Op. House, N. Y.; officer of the French Academy, and 1907 of Public Instruction.

Freudman, Ignatz, vide FRIEDMAN.

Friderici (or **Friederich**) **Daniel,** Eisleben (?) before 1600—after 1654; cantor at Rostock ; c. madrigals, etc.

Fried (frēt), **Oskar,** b. Berlin, Aug. 10, 1871; pupil of Humperdinck; since 1904 director Stern Gesangverein and the Gesellschaft der Musikfreunde; c. choral works with orch., double fugue for strings; a work for 13 wind instruments and 2 harps, etc.

Friedenthal (frē′-dĕn-täl), **Albert,** b. Bromberg, Sept. 25, 1862 ; pianist; pupil of Fr. and W. Steinbrunn, and of Kullak; has toured the world.

Friedheim, Arthur, add that he spent many years in America as teacher and pianist; later prof. at R. C. M., Manchester, England, till 1904; c. opera "*Die Tänzerin*" (Cologne, 1905); toured America, 1911–1912.

Friedman, (frēt′-män), **Ignaz,** b. Podgorze, near Cracow, Feb. 14, 1882, pianist; pupil of his father and of Leschetizki; toured Europe with success; c. piano pieces and songs.

Friedländer (frēt′-lĕn-dĕr), **Thekla,** soprano; pupil of Hiller and Schneider; début, Leipzig, Dec. 11, 1873; popular in England, 1875–1886.

Frischen, (frĭsh′-ĕn), **Josef,** b. Garzweiler, July 6, 1863; singing teacher; pupil Cologne Cons.; 1888, city musical director at Lucerne; 1892, dir. Musikakademie, Hanover; teacher and Royal Director at Braunschweig; c. choral works, etc.

Fris′kin, James, b. Glasgow, Mar. 3, 1886; pianist; pupil of London R. C. M., winning scholarship in 1900 and composition scholarship 1905; c. successful piano quintet in C minor (1907), 'cello sonata, etc.

Fritz (or **Friz**), **Gaspard,** Geneva 1716–1782; violinist; c. 6 symphonies, etc.

Fuenllana (fwĕn-lĭ-än′-nä), **Miguel de,** flourished 1554 in Spain; lute-virtuoso and court composer; blind from birth.

Fugère (fü-zhăr), **Lucien,** b. Paris, March 3, 1848; barytone; pupil of Raguenau; début, 1870.

G

Gabriel (gä′-brĭ-ĕl), **Richard,** b Zackenzin, Pomerania, Sept. 3, 1874; organist; pupil Royal Inst. for church music and Humperdinck's Masterschool; since 1902 org. at Sagan; c. spring overture, choral work with orch., "*Nach Walhall,*" etc.

Gabrilowitsch, Ossip, add that in 1912 he cond. the Konzertverein orch., Munich.

Gailhard (gī′-yăr), **Pierre,** b. Toulouse, Aug. 1, 1848; bass; pupil Paris Cons.; début 1867, Op. Com., Paris; later at the Opéra, of which he was director 1899–1907.

Gal′eotti, (1) **Stefano** (or **Salvatore**), c. 'cello sonatas pub. in London, Paris and Amsterdam, 1750–60; (2) **Cesare,** b. Pietrasanta, June 5, 1872; c. opera "*Anton*" (La Scala, Milan, 1900).

Gal′kin, Nikolai Vladimirovich, St. Petersburg, Dec. 18, 1856 — May 21, 1906; violinist and composer for violin; pupil of Kaminsky, Auer, Joachim, Sauret and Wieniawski; toured Europe and after 1877 was cond. in St. Petersburg and from 1880 teacher at the Cons.; from 1892, prof.

Gall, Jan, b. Warsaw, Aug. 18, 1856; pupil of Krenn and Rheinberger 1886, teacher of song at Cracow Cons. then pupil of Mme. Lamperti, later director of the Lemberg "*Echo*" society; composer of some 400 vocal numbers.

Gallet'ti-Gianoli (jä-nō'-lē), **Isabella,** Bologna, Nov. 11, 1835 — Milan, Aug. 31, 1901; operatic soprano; later contralto.

Gansbacher (gĕns-bäkh-ĕr), **Josef,** 1829 — Vienna, June 5, 1911; famous singing teacher;

Ganz (gänts), **Rudolph,** b. Zürich, 1877; début at 10 as 'cellist, at 12 as pianist; then pupil of his uncle, Eschmann-Dumur, and later of Busoni; début as pianist and composer Berlin, 1899; 1901–5 succeeded Friedheim in Chicago; has toured widely; c. "*Lake*" cycle of songs (1906), etc.

Gar'diner, H. Balfour, b. London, Nov. 7, 1877; pupil of Knorr at Frankfort; c. symph. (Queens Hall 1904 and 1908); "*Fantasy*" (1908); overture, chamber music, etc.

Gates, Bernard, ca. 1685—North Acton, Nov. 15, 1773; English singer and comp.

Gatti-Casazza (gät'-tĭ kä-sät'-sä), **Giulio,** b. Ferrara, Feb. 5, 1869; at first a naval engineer; 1894–8 dir. Municipal Theatre at Ferrara; 1898–1909, dir. La Scala, Milan, making it a home of modern opera; 1909 co-director with A. Dippel of the Metropolitan Opera House, N. Y.; since 1910 in full charge; he has prod. three native American operas, and given the first prods. anywhere of Humperdinck's "*Königskinder,*" and Puccini's "*Girl of the Golden West.*"

Gat'ty, Nicholas Comyn, b. Bradfield, Sept. 13, 1874; composer; critic, organist and comp., pupil R. C. M., where he produced orch.-variations on "*Old King Cole*"; from 1907 critic on "*Pall Mall Gazette*"; assistant at Covent Garden; c. 1-act operas "*Greysteel*" (Sheffield, 1906), and "*Duke or Devil*" (Manchester, 1909); Milton's "*Ode on Time,*" for chorus w. orch., (Sheffield Festival, 1905).

Gavron'ski, Woitech, b. Seimony near Wilna, June 27, 1868; pupil Warsaw Mus. Inst.; toured Russia, taught in Orel and Warsaw; c. symph.; 2 operas and a string quartet, (Paderewski prize, Leipzig, 1898).

Gayarré (gĕ-yăr-rā'), **Julian,** Roncal (?), Jan. 9, 1844 — Madrid, Jan. 2, 1890; operatic tenor, son of a blacksmith.

Gebhard (gĕp'-härt), **Heinrich,** b. Sobernheim, near Bingen, July 25, 1878; pianist; taken to America at 10; pupil of Clayton Johns, début, 1896, Boston; playing his violin and piano sonata, then studied with Leschetizky and Heuberger; 1899 reappeared Boston with symph. orch. 1900–4, pianist of Longy Club; c. quartet, piano pieces, etc.

Gehrmann (gār'-män), **Hermann,** b. Wernigerode, Dec. 22, 1861; historian and theorist; pupil Stern Cons., Berlin; 1908, Royal Prof.; c. string-quartet and songs.

Gep'pert, Liberatus, b. Jauering (Austrian Silesia) Feb. 15, 1815 — Feb. 7, 1881; c. 40 masses, 10 requiems, etc.

Ger'hardt, Paul, b. Leipzig, Nov. 10, 1867; organ-virtuoso; pupil at the Cons.; since 1898 org. at Zwickau; c. organ works, etc.

Gerhäuser (gĕr'-hī-zĕr), tenor; début Munich; sang there and at Carlsruhe; 1902, Met. Op., N. Y.; gave up singing, became stage-director, Stuttgart Royal Op.

Giacobbi (jäk-kôb'-bē), **Girolamo,** Bologna, ca. 1575 — Nov. 30, 1630; church cond. and one of the first composers of opera; "*Andromeda,*" (1610) also church music.

Giarda (jär'-dä), **Luigi Stefano,** b. Cassolnovo, Pavia, March 19, 1868; 'cellist; pupil Milan Cons.; teacher at Padua, 1893–7; after, at Royal Cons., Naples; c. opera "*Rejetta*" (Naples, 1898), 'cello-music and method.

Gib'son, George Alfred, b. Nottingham, Oct. 27, 1849; violinist; pupil of his father and of Henry Farmer; soloist at 12; from 1871 at Covent Garden; 1893, leader of the

Queen's private band; prof. at R. A. M., and Guildhall.

Gigault (zhē-gō), **Nicolas,** b. Brie, ca. 1645; organist at Paris and composer.

Gilbert (1) **Alfred,** Salisbury, Oct. 21, 1828 — London, Feb. 6, 1902; organist and composer; his brother, (2) **Ernest Thos. Bennett,** Salisbury, Oct. 22, 1833 — London, May 11, 1885; organist, teacher and composer. (3) **Walter Bond,** b. Exeter, April 21, 1829; organist; pupil of Wesley and Bishop; 1886, Mus. Doc. Oxford; 1889, came to New York; c. oratorios, etc. (4) **Henry Franklin Belknap,** b. Somerville, Mass., Sept. 26, 1868; violin pupil of Mollenhauer; studied harmony with G. H. Howard and for 3 years with MacDowell; 1892–1901 in business, then took up con. position. His work is full of originality, and character; c. Comedy Overture on negro themes (Boston Symph., 1911); *Americanesque, Two Episodes, I, Legend; II, Negro Episode,* Boston (1896, and often elsewhere); "*Salammbo's Invocation to Tanith*" for soprano and orch. (1906); "*American Dances in Rag-Time*" for orch.; fantastic symph. poem, "*The Dance in Place Congo*"; for piano "*Indian Scenes,*" "*Negro Episode*", etc., many beautiful songs, including the well-known "*Pirate Song.*"

Gille (gĭl'-lĕ), **Karl,** b. Eldagsen, Hanover, Sept. 30, 1861; pupil of J. Fischer, Bott and Metadorf; theatre-cond. in various cities; 1891–7 court cond., Schwerin; 1897 succeeded Mahler at Hamburg Stadttheater; 1906, first cond. Vienna Volksoper, and during the summer of 1908–9, at the Gura-Opera, Berlin.

Gil'man, Lawrence, b. Flushing, N. Y. July 5, 1878; critic for "*Harper's Weekly*"; biographer of MacDowell (1905), author of numerous books showing an enthusiasm for modernity which appears also in his own compositions, such as the musical background to Yeats' poem "*The Curlew.*"

Gil'son, Paul, correct birth date Brussels, June 15, 1865; since 1904 teacher of harmony Antwerp Cons., and critic of the "*Soir*"; has become one of the most important Belgian composers, with his operas, "*Gens de mer,*" (based on Victor Hugo's novel, Brussels, 1902; Antwerp, 1904) and "*Prinses Zonnenschijn,*" (Antwerp, 1903); ballet, "*La Captive,*" Brussels, 1902; symph. "*La Mer,*" 1892; orch. fantasy on Canadian folk-songs, symph. poems, etc.

Ginera (hē-nā'-rä), **Salvador,** Valencia, Jan. 17, 1832 — Nov. 3, 1911; pupil of Gascons; dir. Valencia Cons.; c. a symph. "*The Four Seasons,*" operas, etc.

Giordano, Umberto, prod. opera "*Fédora*" (Milan, 1898), *Siberia* (do, 1903, Leipzig, 1907), and *Marcella,* (Milan, 1907).

Giorgetti (jôr-jĕt-tē), **Ferdinando,** Florence, 1796–1867; violinist, teacher and comp.

Glaz(o)unow, Alex. Constantinovich, add that from 1899 he was prof. of instrumentation, St. Petersburg Cons.; from 1909–12 director, also dir. the Imperial Musical Society. He has c. 7 symphs. 4 overtures, a symph. poem, "*Stenka Rasin,*" a symphonic fantasy, "*Through Night to Light,*" and a great number of other orch. works, chamber music in large quantity and high quality, cantatas, the "*Memorial,*" (Leeds, Fest., 1901), ballets, violin concerto (1904), etc.

Glickh (glĭkh), **Rudolf,** b. Vienna, Feb. 28, 1864; 'cellist; c. operas, etc.

Glière (glē-ăr), **Reinhold Moritzovich,** composer; b. Kiev, Dec. 30, 1874 (O. S.), or Jan. 11, 1875, (N. S.); pupil of Moscow Cons., winning gold medal; c. 2 popular symphonies, chamber music, etc. His latest symphony "*Ilia Mourometz*" was prod. at Moscow, April 1912, with great success.

Glover, J. Wm., Dublin, June 19, 1815 — Jan. 15, 1900; violinist and choirmaster at the Cathedral from 1860; c. opera *"The Deserted Village"* (London, 1880), etc.

Gluck (glook), **Alma** (née **Reba Fierson**), b. Bucharest, Roumania, May 11, 1866; taken to New York at 6; pupil of Bouzzi-Peccia, début New Theatre, N. Y., 1909, the same year at the Met. Op.; has sung there since, and in concert.

Gluth (gloot), **Victor,** b. Pilsen, May 6, 1852; pupil Royal Akademie der Tonkunst, Munich; c. operas *"Zlatorog"* and *"Horand und Hilde."*

Godowsky, Leopold, add that he has achieved a place as one of the world's most brilliant pianists and teachers; succeeded Busoni in 1910, as head of the Master-School of the Vienna Imperial Academy; 1904, he married Frieda Saxe; gives frequent recitals in Europe; c. symphonic Dance-pictures from Strauss *"Fledermaus"*; sonata E minor, for piano; left-hand transcriptions of Chopin Études, 50 études on Chopin's Études, and many brilliant piano works.

Göhler (gā'-lĕr), **Karl Georg,** b. Zwickau, June 29, 1874; author and comp.; pupil of Vollhardt and Leipzig Cons.; 1896, Ph.D.; from 1898 director of the Riedelverein, also from 1903 court cond. at Altenburg; 1907–9 at Carlsruhe; c. 2 symphs.; orch. suite *"Indian Songs."*

Gomiz (gō'-mĕth) **Jose Melchior,** Valencia, Jan. 6, 1791 — Paris, July 26, 1836; military bandmaster and singing teacher at Paris; c. operas and patriotic songs.

Gomólka (gō-mool'-kă), **Nikolaus,** Cracow, (?) 1539 — Jazlowiec, March 5, 1609. Polish composer and court musician;

Gom'pertz, Richard, b. Cologne, April 27, 1859; violinist; pupil at the Cons., and of Joachim; toured, then invited to teach at Cambridge University; from 1883, teacher at R. C. M., 1895, prof.; from 1899 at Dresden; c. violin sonatas, etc.

Good'son, Katharine, b. Watford, England, June 18, 1872; pianist; at 12 pupil at the R. A. M., till 1892, then four years with Leschetizky — début, 1896, London Pop. Concerts; has toured widely; 1903, married Arthur Hinton (q.v.).

Goossens (gŏs'-sĕns), **Eugene,** Belgium, 1845(?)—, Liverpool, Dec. 31, 1906; choirmaster; cond.; studied at Bruges; prize winner Brussels Cons.; prof. music, Liverpool.

Gorczycki (gŏr-chĕt'-skĭ), **Gregor Gabriel,** before 1650—Cracow, 1734; mus. dir. at the Cathedral; c. church music.

Görner (gĕr'-nĕr), (1) **Jno. Gottlieb,** Penig, 1697 — Leipzig, 1778; organist; his brother, (2) **J. N. Valentin,** b. Penig, 1702, cond. at Hamburg Cathedral; c. songs.

Gott'hard, (1) **Jn. Peter,** b. Drahanovitz, Moravia, Jan. 19, 1839; cond. at Vienna; c. operas; with his brother (2) **Franz Pázdirek,** published a musical hand book.

Gourron vide ALVAREZ(2).

Grabov'sky (or **Graboffsky**), (1) **Countess Clementine,** Posen, 1771 — Paris, 1831; anist; pianist and comp. (2) **Stanislaus,** d. Vienna, 1852; piano-prof. and. c. popular polonaises, etc. (3) **Adolph,** b. Hamburg, Oct. 14, 1867, violinist and teacher at Sondershausen Cons.

Graf (gräf), (1) **Fr. Hartman,** Rudolfstadt, 1727 — Augsburg, 1795; flutist and comp.

Grahl (gräl), **Heinrich,** b. Stralsund, Nov. 30, 1860; concert tenor in Berlin; pupil of Frl. Schmidt.

Grainger (grān'-jĕr), **Percy,** b. Brighton, Australia, July 8, 1882; pianist; pupil of Louis Pabst; at 11 gave recitals and earned money for European study with Kwast and Busoni, settling in London, 1900, playing at important concerts; chosen by Grieg to introduce his piano concerto; toured Australia and South Africa; made piano arrangements of folk-songs, etc.

Granados y Campina (gră-nă'-dhōs e käm-pē'-nä), **Enrique,** b. Lerida, July 27, 1867; pianist; c. operas and songs.

Grandjean (gräñ-zhäñ), **Axel,** b. Copenhagen, March 9, 1847; pupil of the Cons. there; 1869, début in opera, retired after one season; c. operas, etc.

Grau (grow), **Maurice,** Brunn, Austria, 1848—Paris, March 13, 1907; impresario of Met. Op. House, N. Y.

Gray, Alan, b. York, Dec. 23, 1855; organist; studied law, then music under Dr. E. G. Monk; 1883–92, musical dir. Wellington College; then org. Trinity College, Cambridge, and cond. of the University Musical Society; c. cantatas "*Arethusa*" (Leeds Festival, 1892), and "*A Song of Redemption*" (do., 1898), etc.

Greatheed, Rev. Samuel Stephenson, b. Weston-super-Mare, Feb. 22, 1813; pupil of W. C. Ball; 1838 ordained; then spent some months studying music with Schwarz at Berlin; 1844 took up counterpoint; c. oratorio "*Enoch's Prophecy,*" (1856) organ fugue in the Dorianmode, etc.

Grechaninoff (grā-chä'-nē-nôf), **Alex. Tikhonovich,** b. Moscow, Oct. 26, 1864; composer; pupil of Safonoff at the Cons.; later at St. Petersburg Cons., under Rachmaninoff; c. prize string quartet (1894); symph.; succ. opera "*Dobringa Nikitich*" (Moscow, 1903); incidental music to Tolstoi's "*Feodor,*" and "*Ivan,*" and to Ostroski's "*Snow-Maiden*" songs, etc.

Greenwood, John, d. Preston, April 1, 1909; organist, pianist, composer, member of the firm of John G. & Son, Preston.

Greith (grīt), **Karl,** Aarau, Feb. 21, 1828 — Munich, Nov. 17, 1887; organ. and comp. of church music.

Gretschaninow, vide GRECHANINOFF.

Griesbacher (grēs'-bäkh-ĕr), **Peter,** b. Egglham, March 25, 1864; priest and teacher at Regensburg; c. 40 masses, and other church music, also cantatas, etc.

Griffith, Frederick, b. Swansea, Nov. 12, 1867; at 14 won prize at a Welsh national Eisteddfod; pupil at R. A. M.; 1889–91 with Svendsen, later with Jaffanel, Paris; toured widely; flutist at Covent Garden, and prof. at R. A. M.

Grigny (grēn'-yē), **Nicolas de,** Reims, 1671–1703; organist and comp.

Grill'parzer, Fz., Vienna, Jan. 15, 1791 — Jan. 21, 1871; friend of Beethoven and Schubert. Comp.

Grisart, J. B., b. 1848; d. Compiègne France, Mar. 1904.

Gris'wold, Gertrude, d. London, July 14, 1912. American soprano, pupil of Agramonte, N. Y., and of Paris Cons., where she was the first American to win the first grand opera prize; début as "Ophelia," Paris Opéra, sang there a year, later in oratorio and concert, and with Patti at the Met. Op. N. Y. c.; songs.

Grodz'ki, Boleslas, b. St. Petersburg, Oct. 25, 1865; studied law at first, then pupil of Sokolov; c. violin and piano works and songs.

Grönland (grün'-land), **Petersen.** Schleswig, 1760 — Altona, 1834; organist and comp.

Grunewald (groo'-nĕ-vält), (1) **Gottfried,** d. Dannstadt, ca. 1739; singer and comp. (2) **Gottfried,** b. Querstadt, near Eisleben, 1859; c. operas.

Grüters (grē'-tĕrs), (1) **August,** d. Urdingen, Dec. 7, 1841; Mus. Director; pupil of his father, of Cologne Cons., and of Ambroise Thomas; 1878, Royal director at Frankfort-on-Main; 1908, retired. His brother (2) **Hugo,** b. Ürdingen, Oct. 8, 1851; pupil Cologne Cons.; conductor in various cities.

Guido d'Arezzo, born near Paris and later joining the monastery; later investigations identify him with a Benedictine monk in the Monastery of St. Maur des Fosses; his probable birth date would be ca. 990. He thus becomes a Frenchman who went to Italy, not an Italian.

Guillemain (gē'-yŭ-măṅ), **Gabriel,** Paris, Nov. 15, 1705 — (suicide) Oct. 1, 1770; c. violin pieces.

Gul'bins, Max, b. Kammetschen, July 18, 1862; organist and comp. of choral works.

Gulbranson, Ellen, correct birth date, Stockholm, March 3, 1863.

Gulli (gool'-lē), **Luigi,** b. Scilla, June 17, 1859; pianist; pupil Royal College of Music, Naples, under Cesi; teacher at Rome, where he founded the Gulli Quintet Society, which has toured with much success.

Gunke (goonk'-ĕ), **Joseph,** Josephstadt, Bohemia, 1801 — St. Petersburg, Dec. 17, 1883; violinist, theorist and organist; c. oratorio, mass, etc.

Gutheil-Schoder (goot'-hīl-shō'-dĕr), **Marie,** b. Weimar, Feb. 10, 1874; mezzo-soprano; pupil of Virginia Gungl, and Weimar Music School; 1891–1900 at Weimar court opera; frequently at Vienna court opera; her husband Gustav Gutheil is conductor at Vienna Volksoper.

Guzman, (gooth'-măn), **Juan Bautista,** b. Alday, Valencia, Jan. 19, 1846; pupil of Úbeda; organist; joined the Benedictine order; c. songs, etc.

H

Haack (häk), **Karl,** Potsdam, Feb. 18, 1751 — Sept. 28, 1819; violinist and teacher; court cond. to Fr. Wilhelm II at Potsdam; c. violin pieces.

Haas (häs), **Alma Holländer,** b. Ratibor, Silesia, Jan. 31, 1847; pianist; pupil of Wandelt and Kullak; 1872, m. Ernest Haas, prof. of Sanskrit (d. 1882); from 1886 teacher at King's College.

Hack'l, N. Lajos b. Siegraben, June 11, 1868; pupil of Kössler; teacher at Pest Cons.; c. songs, etc.

Had'dock, (1) **Thomas,** Leeds, 1812 — Liverpool, Sept. 22, 1893; 'cellist; his brother (2) **George,** Killingsbeck, near Leeds, July 24, 1824—Leeds, Sept. 12, 1907; violinist, author of method; founded Leeds College of Music with his sons (3) **Edgar A.,** b. Leeds, Nov. 23, 1859; violinist; (4) **George Percy,** b. Leeds, Oct. 10, 1860; pianist, organist, 'cellist and comp.

Hadley, Henry K., add that he spent some years abroad, as cond. in various cities, including the Mayence Opera, where his opera "*Safiê*" was prod. in 1909. In that year he became cond. of Seattle symph. orch.; 1911, San Francisco orch.; add to his comps. two symphs. His 2nd symph. took two prizes simultaneously in 1901, the Paderewski and the New England Cons. His fourth symph. "*North, East, South and West*" he cond. himself with the London Philh. Boston Symph., and other orch.; c. overtures "*Hector and Andromache,*" (Boston, 1901); "*In Bohemia*" (1903), "*Herod,*" symph. fantasie "*Salome*" (Boston Symph., 1907, Monte Carlo, 1907; Warsaw, 1908, Cassel, 1908); lyric drama "*Merlin and Vivien,*" piano quintet, (1907), etc. poetic rhapsody, "*The Culprit Fay*" (N. Y., 1912); a music drama, "*The Atonement of Pan,*" (San Francisco, 1912), etc.

Haesche, vide HÄSCHE.

Hagel (hä'-gĕl), **Karl,** b. Voigtstedt, Thuringia, Dec. 12, 1847; conductor; 1874–77 military cond. at Munich; 1878–1905, municipal cond. and director of the Music School at Bamberg, then pensioned; c. 4 symph., etc. His son and pupil (2) **Richard,** b. Erfurt, July 7, 1872; cond. and teacher in various cities; 1902 cond. at Leipzig Stadttheater.

Hägg (hăg), (1) **Jacob Adolf,** b. Gotland, Sweden, 1850; Swedish composer; pupil of Van Booms, Gade, and Kiel; c. Norse symphony, and "*Norse Songs Without Words*" suites in ancient style; sonatas, etc. (2) **Gustaf,** b. 1868; studied abroad with municipal stipend; later organ-prof. at Stockholm Cons.; organist and comp. of orch. and organ works.

Hahn, (1) **Reynaldo,** add that his opera "*La Carmélite*" was prod. at the Opéra Comique, Paris, 1902; incidental music to C. Mendés' "*Scarron,*" Racine's "*Esther,*" and V. Hugo's "*Angelo,*" (all in 1905); 2-act ballet "*La fête chez Thérèse,* (Opéra, 1910). (2) **William,** Bavaria 1837 — Philadelphia, 1903; teacher.

Hähnel (hā'-nĕl), **Amalie,** Grosshübel, Bohemia, 1807 — May 2, 1849; favourite contralto at Berlin Royal Opera.

Hall, Marie (Mary Paulina), b. Newcastle-on-Tyne, April 8, 1884; violinist; as a child played in Bristol streets; pupil of her father and Hildegarde Werner; later of J. Kruse; at 15 won an exhibition at the R. A. M.; from 1901, pupil of Sevčik; toured widely.

Hallwachs (häl'-väkhs), **Karl,** b. Darmstadt, Sept. 15, 1870; Mus. Director; pupil at Royal Music-School; Munich; 1895–7 directed Academy Singing Society; 1899–1900 cond. at Aachen Stadttheater; 1900–02 at Saarbrüchen; after 1902 in Kassel as director of Oratorio Society and Liedertafel; c. opera "*Nainaka,*" songs, etc.

Halm, August, obscure composer of important symphony in D minor for string orch.; performed Stuttgart, 1907; Boston Symph., 1910; studied theology at Tübingen, then music; a teacher at Hanbinda, later at Wickersdorf, Thuringia; c. comedy overture; piano-concerto in style of Bach, chamber music, etc.

Hambourg, Mark, correct birth date is May 31, 1879. He has continued to tour and has maintained his high position as a virtuoso.

Ham'ilton, Sir Edward Walter, d. Brighton, Sept. 2, 1908; composer; Bachelor of Music, Oxford, 1867.

Ham'merich, Mark, b. Copenhagen, Nov. 25, 1848; 'cellist; pupil of Rüdinger and Neruda; 1896 prof. of musical science Copenhagen University; brother of Asger Hamerik (q. v.).

Ham'merstein, Oscar, b. Berlin, 1847; composer and impresario; came to America at 16; made a fortune by the invention of a cigar-making machine; wrote a comic opera in 24 hours on a wager, and produced it at his own theatre; built five theatres in N. Y. and the Manhattan Opera House; where he gave opposition to the Metropolitan, 1906–8; built also an opera house in Philadelphia; sold out his interests to the Metropolitan Co., and built opera house in London; opened, 1912.

Hanff, J. Nicolaus, Wechmar, 1630 — Schleswig, 1706; cathedral organist at Schleswig and important predecessor of Bach in choral-writing.

Han'sel, Peter, Leipa, Nov. 29, 1770 — Vienna, Sept. 18, 1881; violinist and comp.

Harcourt (dăr-koor), **Eugene d',** b. Paris, ca. 1855; composer; pupil Paris Cons., and of Schulze and Bargiel, in Berlin; 1890 gave concerts in his own Salle Harcourt; 1900 gave oratorios at St. Eustache; c. mass (Brussels, 1876); opera "*Tasso*" (Monte Carlo, 1903); 3 symph., etc.

Hard'ing, Henry Alfred, b. Salisbury, July 25, 1855; organist; pupil of Corfe; 1882 Mus. Doc., Oxford; cond. and org. at Bedford; c. church music.

Harris, Clement Hugh Gilbert, Wimbledon, July 8, 1871 — in the battle of Pentepigadia, Greece, April

23, 1897; pianist pupil Frankfort Cons., and of Mme. Schumann; being in Greece at the outbreak of the Turkish war he joined the Greek army, and was killed in battle; c. brilliant symph. poem "*Paradise Lost*" (prod. Birmingham, 1905); concert studies for piano; songs, etc.

Harrison, Samuel, Belper, Derbyshire, Sept. 8, 1760 — London, June 25, 1812; tenor.

Har'rold, Orville, tenor; discovered singing in vaudeville, by Oscar Hammerstein, N. Y., taught by Oscar Saenger, 1909–10; début Manhattan Op., N. Y., 1910; sang with Mme. Trentini in comic opera; 1911 at Hammerstein's London Opera.

Hart'inger, Martin, Ingolstadt, Feb. 6, 1815 — Munich, Sept. 6, 1896; tenor and teacher at Royal Music-School, Munich.

Hartmann, Arthur, b. Maté Szalka, Hungary, July 23, 1881; taken to Philadelphia at the age of two months; violinist; all his schooling in America; has toured Europe and America with great success. 1911, soloist with Colonne orch., Paris; c. orch. works, violin pieces, etc.

Harty, Hamilton, b. Hillsborough, Co. Down, Ireland, Dec. 4, 1879; organist; pupil of his father; at 12, organist, later in Belfast and Dublin; in London from 1900 as an accompanist; c. "*Irish*" symph., "*Comedy Overture*," "*Ode to a Nightingale*" for soprano and orch. (Cardiff Festival, 1907), his wife, Mme. Agnes Nicholls, singing the solo; c. also important violin concerto (1909), chamber music and songs.

Har'wood, Basil, b. Woodhouse, Gloucestershire, April 11, 1859; pianist; pupil of Roeckel, Risley, Corfe, and at Leipzig Cons.; 1880, Mus. Bac., Oxford; 1896 Mus. Doc.; organist various churches; from 1892 at Christ Church, Oxford; 1896–1900 cond. Oxford Orch. Association; 1900 choragus; c. psalm "*Inclina, Domine*," voices and orch. (Gloucester Fest., 1898), church music, etc.

Häsche (hĕsh'-ĕ), **William Edwin,** b. New Haven, April 11, 1867; pupil of Listemann, Perabo, and Parker; dir. New Haven Symph. Orch.; since 1903 teacher of instrumentation at Yale cond. N. H. Choral Union (250 voices); c. symph., symph. poems, "*Waldidylle*," "*Fridjof and Ingeborg*"; cantata "*The Haunted Oak*," etc.

Hässler (hess'-lĕr), (1) **Jn. Wm.,** Erfurt, March 29, 1747 — Moscow, March 29, 1882; organist and famous teacher; toured widely; 1892–4 royal cond. St. Petersburg; then teacher at Moscow; c. important piano and organ pieces; his wife, (2) **Sophie,** was a singer who travelled with him.

Hath'erly, Stephen Georgeson, b. Bristol, Feb. 14, 1827; Greek priest; organist of various churches; 1857 at the Greek Church, Liverpool; 1871 at Constantinople; author of works on Byzantine music.

Hausegger (hows'-ĕg-gĕr), **Siegmund Von,,** b. Graz, Aug. 16, 1872; pupil of his father, of Degners and Pohlig; 1896 cond. at Graz; 1899 of the Kaim concerts at Munich; 1903–6 the Museum Concerts at Frankfort-on-Main; c. mass, an opera "*Helfrid*" (Graz, 1893); "*Zinnober*" (Munich, 1898); "*Dionysian Fantasie*" for orch., (Munich, 1899); symph. poems, "*Barbarossa*," (1902), "*Wieland der Schmied*," 1904.

Hauss'man, Valentin, organist and composer at Gerbstadt, Saxony, 1588 to 1611.

Haw'don, Matthias; d. Newcastle 1787, where he had been organist from 1776; composer.

Hay, Walter C., 1828 — Claremont Bank, Oct. 1, 1905; pupil R. A. M.; bandmaster Twelfth Lancers; many years Prof. Music Shrewsbury; organist, 1861–1883.

Hay'ter, Arthur Upjohn, Brooklyn, 1833 — June 19. 1909; organist.

Hegyesi (hĕg'-yā-zē), **Louis,** Arpad, Hungary, 1853 — Cologne, Feb. 1894; 'cellist.

Hein (hīn), **Karl,** b. Rendsburg, 1864; 'cellist; pupil Hamburg Cons.; 1885–90 'cellist Hamburg Philharmonic Orch.; 1890 teacher in New York at German Cons.; 1903, joined with a fellow-pupil from the Hamburg Cons., August Francke, in its direction.

Hein'rich, Max, b. Chemnitz, Saxony, June 14, 1853; barytone, pupil of Klitzsch and at Dresden Cons.; 1873, moved to Philadelphia; 1876–82 to Marion, Ala. became very popular on concert tours; 1888–93 prof. at London R. A. M.; then Chicago, where he gave a farewell recital, 1903; c. songs.

Hel'linck, Joannes Lupus (often called Lupus or Lupi), d. 1541; Flemish choir master at Cambrai, and Bruges; c. many masses, influencing Palestrina; important motets, hymns and songs.

Hel'sted, (1) **Eduard,,** Copenhagen, Dec. 8, 1816–1903; violinist at the Royal Chapel; from 1869, teacher at the Cons.; c. ballets, etc.; his brother (2) **Karl Adolf,** b. Copenhagen, Jan. 4, 1818; flutist, teacher at the Cons.; c. 2 symph., etc.; his son (3) **Gustav,** b. Copenhagen, Jan. 30, 1857; pupil of Gade, etc.; c. symph. orch. suite, etc.

Hem'pel, Frieda, b. Leipzig, 1884 (daughter of a janitor); soprano; studied the piano at Leipzig Cons., 1903–5; then voice with Frau Lempner; début in Stettin; 1906, at Bayreuth; 1907 Covent Garden; has sung in Paris Opéra, Brussels, Vienna, etc.; from 1908 Berlin Royal Opera; engaged for Met. Op. N. Y. 1912.

Hemp'son (or **Hampson**), **Denis,** Craigmore, 1695 — Magilligan, 1807 (at the age of 112); one of the greatest and latest of the Irish bards; a harper, blind from his third year; wandering afar; 1745 played for the Pretender at Edinburgh.

Henrion (äṅ-rĭ-ôṅ), **Paul,** Paris, July 29, 1819 — Oct. 26, 1901; c. operettas and over a thousand popular songs.

Henriques (hĕn-rē'-kĕs), **Fini Baldemar,** b. Copenhagen, Dec. 20, 1867; violinist; pupil of Tofte, Svendsen, and Joachim; member of court orch. at Copenhagen; c. incidental mus. to "*Wieland der Schmied*" (1898), piano pieces, etc.

Hen'sel, Heinrich, b. Neustadt, 1880 (?); tenor; pupil of Walter, in Vienna, and Emerich in Milan; début Freiburg, 1897, sang there for three years; from 1900 at Frankfort-on-Main; 1906, Royal Opera, Wiesbaden; sang "*Parsifal,*" etc., at Bayreuth, 1910; 1911 at Covent Garden.

Hep'worth, (1) **George,** b. Almondbury, England, 1825; organist; at 22 went to Germany; since 1864 cathedral organist and court-dir. at Schwerin; c. organ music, etc.; his son (2) **William,** b. Hamburg, 1846; organist and writer at Chemnitz; 1908, church-dir.; c. string quartet, etc.

Herbert, Victor. Add that he conducted the Pittsburg orch. till 1904, then founded and cond. the Victor Herbert Orch., with which he toured widely. Later comic operas included the following great successes: "*Babes in Toyland,*" 1903, "*The Red Mill,*" 1905, "*Naughty Marietta,*" 1910, "*The Enchantress,*" 1911. He c. also the grand opera "*Natoma,*" libretto by Jos. D. Redding, which was prod. by the Philadelphia Opera Co., 1911 in Philadelphia and at the Met. Op., N. Y., the same year.

Herbst, Andreas, Nuremberg, 1588 — Frankfort, 1666; theorist and comp.

Herites (hĕ-rē'-tĕs), **Marie,** b. Wodnian, South Bohemia, 1884 (?); violinist; pupil of Sevcik at Prague Cons.; toured Europe.

Herms, Adeline, b. Friesack, Oct.

14, 1862; mezzo-soprano; pupil of Frau Breidenhoff, and O. Eichberg; married the cellist, Eugen Sandow, 1895.

Her'ner, Karl, Rendsburg, Jan. 23, 1836 — Hanover, July 16, 1906; violinist and comp.

Herzfeld (hĕrts'-fĕlt), **Victor von,** b. Pressburg, Oct. 8, 1856; violinist; pupil Vienna Cons., taking prizes for comp. and violin; pupil later of Grell, Berlin; 1886, prof. at Pest; c. chamber music, etc.

Hess, (1) **Willy,** add that he was made Royal Prof., 1900; 1903–4 he was violin prof. R. A. M., London; resigned and became concertmaster Boston Symph. Orch., and leader of the Quartet; 1908 co-founded the Hess-Schroeder Quartet. (2) **Ludwig,** b. Marburg, March 23, 1877; pupil Berlin Royal Hochsch. and Vidal in Milan; toured as concert singer; from 1907 succeeded Felix Mottl as dir. Munich Konzertgesellschaft; c. symphony "*Hans Memling,*" an epic "*Ariadne,*" and other works for voices and orch.; songs, etc.; 1912 engaged to tour America.

Heuser (hoi'-zĕr), **Ernst,** b. Elberfeld, April 9, 1863; pianist; teacher at Cologne Cons.; c. opera, etc.

Heyse (hī'-zē), **Karl,** b. St. Petersburg, May 10, 1879; organist; pupil of Homeyer and H. Seifert; 1907, org. at Frankfort-on-Main, and teacher at the Hoch Cons.

Hin'ton, Arthur, b. Beckenham, Nov. 20, 1869; violinist; pupil R. A. M., later with Rheinberger at Munich Cons., where his first symph. was played; his second symph. was played in London, 1903; c. also opera "*Tamara*"; operettas for children, and piano pieces played by his wife, Katherine Goodson, whom he married in 1903.

Hill, (1) **Henry,** London, July 2, 1808 — June 11, 1856; viola player of great ability. (2) **Edwin Burlingame,** b. Cambridge, Mass., Sept. 9, 1872; graduated at Harvard, 1894, with highest honors in music, pupil of B. J. Lang (piano), F. F. Bullard (theory), Arthur Whiting (piano), later with Widor (comp.), in Paris, and G. W. Chadwick (instrumentation); 1887–1902 taught piano and harmony in Boston, then took up writing for magazines; 1908–12, musical instructor at Harvard; c. fantastic pantomime for orch. "*Jack Frost in Midsummer*" (Chicago Orch. 1907, N. Y. Symph. 1908); women's chorus with orch. "*Nuns of the Perpetual Adoration*" (Musical Art Society, 1907, Birmingham, England, Orch., etc.); dramatic lyric for tenor and orch., 3 piano sonatas, songs, etc.

Hilton, (1) **John,** d. before 1612; organist at Cambridge, 1594; perhaps the father of (2) **John,** 1599 — 1656–7; organist at Westminster; c. anthems, madrigals, etc.

Hirsch'mann, Henri, b. St. Maudé, 1872; composer, under pen-name of **V. H. Herblay,** of operas, "*L' Amour à la Bastille,*" (Paris, 1897), "*Lovelace*" (do., 1898), "*Hernani*" (do., 1909); operettas "*Das Schwalbenrest*" (Berlin, 1904, in Paris, 1907, as *Les hirondelles*); "*La petite Bohême*" (Paris, 1905; in Berlin 1905, as "*Musette*"), etc.

Hit'zelberger, (1) **Sabina,** Randersacker, Nov. 12, 1755 — after 1807; soprano of 3-octaves range; wife of the 'cellist **H.,** her maiden name unknown. Her daughters (2) **Kunigunde,** soprano; (3) **Johanna,** alto; wife of violinist Bamberger; (4) **Regina,** 1789 — Munich, May 10, 1827; married **Lang,** and bore a daughter, **Josephine Lang-Kostlin,** who composed songs.

Hlawatsch, (hlä'-väch), **Woizech Ivanovitch,** b. Leditsch, Bohemia, 1849; organist; pupil Paris Organists' School; cond. in various Bohemian cities; from 1871 in St. Petersburg, as cond. of students organizations; 1900, organist of the court orch.; c. comic opera "*Oblava,*" Roumanian rhapsody for orch., etc.

Hol'brooke, Josef (or **Joseph**), b. Croyden, July 6, 1878; English composer; pupil of the R. A. M., till 1898; c. symph. poems "*The Raven*" (Crystal Palace, 1900); "*Ode to Victory*," "*The Skeleton in Armor*," "*Ulalume*" (London Symph., 1904), "*Queen Mab*" (Leeds Fest., 1904), "*The Masque of the Red Death*," overture, "*The New Renaissance*," etc. His opera "*The Children of Don*" (libretto by Lord Howard de Walden), was prod. at the London Op., June 15 1912 with Nikisch conducting without success.

Hollander (hôl'-lĕn-dĕr), **Benno**, b. Amsterdam, June 8, 1853; violinist; played as child, then studied with Massart and Saint-Saëns at Paris Cons., winning first violin prize, 1873; after 1876 toured, then settled in London as viola player; 1882, cond. German Opera season; 1887 violin prof. at the Guildhall; cond. London Symph. Concerts; 1903, organized the Benno H. Orchestral Society; c. symph. "*Roland*"; violin concertos, pastoral fantasia played by Ysaye, 1900, etc.

Hol'lingshead, Frederick Edward, d. July 5, 1907; organist at Bath; Fellow Royal College of Org.

Hol'lins, Alfred, b. Hull, Sept. 11, 1865; pianist, and org.; blind from birth; pupil of Hartvigson; played Beethoven concerto as a boy; at 16 played for the Queen; pupil of Bülow, later at Raff Cons.; played for crowned heads, and toured America; 1884, org. at Redhill; 1888 at People's Palace; 1897 at Edinburgh, Free St. George's Church; c. 2 overtures, organ music, etc.

Holst, Gustav Von, b. Cheltenham, Sept. 21, 1874; dir. Morley College; pupil R. C. M.; c. operas "*Sita*" and "*Savitri*"; scene w. orch. "*The Mystic Trumpeter*," "*Ave Maria*" for women's voices, etc.

Ho'mer, (1) **Sidney**, b. Boston, Mass., Dec. 9, 1864; prominent American song-composer; pupil of G. W. Chadwick, then of Rheinberger, O. Hieter and Abel in Germany; 1888–96 teacher of theory in Boston; c. many important songs. In 1895 he married (2) **Louise** (**Dilworth Beatty**), b. Pittsburgh, Pa.; famous operatic contralto pupil of Miss Whinnery and Miss Goff, W. L. Whitney, and of her husband in theory; then studied in Paris with Fidèle Koenig; début, 1898 at Vichy; from 1899 at Covent Garden, and regularly at the Metropolitan Opera House as leading contralto with especial success in Wagnerian rôles, also as "*Orfeo*," etc.; 1912 created title-rôle in "*Mona.*"

Hop'kinson, Francis, composer; 1737–91; one of the earliest American composers; inventor of the "*Bellarmonica.*"

Horváth (hôr'-vät), **Géza**, b. Komáron, Hungary, May 27, 1868; pupil of L. Schytte, etc.; teacher in Vienna; c. popular piano-pieces.

Hösel (hā'-zĕl), **Kurt**, b. Dresden, Jan. 20, 1862; Mus. Director and composer; pupil of the Cons.; cond. Wagner Concerts there from 1895 and founded the Philh. chorus; c. male and mixed choruses, etc.

Hoy'a, Amadeo Von Der, b. New York, March 13, 1874; violinist; pupil of Joachim, Halir, etc., in Berlin; concertmaster, N. Y. Symph. Orch.; 1894–6 cond. court opera at Bayreuth; from 1901 concertmaster at Linz; author of a method.

Huë, Georges Adolphe, add that his opera "*Le roi de Paris*" was prod. 1901, "*Titania*" 1903.

Huhn, Bruno (Siegfried), b. London, 1871; org. and pianist; pupil of Sophie Taunton, later in New York of S. B. Mills and L. Alberti; has toured Europe as pianist; prominent accompanist in New York; c. "*Te Deum*" with orch., and many songs.

Hull, Alexander, b. Columbus, O., Sept. 15, 1887; pupil of his mother, and (by correspondence, later in person) of Dr. Hugh A. Clarke; studied 'cello with Michael Brandt, Cincinnati, voice with H. A. Preston and H. B. Turpin, Columbus; took music bachelor degree Univ. of Penna; teacher in Pacific College, Oregon; c. orch. suites, 'cello pieces, songs, etc.

Hulsteyn (hŭl'-shīn), **Joai'n C. Van,** b. Amsterdam, 1869; violinist pupil at Liège Cons. of César Thomson; won first prize; played in Lamoureux orch., Paris; prof. at Peabody Inst., Baltimore.

Humbert (ŭṅ-băr), **Georges,** b. St. Croix, Switzerland, Aug. 10, 1870; organist; pupil Leipzig and Brussels Cons., and of Bargiel; teacher of mus. history at Geneva Cons. and org. at Nôtre Dame; from 1893 at Lausanne.

Humperdinck, Engelbert, add that in 1900 he became dir. of Master-School of the Berlin Royal Acad. of Arts. His "*Königskinder*" (written in 1896 and played in excerpt at concerts), was prod. at Met. Op., N. Y., 1910 with greatest success, later in Europe. "*Dornröschen*" was prod. Frankfort-on-Main (1902), com. op. "*Die Heirat wider Willen*" (Berlin, 1905), incid. music to Aristophanes' "*Lysistrata,*" (do., 1908); Shakespeare's "*Winter's Tale,*" and "*Tempest,*" (do. 1906).

Hur'ka, Friedrich Franz, Merklin, Bohemia, Feb. 23, 1762—Berlin, Oct. 10, 1805; tenor and comp. of songs.

Hur'lebusch, (1) **Harris Lorenzo,** b. Hanover, July 8, 1666; organist; his son (2) **Konrad Fr.,** Braunschweig, 1696 — Amsterdam, Dec. 16, 1765; organist; and cond.; c. 72 odes, etc.

Hurl'stone, Wm. Yeates, London, Jan. 7, 1876 — May 30, 1906; composer; at 9 pub. 5 waltzes; at 18 held scholarship at R. A. M.; later Prof. there of harmony and counterpoint; c. piano concerto, etc.

Huss, Henry Holden, add that he and his wife, the soprano, **Hildegard Hoffman,** have given joint recitals throughout America, and 1910 in London. His piano concerto in B major has been played with the composer as soloist by the N. Y. Philh., Boston Symph., Pittsburgh and Cincinnati Symph, orch's. and by the Monte Carlo Symph., with Pugno as soloist; his violin sonata has been played by Kneisel, Spiering, etc.; his "*The Recessional*" for mixed chorus, organ, and orch. (Worcester, Mass. Festival, 1911); string quartet in E minor (Kneisel Quartet); 'cello sonata much played; songs, etc.

Huszla (hoosh'-lä), **Victor,** St. Petersburg, Oct. 16, 1857 — Lisbon, Nov. 14, 1899; violinist; pupil of Schradieck and César Thomson; 1887 cond. Royal Academy of Music Lovers, Lisbon; c. 3 Portuguese rhapsodies, Portuguese suite, etc.

Hutch'eson, (1) **Francis,** b. Glasgow, 1720; physician and comp. of glees, etc., under pen-name **Francis Ireland.** (2) **Ernest,** b. Melbourne, Australia, July 20, 1871; pupil of Leipzig Cons., 1886–1892, winning Mozart prize with a trio; toured Australia; studied with Stavenhagen; 1898 married Baroness von Pilsach; from 1900 teacher Peabody Cons., Baltimore; c. symph. poem "*Merlin and Vivien*" (Berlin, 1899); orch. suite (do.), piano concerto (1899).

Huygens (hī'-gĕns), **Constantin,** The Hague, Sept. 4, 1596 — March 28, 1687; poet and military secretary to William II and William III; also skilful performer; c. over 700 airs for lute, theorbo, etc.; his son (2) **Christian,** The Hague, April 14, 1629 — June 8, 1695; mathematician and musician.

Hy'att, Nathaniel Irving, b. Lansingburgh, N. Y., April 23, 1865; pupil of White and Jefferey at Troy; from 1887 at Leipzig Cons.; 1892 settled in Troy as teacher; 1895–9 prof. of piano and theory, Syracuse University; then head teacher at St. Agnes School, Albany, N.Y.; c. symph. overture "*Enoch Arden*," chamber music, songs, etc.

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If'fert, August, b. Braunschweig, May 31, 1859; singer and teacher in various cities; author of a vocal method.

Igumnoff (ē-goom'-noff), **Konstantin Nikolajavich,** b. Lebedjana, Tambouv, May 1, 1873; Russian pianist; pupil of Svereff, Siloti and Pabst; 1898, teacher in Tiflis; 1900 Prof. at Moscow Cons.

Iljinski (ēl-yēn'-shkĭ), **Alexander Alexandrovich,** b. Tsarkoe Selo, Jan. 24, 1859; composer; pupil of Kullak and Bargiel; 1885 Prof. of theory at the Philharmonic Music School in Moscow; c. opera "*The Fountain of Bastchi-Sarai*"; symph.; symphonic scherzo; incidental music to Sophokles' "*Oedipos*" and "*Philoktetes;*" overture to Tolstoi's "*Czar Feodor,*" etc.

Imbart de la Tour (ăṅ-băr dŭ lă toor), **Georges,** b. Paris, May 20, 1865; operatic tenor; pupil of the Cons.; début 1891, Geneva; sang at the Opéra Comique, Paris, and Th. de la Monnaie, Brussels; 1901 sang in the U. S.

India, Sigismondo d', flourished 1608–1621; born of a noble family in Palermo; court mus. director in various Italian cities; c. madrigals, etc.

Indy, Vincent d', add that while 1851 is the birth year in the Paris Cons. records, the composer gave Philip Hale the year 1852 as correct; 1896 he became prof. of Composition at Paris Cons.; 1896 with Bordes and Guilmant founded the *Schola Cantorum,* and became director; c. "*Le chant de la cloche,*" dramatic legend in seven pictures, with his own text, for soli, double chorus and orch. Festival cantata "*Pour l'inauguration d'une Statue*" for barytone, chorus and orch., "*Ode à Valence,*" do. symph. in B flat 1902; *Jour d'été à la montagñe,* 1905; *Souvenirs* for orch. 1906; songs, piano pieces and choruses, author of a *Cours de Composition Musicale,* 1902, and a life of César Franck, 1906.

Ippolitov-Ivanov (ēp-pō̆'-lē-tôf-ē'-vä-nôf), **Mikhail Mikhailovitch,** b. Gatchina, Nov. 19, 1859; added his mother's name to Ivanoff, to distinguish him from Ivanoff (2); pupil of Rimsky-Korsakov; at St. Petersburg Cons.; 1882 dir. of the Music School and cond. in Tiflis; 1884 cond. at the Imperial Theatre; from 1893 prof. of theory at Moscow Cons. from 1899 cond. the Private Opera; c. operas "*Ruth,*" (Tiflis, 1887), "*Asja,*" (Moscow, 1900); and "*Sabava Putjatischna,*" (St. Petersburg, 1901); overtures "*Jar Chmel,*" "*Spring,*" and "*Medea*"; orch. suite, "*Caucasian Sketches*"; violin-sonata (rearranged as a Sinfonietta); character-pictures for chorus and orch.; cantatas "*In Memory of Pushkin*" of *Gogol* and *Shukovski,* and "*Legend of the White Swan of Novgorod,*" etc.; author of a book on Georgian folk-songs.

I'rons, H. S., Canterbury, 1838 — Nottingham, June 29, 1905. Organist and prolific comp. of church music.

I'vanov, (1) **Nicholas Kusmich,** Poltava, Oct. 22, 1810 — Bologna, July 7, 1880; tenor; popular in London, 1834–37; accumulated a fortune in Italy and Paris and retired in 1845; (2) **Michael Mikhailovich,** b. Moscow, Sept. 23, 1849; pupil of Tchaikovsky and Dubuque at the Cons.; critic and comp.; 1870–76 at Rome; then critic for the *Novoe Vremya;* c. symph. "*A Night in May*"; symph. prologue "*Savonarola*"; four operas including "*Potemkin's Feast*" (1888), and "*Sabava Putjatischna*"

(Moscow, 1899); incidental music to "*Medea,*" etc. His opera "*Treachery*" (Moscow, Feb. 1911), made great success.

J

Jachimecki (yäkh-ĭ-mĕt′-skĭ), **Ladislav,** b. Lemberg, July 7, 1882; pupil of Schönberg and Grädener; author and composer in Cracow.

Jaco′bi, Georges, Berlin, Feb. 13, 1840 — London, Sept. 16, 1906; violinist; pupil of De Bériot, Massart, etc., at Paris Cons.; 1861, violinist at the Opera when "Tannhauser" was first performed; cond. light opéra and ballets, first in Paris, and for 26 years ('72–'95) at the Alhambra, London; c. operas and a hundred ballets and divertissements, many of them performed in America, Brussels, Berlin, Munich, Rome, Paris.

Jacques (jā′-quēz), **Edgar F.,** London, March 27, 1850 — Brighton, Dec. 30, 1906; organist and critic.

Jaffé (yäf′-fā), **Sophia,** b. Odessa, Feb. 26, 1872; violinist; pupil of Auer; later at Paris Cons. where she won first prize; toured Germany with success but inheriting a fortune, left the concert stage.

Jäger (yā′-gĕr), **Fd.,** Hanan, Dec. 25, 1838 — Vienna, June 15, 1902; tenor at Vienna and Bayreuth; notable as *Siegfried* and *Parsifal.*

Järnefelt (yārn′-ĕ-fĕlt), **Armas,** b. Wiborg, Finland, 1869; pupil of Helsingfors Cons., later of Becker in Berlin, and Massenet in Paris; cond. of court opera in Stockholm; 1906 dir. of Helsingfors Cons.; c. symph. poem "*Korsholm*"; fantasie "*Heimat Klang*" for orch.; important piano pieces, etc.

Jarno (yär′-nō), **Georg,** b. Pesth, June 3, 1868; composer; cond. at Breslau city theatre, c. operas "*Die Schwarze Kaschka*" (Breslau, 1895), "*Der Richter von Zalamea,*" (do., 1899), "*Der Zerbrochene Krug,*" (Hamburg, 1900), "*Der Goldfisch,*" (Breslau, 1907), and "*Die Förster-Christel*" (Vienna, 1907).

Jaspar (zhăs-păr), **Maurice,** b. Liège, June 20, 1870; pianist; pupil and later teacher at the Cons.; c. piano pieces and songs.

Jenner (yĕn′-nĕr), **Gustav,** b. Keitum, Island of Sylt, Dec. 3, 1865; pupil of Stange and Gänge in Kiel, of Brahms and Mandyczewski in Vienna; from 1895 director in Marburg; c. songs and quartets for women's voices.

Jentsch (yĕntsh), **Max,** b. Ziesar, Saxony, Aug. 5, 1855; pianist and teacher; pupil of Stern Cons.; toured the Orient; 1884–89 in Constantinople; later in Berlin; from 1894 in Vienna; c. symphony, "*Elysium*" for chorus and orch., 2 operas, etc.

Jiránek (yē′-rä-nĕk), (1) **Anton** ca. 1712 — Dresden, Jan. 16, 1761; studied at Prague; later joined the royal chapel at Warsaw. (2) **Josef,** b. Ledec, Bohemia, March 24, 1855; pianist; pupil of Smetana, and of the organ school at Prague; studied the harp with Stanek, the violin with Hrimaly, and was a harpist at first; 1877–91 piano teacher at Charkov; thereafter prof. at Prague Cons.; c. "*Ballade*" and "*Scherzo fantastique*" for orch., piano pieces; author of methods. His brother (3) **Aloys,** b. Ledec, Sept. 3, 1858; pupil of Prague Organ School, and in composition of Fibich; from 1881, piano teacher at Charkov; c. opera "*Dagmar,*" etc.

Johnson, (1) **John,** d. 1594–5; musician to Queen Elizabeth; c. lute-music; (2) **William Lyman,** b. Boston; studied there, graduated from Harvard, 1897; c. Persian serenade for tenor, chorus and orch.; 5 preludes for orch., etc. (3) **William Spencer,** b. Athol, Mass., Dec. 7, 1883; pupil of Perabo, and Goetschius, Boston; 1901–7 of Reinecke and H. Riemann, Leipzig; from 1910, teacher at Quincy, Ill.; c. songs

Jomelli (yō-mĕl′-lē), **Jeanne,** b. Amsterdam, May 18, 1879; soprano; pupil of Meschaert, Stockhausen and Massenet; début Amsterdam Opera, 1897; toured in concert; 1905 (?), Met. Op., N. Y.; 1907–8 Manhattan Op., N. Y.

Josephson (yō′-zĕf-zōn), **Jacob Axel,** Stockholm, March 27, 1818—Upsala, March 29, 1880; Swedish cond. and composer.

Juon (zhwôñ), **Paul,** b. Moscow, March 8, 1872; violinist; pupil of Hrimaly, Taneiev and Arensky, later of Bargiel in Berlin, where he won the Mendelssohn Scholarship; 1896 taught theory at Baku; 1897 settled in Berlin; from 1906 teacher of composition at the Royal High School for music; c. 2 symph., the second prod. with much interest at Meiningen, 1903, and in London, 1904 and 1905; fantasie for orch., "*Wächterweise,*" on Danish folk-themes, orch. suite, "*Aus meinem Tagebuch*"; chamber music, "*Satyrs and Nymphs,*" and other piano pieces.

Juul (yool), **Asger,** b. Copenhagen, May 9, 1874; pupil of Hansen, Rosenhoff and Riemann in Leipzig; from 1906 teacher and critic at Copenhagen; c. piano pieces and songs.

K

Kad′letz, Andreas, b. Dobrisch, Bohemia, Feb. 18, 1859; violinist; concertmaster at Imperial Russian Opera, St. Petersburg, and teacher; pupil Prague and St. Petersburg Cons.; c. opera, ballets, and violin pieces.

Kahl (käl), **Oscar W.,** Thuringia, 1862 — Baltimore, Dec. 29, 1910; teacher in Peabody Cons., Baltimore.

Kajanus (kä-jä′-noos), **Robert,** b. Helsingfors, Dec. 2, 1856; Finnish composer; pupil Leipzig Cons.; returned to Helsingfors, founded an orchestra school, and developed the Phil. orch.; 1897 mus. director of the University; c. 2 Finnish rhapsodies, symph. poems "*Aino*" and "*Kullervo*"; orch. suite "*Summer Memories,*" cantata, etc.

Kalafati (kä-lä′-fä-tē), **B.,** b. Eupatoria, Crimea, 1869; Russian composer of songs and piano sonatas, etc.

Kam′mel, Anton, Hanna, Bohemia, 1740 — London, before 1788; violinist and composer; pupil of Tartini; c. masses, violin duets, etc.

Kaempfert (kĕmp′-fĕrt), **Max,** b. Berlin, Jan. 3, 1871; studied in Paris and Munich; 1899 cond. at Palm Garden, Frankfort-on-Main; c. opera, 3 rhapsodies for orch., etc.

Kalin′nikov, Vassili Sergeievich, Voina, Jan. 13, 1866 — Jalta, Crimea, Jan. 11, 1901; pupil of Iljinski and Blaramberg at Moscow; 1893 assistant cond. at the Italian Opera there; compelled to retire from pulmonary trouble and go south; c. 2 symph., the first in G. minor, much played; 2 symph. poems, "*The Nymphs*" and "*Cedar and Palm*"; music to Tolstoi's "*Czar Boris,*" (Little Theatre, Moscow, 1899); "*Russalka,*" ballade with orch., cantata, "*St. John of Damascus,*" etc.

Kap′pey, Jacob Adam, Bingen, 1826 — Chatham (?) Dec. 6, 1907; went to England 1848; 1857 bandmaster Royal Marines; c. opera and cantata. Author of a history of wind instrumental bands, (1894).

Karg-Elert (kärkh-ā′-lĕrt), **Sigfrid,** b. Oberndorf, Nov. 21, 1879; pupil Leipzig Cons.; teacher and composer, especially for the harmonium.

Karlovicz (kärl′-yō-vĭch), **Mieczyslav,** Wisznievo, Lithuania, Dec. 11, 1876 — (in an avalanche), Zakopane, Galicia, Feb. 10, 1909; composer; studied in Warsaw and Berlin; c. symph., symphonic-trilogy "*Three Ancient Songs*" (1907), "*Lithuanian Rhapsody*" (1908), also published Chopin letters and documents (Warsaw and Paris, 1905).

Kasachen′ko, Nicolai Ivanovich,

b. Russia, May 3, 1858; cond.; pupil St. Petersburg Cons.; 1883 chorus master at the Imperial Opera; cond. "*Russian Concerts*" in Paris, 1898, c. symph., 2 oriental suites, 2 operas, "*Prince Serebrianni*" (St. Petersburg, 1892), and "*Pan Sotkin,*" (do., 1902).

Kasan'li, Nicolai Ivanovich, b. Tiraspol, Dec. 17, 1869; Russian composer; pupil Odessa Music school and St. Petersburg Cons.; has cond. Russian symph. concerts in Germany, Bohemia, etc.; c. symph., sinfonietta, cantata "*Russalka*" (Munich, 1897), and "*Leonore*" (do.).

Kasch'in, Daniel Nikitich, Moscow, 1773–1844; composer of Polish folk and patriotic songs; also three operas.

Kaschinski (kä-shĭn'-ski), **Viktor,** Wilna, Dec. 30, 1812–1870; pupil of Elsner in Warsaw; cond. at St. Petersburg; c. operas.

Kash'perov, Vladimir Nikitich, Simbirsk, 1827 — Romanzevo, July 8, 1894; Russian composer; pupil of Voigt and Henselt; and comp. an opera in 1850, then went to Berlin to study with Dehn; thence with Glinka to Italy, where he produced various operas. "*Maria Tudor*" (Milan, 1859), "*Rienzi*" (Florence, 1863), "*Consuelo,*" (Venice); 1866–72 he was singing teacher at Moscow Cons., and organized public chorus-classes; c. also operas "*The Weather*" (St. Petersburg, 1867), and "*Taras Bulba*" (Moscow, 1893).

Kat'zer, Karl August, Berge, near Bautzen, Dec. 3, 1822 — May 19, composer; 1904; composer of Wendina songs and dances.

Kaulich (kow'-lĭkh), **Josef,** Florisdorf, near Vienna, Nov. 27, 1827–1900; composer of 7 masses, also military music.

Kaun (kown), **Hugo,** b. Berlin, March 21, 1863; pupil at Royal High school under Grabau and Fr. Schulz; also with K. and G. Raif, and Fr. Kiel; 1887 took up residence in Milwaukee, Wis., as teacher and cond.; 1900 returned to Berlin; 1912, elected to Berlin Royal Academy; c. symph. "*An Mein Vaterland,*" symph. prolog "*Marie Magdalene*"; symph. poems; festival march "*The Star Spangled Banner,*" chamber music with orch., "*Normannen Abschied*"; 1-act opera "*Der Pietist*" or "*Oliver Brown,*" and important songs and piano pieces.

Kelly, Thomas Alex., Sixth Earl of Erskine, Sept. 1, 1732 — Brussels, Oct. 9, 1781; pupil of Stamitz; c. popular overture "*The Maid of the Mill,*" minuets, etc.

Keussler (kois'-lĕr), **Gerhard von,** b. Schwanenburg, Livonia, July 6, 1874; pupil Leipzig Cons.; cond. 2 singing societies in Prague; c. symph. poems, etc.

Kiall'mark (1) **George,** Kings, Lynn, Feb. 1781 — Islington, March 1835; violinist; and comp. His son (2) **George Frdk.,** Islington, 1804 — London, 1887, was a pianist.

Kiefer (kē'-fĕr), **Heinrich,** b. Nuremberg, Feb. 16, 1867; 'cellist; pupil of Royal Cons., 1883 at Munich, 1884, Stuttgart, 1887–90, Frankfort-on-Main with Cossmann; 1896; soloist of Leipzig, Phil.; 1898 do. of Berlin Phil.; 1900, teacher at Stern Cons.; from 1902, co-founder of the Munich string quartet; tours widely.

Kienzl, Wm., his opera, "*Kuhreigen*" (Vienna Volksoper, Nov. 25, 1911) has been a great suc. in Europe.

Kin'der, Ralph, b. Stalybridge, Lancashire, Jan. 27, 1876; organist in Bristol R. I.; 1888–1897 studied in London with Dr. Pearce, Dr. Turpin, and E. H. Lemare; from 1899 in Philadelphia, Holy Trinity; toured U. S.; c. church music, etc.

Kirbye (kĕr'-bĭ), **George,** d. Bury St. Edmunds, Oct. 1634; popular English composer of madrigals 1592–1634.

Kit'ziger, Frederick E., Saxony. 1850 — New Orleans, Feb. 3, 1903; teacher.

Kleefeld (klā'-fĕlt), **Dr. Wilhelm,** b. Mayence, April 2, 1868; author and comp.; pupil of Radecke, Härtel and Spitta; 1891 cond. in Mayence, etc.; 1897 Ph. D., 1898–'01 teacher at the Klindworth-Scharwenka Cons.; c. opera "*Anarella*" (Königsberg, 1896) string suite, etc.

Klenov'ski, Nicholas Semenovich, b. Odessa, 1857; pupil Moscow Cons.; leader of private concerts there 1883–93; when he became cond. at the Imperial Theatre, then a teacher at Tiflis till 1902, then assistant cond. of the Imperial Chapel at St. Petersburg; c. ballets, "*Hasheesh*" Moscow, 1885; "*Salanga*" (St. Petersburg, 1900); orch. suite "*Fata Morgana,*" cantatas, etc.

Klička (klĭtch'-kä), **Josef,** b. Klattau, Bohemia, Dec. 15, 1855; organist; pupil Prague Cons. and later Prof. there; c. an opera, organ music, etc.

Klose (klō'-zĕ), **Friedrich,** b. Karlsruhe, Nov. 29, 1862; composer; pupil of Lachner, Ruthardt and Bruckner; 1907 teacher of comp. at the Akademie der Tonkunst, Munich; c. dramatic symph. "*Ilsebill,*" or "*The Fisher and his Wife*" (Karlsruhe, 1903); mass with orch.; symph. poem in three parts "*Das Leben ein Traum*" with organ and women's chorus, (Karlsruhe, 1899), etc.

Knap'ton, Philip, York, 1788–1833; assistant cond. of York Festivals and comp.

Knüpfer (k'nĭp'-fĕr), **Sebastian,** Asch, Saxony, 1633—Leipzig, 1676; editor and comp.

Kochetov (kō'-chĕ-tôf), **Nicholas Razoumnikovich,** b. Oranienbaum, July 8, 1864; mainly self-taught; critic and comp. of a symph. (1895) an opera and piano pieces.

Köckert (kĕk'-ĕrt), **Adolph,** b. Magdeburg, Oct. 27, 1828; violinist; pupil Prague Cons.; 1857–1881 in business, then returned to composition; c. oratorios, etc.

Koenen, (koo'-nĕn), **Tilly,** b. Java, of Dutch parents, her father a cavalry general and Governor of the Province; pupil of the Amsterdam Cons. and with Cornelie van Zanten; 1899, sang in London, Berlin, etc.; 1909 in the U. S.

Koessler, (kĕs'-lĕr) **Hans,** b. Waldeck, Jan. 1, 1853; organist; pupil Munich Cons. 1877 teacher at Dresden Cons., and. cond. of the Liedertafel; 1882 teacher at Budapest; c. Psalm for 16 voices, winning a prize at Vienna; a symph., an opera "*Der Münzenfranz,*" (Strasburg, 1902), etc.

Kolachev'ski, Michail Nicolaievich, b. Oct. 2, 1851; pupil Leipzig Cons.; c. "*Ukranian*" symph. and church music.

Kolakov'ski, Alexei Antonovich, b. Podolia, 1856; violinist; pupil St. Petersburg Cons., winning gold medal; and government funds for foreign study; teacher at Moscow Cons., and solo violinist at the Imperial Theatre; 1897 teacher in Kiev.

Kolb (kôlp) **Karlmann,** Kostlarn, Bavaria, 1703—Munich, 1765; Benedictine monk; organist at the Abbey of Aschbach, later tutor in Munich; c. church music.

Köler (kā'-lĕr), **David,** Zwickau, Saxony (?)—July, 1565; composer; 1563 cond. at Gustrov in Mecklenburg; then cantor at Zwickau till his early death; c. important work "*Ten Psalms*" (Leipzig, 1554).

Komorovski (kôm-ō-rôf'-ski), **Ignaz Marzel,** Warsaw, 1824—Oct. 14, 1858; composer; Polish song composer.

Königsperger (kā'-nĭkhs-pĕrkh-ĕr), **Marianus,** Roding, Bavaria, Dec. 4, 1708—Ratisbon, Oct. 9, 1769. Benedictine monk who devoted the proceeds of his very successful works to the Abbey; c. church music, also operas.

Konius, vide CONUS.

Könnemann (kĕn'-nĕ-män), **Arthur,** b. Baden-Baden, March 12, 1851; composer; pupil of his father (a cond. of the Kur-orchestra), Krasselts and Deeckes; theatre-cond. in various cities; from 1887 in Mährisch-Ostrau as director of a conservatory and cond. c. the Luitpold-prize opera "*Der tolle Eberstein*" (Munich, 1898); symph. suite "*Indien*" etc.

Koptjajev (kôpt′-yä-yĕf), **Alexander Petrovich,**, b. St. Petersburg, Oct. 12, 1868; author and composer of "*Oriental Dances*" and "*Elégie,*" for orch., etc.

Korestchenko (kôr-ĕsht-chĕn′-kō), **Arseni Nicholaievich**, b. Moscow, Dec. 18, 1870; pupil of the Cons., winning a gold medal in 1891; later teacher there and in the School of the Synod; c. 1-act opera "*Belshazzar's Feast*" (Moscow, 1892), 2-act "*The Angel of Death,*" "*The Ice Palace*" (Moscow 1892); two "*Symphonic Pictures,*" "*Symphonie Lyrique*" (op. 23), chamber music, etc.

Kor′ganov, Gennari Ossipovich, Kwarelia, May 12, 1858 — Rostov, April 12, 1890; pianist and composer; pupil of Leipzig and St. Petersburg Cons.; c. piano pieces, etc.

Korn′gold, Erich Wolfgang, b. Vienna, May 29, 1897; remarkable boy composer and pianist; at a concert in Berlin, March 1911, his trio in D Major, op. I., composed at the age of 13, was played; also portions of two piano sonatas, and a series of "*Fairy Pictures*"; he c. a ballet given at the Royal Opera and elsewhere; trio (Rosé Quartet, Berlin); serenade and pantomime, "*The Snowman,*" (London, 1912).

Kotshetov, vide KOCHETOV.

Kovařovic (kō-vär′-zhō-vĭts), **Karl,** b. Prague, Dec. 9, 1862; pupil of the Cons., and of Fibich; from 1899 cond. at the Bohemian Landestheater in Prague; where many of his operas have been given from 1884 to "*Fraquita*" (1902); c. ballet "*Hasheesh,*" piano concerto, etc.

Kozlovski (kôs-l'yôf′-ski), **Joseph Antonovich,** Warsaw, 1757 — St. Petersburg, Feb. 11, 1831; teacher in the household of Prince Oginski; went to the Turkish war, attracting the notice of Prince Potemkin, who took him to St. Petersburg, where he became director of the court balls, and c. a war song which was for a long time the Russian national anthem; c. also requiem to the Polish King Stanislas, and the Czar Alexander I, etc.

Kramm, Georg, b. Kassel, Dec. 21, 1856; violinist of court orch. at Kassel, from 1880 in Düsseldorf, where his opera "*Leonore*" was prod. 1903.

Kraus (krows), (1) **Joseph Martin,** Miltenberg, 1756 — Stockholm, 1792; pupil of Abt Vogler; 1778 director and cond. at Stockholm opera; c. operas, symphs., etc. (2) **Ernst,** b. Erlangen, Bavaria, June 8, 1863; tenor; pupil of Galliera and Frau Schimann-Regan; 1893 sang at Mannheim; from 1896, Berlin Royal Opera; (3) **Felix von,** (not **Krauss** as given), b. Vienna, Oct. 3, 1870; bass; pupil of Stockhausen for two months, but largely self-taught; sang Hagen and Gurnemanz at Bayreuth; from 1908 teacher at Royal Akad. der Tonkunst, Munich. His wife (4) **Adrienne,** (**Osborne**) b. Buffalo, N. Y., 1837; pupil of Marie Götze.

Kreider (krī′-dĕr), **Noble Wickham,** b. Goshen, Ind.; composer; pupil from 15th year of Clarence Forsyth, Indianapolis; visited Europe; lives at Goshen; c. orch. works, and important piano pieces, ballads, consert studies, etc.

Krem′berg, Jakob, Warsaw, ca. 1650 — London (?) after 1718; composer; court poet and comp. at Halle, Stockholm, Hamburg, Warsaw and London; c. songs of unusual melodiousness.

Kreuz (kroits), **Emil,** b. Elberfeld, May 25, 1867; viola player; pupil of Japha at Cologne; 1883, won an open scholarship at the R. A. M., London; studied there till 1888, when he made début as viola-soloist in Berlioz' "*Harold in Italy*"; member of the

Queen's Band 1900–3, then assistant at Covent Garden; c. viola concerto, prize quintet, etc.

Kroeger, E. R. add that his orch. suite "*Lalla Rookh*" has been played by the Thomas, Herbert, Damrosch and other orch's. His comps., include a piano sonata op. 33, concert studies for the piano, violin and piano sonata; and many other piano pieces, songs, etc.

Krogulski (krō-gool′-skĭ), **Joseph,** Tarnov, 1815 — Warsaw, Jan. 9, 1842; composer; pupil of Elsner; c. 10 masses, an oratorio, etc.

Krohn (krōn), **Ilmari Henrik Rheinhold,** b. Helsingfors, Nov. 8, 1867; Finnish author and comp. of sacred songs, piano sonatas, etc.

Kroy′er, Theodor, b. Munich, Sept. 9, 1873; author, critic and comp. studied theology, then music at the Akadamie der Tonkunst; 1897, Ph. D. Munich University; c. 2 symphonies with chorus and soli, chamber music, etc.

Kruse (kroo′-zĕ), **Georg Richard,** b. Greiffenberg, Jan. 16, 1856; studied in Leipzig; opera cond. in Germany and America; 1891–4 critic of the *Herold*, Milwaukee; then conducted tour of "*Hänsel und Gretel*" till 1896, when he was cond. in Switzerland; 1901 settled in Berlin as biographer; c. incid. mus. to "*As You Like It*," etc. (2) **Johann Secundus,** add that from 1897 he cond. Sunday and Monday concerts in London.

Kunwald (koon′-vält), **Ernst,** b. Vienna, April 14, 1868; studied law there, then music at Leipzig Cons.; became correpetitor at the city theatre; 1895, cond. operetta at Rostock, 1901–2 at Teatro Real, Madrid, where he gave Wagner's Ring cycle complete and was decorated by the Queen of Spain; 1902, cond. at opera Frankfort. 1906 cond. at Nuremberg city theatre; conducting two concerts of the New York Phil. as guest, Feb. 1906; 1907 director of the Berlin Phil. orch.; 1912 engaged to conduct the Cincinnati Symph. Orch.

Kupsch (koopsh), **Karl Gustav,** Berlin (?) — Naumberg, July 30, 1846; cond. and teacher in Leipzig, Dresden; 1838–45 Rotterdam, dir. Singakademie; then director of theatre in Naumberg. Robert Schumann was his pupil in composition.

L

Labey (lă-bĕ′), **Marcel,** b. Dept. Besinet, France, 1875; studied law in Paris, then with d'Indy at the *Schola Cantorum;* c. symph. (1903), fantasie for orch., sonatas, etc.

Laborde (lă′-bôrd) (rightly **Bediez**), **Rosine,** Paris, May 30, 1824 — Chézy-sur-Marne, Sept. 1, 1907; soprano; sang as *Rosalie Villaume* till 1843 when she married the tenor Laborde (rightly Dur); pupil Paris Cons.; début Op. Com., 1840; 1848–9, she and her husband sang in America; 1850–7, Paris Opera; from 1866 teacher.

Ladmirault, (lăd-mē-rō), **Paul Émile,** b. Nantes, Dec. 8, 1877; began to study at the Cons. piano, violin, organ, and harmony at 7, and to compose at 8; at 15 his 3-act opera *Gilles de Retz*, was given at Nantes (1893); the next year he refused to allow its repetition; he took first harmony prize at the Nantes Cons. and 1895 entered Paris Cons. under Taudou, winning first harmony prize 1899. After a year of military service, he entered the classes of Fauré and Gédalge; failing three times to win the Prix de Rome, he left the Cons. His comps., include *Le Choeur des âmes de la Forêt* (1903), *Suite Bretonne* for orch. (1904), a *Tantum Ergo* (1907) crowned by the Société des Compositeurs de Musique; prélude symphonique, *Brocéliande au Matin* (1909); this is a portion of a dramatic work *Myrdhin* not yet produced; a symphony in c. major, 1910; songs, piano pieces, and pieces for military band.

Laduchin (läd′-oo-chēn), **Nikolai Mikailovich,** b. St. Petersburg, Oct. 3, 1860; violinist and pianist; pupil of Taneiev at Moscow Cons.; c. symphonic variations; 100 children's songs, "*Liturgy of Johann Slatoust*" for chorus, etc.

La Forge, Frank, b. Rockford, Ill., Oct. 22, 1877; pupil of his sister-in-law, Mrs. Ruth La Forge, then of Harrison M. Wild of Chicago, 1900–04, Leschetizky, Vienna, and Josef Labor (theory); since accompanist to Gadski and Sembrich on their tours; c. piano pieces and many successful songs.

Lahèle (or **Helle**) (dŭ lă ĕl), **George de,** Antwerp after 1550 — Madrid, 1589; chorister in Royal Chapel, Madrid; 1576 won a silver lute and a silver harp in a competition in Normandy in which in 1575 Orlando di Lasso had won a prize; 1578 cathedral choirmaster at Tournai; from 1580 dir. Royal Chapel, Madrid; c. volume of 8 remarkable masses (*Octo Missae*, Antwerp, 1578) on themes by other composers.

Lalande (lä-länd), **Désiré,** Paris, 1867 — London, Nov. 8, 1904; solo-oboist of the Queen's Hall and other orchestras.

Lalevicz (lä-lā′-vĭch), **Georg von,** b. St. Petersburg, Aug. 21, 1876; piano teacher; pupil of the Cons.; 1900, won the Rubinstein competition in Vienna; 1902–5 prof. in Odessa Cons., after that at Cracow.

Lambrino (läm-brē′-nō), **Télemaque,** b. Odessa, Oct. 27, 1878 (of Greek parents); pianist; studied there at the Royal Akad. der Tonkunst, Munich, and with Teresa Carreño; from 1900 lived in Leipzig. from 1908 teacher at the Cons.

Lamoureux, Chas., the correct date of his death is Dec. 21, 1899.

Lamper′ti, Giovanni Battiste, d. Berlin, March 18, 1910. Famous singing master; lived in Dresden and wrote "*The Technic of Bel Canto*," 1905.

Lamping (läm′-pĭnk), **W.,** b. Lingen, Hanover, 1861; pupil of Kullak's Academy; from 1886, director of the "*Arion*" and org. at Beilefeld; edited Bach works; 1907 Royal Prof.

Lancia (län′-chä), **Florence, (Ladbrake Clarke),** 1840 — Tunbridge Wells, May 24, 1905; operatic and concert vocalist.

Lan′di, Camilla, b. Geneva 1866; mezzo-soprano, daughter and pupil of singers; début 1884 Florence; 1886–92 in Paris, then in London where her mother taught; toured widely and returned to Geneva.

Landormy (län-dôr-mē), **Paul Charles René,** b. Issy, near Paris, Jan. 3, 1869; studied singing with Sbriglia and Plançon; published philosophical works; 1902 took up composition and musical biography

Lange (läng′-ĕ), **(Langius,)** (1) **Hieronymus Gregor,** Havelberg, Brandenburg — Breslau, 1587; in 1574 cantor at Frankfort-am-Oder; paralysis sent him to the Breslau Alms House, but did not prevent his composition of Latin motets and songs. (2) **Hans,** b. Constantinople, Feb. 14, 1884; pupil there of Brassin and Wondra; then of Prague Cons.; début Berlin, 1903

Lange-Müller (läng′-ĕ-mĭl-lĕr), **Peter Erasmus,** b. Frederiksberg, Dec. 1, 1850; Danish composer; pupil of Copenhagen Cons.; c. operas "*Tove*" (to his own libretto 1878); "*The Spanish Students*," (1883); "*Frau Jeanna*" (1891) and "*Vikingeblod*" (Copenhagen and Stockholm, 1900); symph. "*Autumn*"; incid. music to "*Fulvia*" and "*Es war einmal*"; orch. suite "*Alhambra*" and songs of decidedly national feeling.

Langey (läng′-ī), **Otto,** b. Leichholz, Oct. 20, 1851; 'cellist; pupil of Specht, Cabisius, etc.; 1877 went to

London, playing in the orchestras of Hallé and Richter; 1889, went to New York; published many methods.

Lanzetti (län-tsĕt′-tē), **Salvatore,** Naples, ca. 1710 — Turin, ca. 1780; one of the earliest 'cello virtuosi; c. 'cello sonatas and a method.

Laroche (lä-rôsh), **Hermann,** St. Petersburg, May 25, 1845 — Oct. 18, 1904; critic and comp.; pupil of the Cons. and of Tchaikovski, whose friend and biographer he was; prof. at Moscow, later at St. Petersburg Cons.; c. overture, etc.

Lasso, Orlando di, Haberl's claim that he was born in 1532, seems to be accepted as conclusive, in spite of Vinchant's contemporary statement that 1520 was the date, and Quichelberg's contemporary statement that 1530 was the date. His family seems to have used the name Lassus for some time before him; he signed his own name variously.

Las′son, (1) **Bredo,** b. Feb. 24, 1838; Norwegian composer of piano pieces, songs, etc. His brother (2) **Per,** April 18, 1859 — June 6, 1883.

Lat′zelsberger, Josef, b. Allhartsberg, Austria, Jan. 11, 1849; pupil of Vienna Cons.; choirmaster and comp. of church music.

Lavignac (lă-vēn-yăk) **(Alex. Jean), Albert,** b. Paris, Jan. 21, 1846; pupil of the Cons., and from 1882 prof. there; author of many important works on Wagner, etc.

Lazzari (läd-zä′-rē), **Silvio,** Italian composer of operas "*La Lépreuse*" (Op. Com., Paris, 1912), "*Moelenis,*" etc.; c. lyric drama "*Armor*" (prelude at Lamoureux concerts, 1895 — prod. at opera Lyons 1903, revived 1912); c. also symphonic pieces, trio, etc.

Lee, Cordelia, b. America of Norwegian parents; pupil of Auer in St. Petersburg; played in Germany 1910, and with the Blüthner Orch., Berlin, 1912.

Lehár (lĕ-här′), **Franz,** b. Komorn, Hungary, April 30, 1870; composer of the world sweeping operetta "*Die Lustige Witwe*" (Vienna, 1905, in New York and London as "*The Merry Widow*"); lives in Vienna as cond. of the Tonkünstlers orch.; c. also operas "*Kukuska,*" Leipzig, 1896, revised as "*Tatjana,*" Brünn, 1905; operettas "*Wiener Frauen*" (Vienna, 1902; revised as "*Der Schüssel zum Paradiese,*" Leipzig, 1906); "*Mitislav*" (Vienna, 1907); "*Edelweiss und Rosenstock*" (1907); "*Peter and Paul reisen ins Schlaraffenland*" (Vienna, 1906); "*Der Mann mit den drei Frauen*" (1908).

Lehmann-Osten, (lā′-män-ôs-tĕn) **Paul,** b. Dresden, April 16, 1865; pupil of Spindler, Scholtz and Schulz-Beuthen; from 1892 dir. Ehrlich Cons. at Dresden; c. piano pieces, etc.

Leichner (līkh′-nĕr), **Ludwig,** 1836 — Berlin, April 1912; singer in Wagnerian rôles at Stuttgart, etc.; left the stage, became a manufacturer, and accumulated a great fortune.

Leichtentritt (līkh′-tĕn-trĭt), **Hugo,** b. Pfleschen, Posen, Jan. 1, 1874; at 15 taken to America, where he studied with J. K. Paine, Boston, then at the Royal Hochschule, Berlin; 1901, Ph.D.; wrote theoretical and historical works and c. chamber music and songs.

Le Jeune (lŭ-zŭhn), **George F.,** d. New York, April 11, 1904, age 62. Organist and comp. of church music.

Lekeu, Guillaume. The correct date of his birth is Jan. 20, 1870, and of his death Jan. 21, 1894. His death at 24 left many unfinished works, but enough were complete to assure his fame, among them 3 *études symphoniques* (1889, 1890); adagio for quatuor and orch. (1891), *epithalame,* for string quintet, organ and 3 trombones; introduction and adagio for orch. with tuba solo; *fantaisie symphonique sur deux airs populaires angévins,* 1892; 2 lyric comedies, *Barberine Andromède* (2nd Prix de

Rome at Brussels, 1891); chamber music, including sonata for piano and 'cello, finished by V. d'Indy, 1910, and a quatuor finished by the same; sonata for piano and violin (ded. to and played by Ysaye), etc.

Lemaire (lŭ-măr), **Jean Eugène Gaston,** b. Château d'Amblainvilliers (Seine-et-Oise) Sept. 9, 1854; pupil Niedermeyer School; critic; c. symph. poem "*Jeffick*," orch. works, ballets, songs, etc.

Lemare (lĕ-măr'), **Edwin Henry,** b. Ventnor, Isle of Wight, Sept. 9, 1865; organist; pupil R. A. M. London, with Goss Scholarship, then made an associate, later a fellow; 1884 fellow Royal College of Organists; occupied various church positions, and gave recitals; 1902–04, organist at Carnegie Hall, Pittsburg, Pa.; 1905, again in London; c. symph., a pastorale and much organ music.

Lem'mens-Sher'rington, Helen, Preston, Oct. 4, 1834 — Brussels, May 9, 1906; operatic singer 1850–1891; prof. Brussels Cons., later R. A. M., London and R. C. M., Manchester.

Leoncavallo, Ruggiero, add that his opera "*Zaza*" was prod. Milan, 1900 with some success and was played in various European capitals; the libretto of "*Roland*" was by Leoncavallo, not by the Kaiser, though he commissioned the work which was not a success when prod. at the Royal Opera Berlin, 1904. L. wrote the libretto for "*Mario Wetter*" by the Portuguese composer Machado. His opera "*Maja*" (Berlin Royal Op., 1911) was a failure. "*Regnetta della Rosa*" (Florence July 15, 1912); "*The Gypsies*" (London, Sept. 16, 1912); "*La Foresta Mormora*" not prod.

Leoni'nus, Magister,, 12th Century Mus. Director in Paris, at the church of the B. M. Virginis; before Notre Dame was built: one of the earliest masters of the Paris school.

Leono'va, Daria Mikhailovna, in the Russian Govt. of Twer, 1825 — St. Petersburg, Feb. 9, 1896; alto; début at 18 in Glinka's "*Life for the Czar*"; sang for many years at the National Opera, and toured around the world.

Leopo'lita (or **Lvovczyk**) (l'vôf'-chēk), **Martin,** Lemburg, 1540 — Cracon, 1589; from 1560 Polish court composer; c. masses, chorales, etc.

Ler'ner, Tina, b. Russia 1891 (?); pianist; toured Europe; from 1908, toured America; played with London Phil. orch. three successive seasons; 1911, with Moscow Phil.

Leva (dĕ lā'-vä), **Enrico de,** b. Naples, Jan. 18, 1867; singing teacher pupil of Puzone and Ariengo; c. opera "*La Camargo*," (Naples, 1898); serenade "*A Capomonte*" and popular Neapolitan canzonets.

Levadé (lŭ-vă-dā'), **Charles Gaston,** b. Paris, Jan. 3, 1869; pupil of Massenet at the Cons.; c. opera "*Les Hérétiques*" (Béziers, 1905), operetta "*L'Amour d'Héliodora*" (Paris, 1903), pantomime, suites, etc.

Lewalter (lĕ-väl'-tĕr), **Johann,** b. Cassel, Jan. 24, 1862; pupil Leipzig, Cons.; from 1886 music teacher and essayist; c. fugues, songs, etc.

Lewinger (lā'-vĭng-ĕr), **Max,** Sulkov, near Cracow, March 17, 1870—Dresden, Aug. 31, 1908; violinist; pupil of Cracow and Lemberg Cons.; and with Grüns Scholarship, at the Vienna Cons.; from 1892 toured; teacher at Bucharest Cons.; thence to Helsingfors as concertmaster; 1897, do. at the Gewandhaus Orch., Leipzig; 1898 Royal Court concert master in Dresden.

L'Héritier (lā-rĭt-yā), (1) **Jean,** flourished 1519–1588; French pupil of Deprès; c. masses and songs. (2) **Antoine,** court musician to Charles V. at Toledo, 1520–1531; (3) **Isaac,** probably the same as **Jean.**

Lhévinne (lā'-vēn), **Joseph,** b. Moscow, Dec. 3, 1874; pianist; pupil of his father (first cornet soloist in Moscow Royal Orch.), and of Chrysander; début at 8; pupil of Safonoff at the Cons.; 1885, winning highest honours; 1895 won Rubinstein prize; 1902–6 teacher at the Cons., and toured Europe; 1905, the U.S.; again, 1912.

Liadoff (or **Ljadow**), add that correct pronunciation is "l'yä'-dôf." His birthdate is May 12th, new style, as given old style; add that in 1908 he resigned on account of the expulsion of Rimsky-Korsakov (q.v.) and was later reinstated in the Cons.; c. scherzo for orch. "*The Inn Mazurka*" scene for orch. polonaise in memory of Pushkin; "*Baba-Yaga*" tone-picture (1905, Boston Symph., 1910), 8 folk-songs for orch.; suite "*To Maeterlinck*" for orch., choruses with orch.; "*The Music Box,*" and other piano pieces and songs.

Libon (lē'-bōn), **Felipe,** Cadiz, Aug. 17, 1775 — Paris, Feb. 5, 1838; violinist and comp. for violin.

Lichey (lĕkh'-ī), **Rheinhold,** b. Neumark, near Breslau, March 26, 1879; organist; pupil of Baumert and Rudnick, later at the Royal High School in Berlin; from 1907 org. Königsberg; c. organ pieces, choruses, etc.

Lick'l, (1) **Johann Georg,** Kornnenburg, April 11, 1769 — May 12, 1843; church dir.; c. Singspielen for Schikaneder's theatre. His sons (2) **Karl Georg,** b. Vienna, Oct. 28, 1801, performer on the Physharmonica and composer for it; (3) **Agidius Fd. K.,** b. Vienna, Sept. 1, 1803; guitarrist; c. oratorio.

Lidon (lē'-thŏn), **José,** Bejar, Salamanca, 1752 — Madrid, Feb. 11, 1827; organist; 1808, royal chapel organist and royal cond. at Madrid; c. operas, church music, etc.

Lie (l'yā), **Sigurd,** May 23, 1871 — Sept. 30, 1904; important Norwegian conductor and composer; pupil Leipzig Cons.; 1894 cond. in Bergen, studied again in Berlin; cond. of vocal society in Christiania; c. symph., Marche symphonique; orch. suite, "*Orientalisk,*" cantatas, chorals and sóngs.

Liebling, Leonard, add that he was b. Feb. 7, 1874. He writes "I died in 1899; that is when I became a critic." Since that time he has written the column of the N. Y. *Musical Courier* formerly written by James Huneker; c. sonata, barcarolle, romanza and valse petite for piano, trio for piano, violin, 'cello, etc.

Lier (văn lēr), **Jacques Van,** b. The Hague, April 24, 1875; pupil of Hartog Giese and Eberle; 1891 first 'cellist Amsterdam Palace Orch.; 1897 Berlin Phil. Orch.; teacher at Klindworth-Scharwenka Cons.; 'cellist of the Dutch Trio and the Dutch String Quartet; author of methods.

Liguori (lē-goo-ō'-rē), **Alfonso di,** 1696 — 1787; Neapolitan comp.

Lim'bert, Frank L., b. New York, Nov. 15, 1866; at 8 taken to Germany; pupil of Hoch Cons. and of Rheinberger; 1894 Ph.D. Berlin; 1901 cond. of the Düsseldorf Singing Society, and teacher at the Cons. 1906, at Hanau; c. choral works with orch., etc.

Lind'egren, Johan, Ullared, Sweden, Jan. 7, 1842 — Stockholm, June 8, 1908; teacher of theory and contrapuntist; from 1884 cantor at the Stockholm Storkyrka; c. and edited church music.

Lin'demann, (1) **Ole Andreas,** Surandalen, Norway, 1769 — Drontheim, 1859; organist; teacher and comp. His sons (2) **Fr. Christian,** 1804 — Drontheim 1867, organist, (3) **Jacob Andreas,** 1806—Sognepraest 1846, organist at Christiania; (4) **Matthias,** 1812 — Christiania, May 23, 1887; collector of Norwegian folk-music; c. songs; (5) **Just,** b. 1822; from 1858 cathedral org. at Drontheim.

Lissenko (or **Lysenko**), **Nikolai Vitalievich,** b. Grinjki, March 22, 1842; popular Little Russian comp.;

pupil of Panochiny, Dimitriev and Vilczek; then of Leipzig Cons.; 1868, teacher at Kiev; c. 6 operas; children's opera, and popular songs.

Ljadow, vide LIADOFF.

Lo'der, Kate Fanny (Lady Thompson) Bath, Aug. 21, 1886—London, Aug. 30, 1904; pianist, cousin of E. J. Loder (q. v.); pupil of the R. A. M., London, winning the King's scholarship, 1839 and 1841; from 1844 Prof. of harmony there; played with great success at Phil. concerts and elsewhere; 1851 married the surgeon Henry Thompson, afterward knighted; c. an opera, overture, violin sonata, etc.

Loeffler, C. M. T., add that he was born Jan. 30, 1861; resigned from the Boston Symph. Orch., 1903, to give his time entirely to composition; c. also fantastic concerto for 'cello and orch. (1894); divertimento for violin and orch. (1897); his symph. poem for 2 viole d'amore *La Mort des Tintagiles* was prod. by the Boston Symph. 1897; he revised it for one viola d'amore and it was prod. 1901, with the composer as the soloist; his *Divertissement Espagnol* for saxophone, and orch. was prod. 1901; his 2 symph. poems. "*Avant que tu ne t'en ailles*" (after Verlaine's "*La bonne chanson,*") and "*Villanelle du diable*" (after Rollinat) were prod. 1902; his "Pagan Poem" for orch. piano, 3 trumpets and Engl. horn 1907; c. also choral works and important songs.

Löbmann, (lāp'-män), **Hugo,** b. Schirgiswalde, Dec. 19, 1864; Catholic music teacher; organist at Trinity Church, Leipzig; c. songs.

Löhlein (lā'-līn), **Georg Simon,** Neustadt, 1727 — Danzig, 1782. pianist and teacher;

Lo'makin, Gabriel Joakimovich, St. Petersburg April 6, 1812 — Gatschina, May 21, 1885; teacher in St. Petersburg; where he founded the Free School of Music, with Balakirev; c. 10 "*Cherubinische*" songs, etc.

Longy (lôn-zhē), **Gustave Georges Léopold,** b. Abbéville, Aug. 29, 1868, pupil Paris Cons. taking second oboe prize 1885, first prize 1886; oboist with Lamoureux and at Op. Com.; from 1898 first oboist Boston Symph., founding 1900 the Longy Club, (flute, oboe, clarinet, horn, bassoon, piano), and giving important concerts.

Loquin (lō-kăn), **Anatole,** b. Orléans, Feb. 22, 1834; composer and theorist at Bordeaux.

Loren'te, Andres, Anchuetos, April 15, 1624 — Alcala, Dec. 22, 1703; Spanish organist and writer.

Lorraine, (lôr-rĕn'), **Alys,** American soprano, gave recital in London; coached by Massenet; début, The Hague as "*Marguerite,*" engaged for Paris Opéra; début there 1912; has sung also at Monte Carlo and Marienbad, 1909.

Lossius, Lucas, Vacha, Hesse-Cassel, Oct. 18, 1508; — Lüneberg 1582; rector, theorist and compiler.

Louis (loo'-ē), **Rudolf,** b. Schwetzingen, Jan. 30, 1870; pupil at Geneva and Vienna, where he was made Ph.D., studied conducting with Mottl; theatre-cond. at Landshut and Lübeck; c. symph. fantasie "*Proteus*" (Basel, 1903).

Loewengard (lā'vĕn-gärt), **Max Julius,** b. Frankfort-on-Main, Oct. 2, 1860; writer and composer; pupil of Raff, then teacher at Wiesbaden Cons.; 1904 critic in Hamburg and 1908 teacher at the Cons.; author of text books in theory; c. comic opera "*Die 14 Nothelfer.*"

Löwenstern (lā'-vĕn-shtĕrn) (or **Leuenstern** or **Leonastro**), **Matthaeus Apelles von,** Neustadt, 1594 — Bernstadt, 1648; poet and composer; son of a saddler named Löwe; became a privy councillor and was ennobled by Ferdinand II, taking the name of von Loewenstern; c. words and music of "*Früh-*

lings-Morgen" (30 sacred songs), oratorio "*Judith*" (1646), etc.

Lowe (lō), **Thomas,** English, popular tenor; début, 1740, at Drury Lane; d. London, March 1, 1783.

Lucchesi (look-kā'-zē), **Andrea,** Motta, May 28, 1741—Italy, ca. 1800; organist and cond.; 1771 theatre dir. of an Italian troupe in Bonn; 1774–94 royal cond. there; c. symphonies, etc.

Lucia (dĕ-loo-chē'-ä), **Fernando de,** b. Naples, about 1860; dramatic tenor; said to have been a trombone-player, largely self-taught; début Lisbon; 1887 London Opera at Drury Lane, with little success, but on his reappearance, 1893, at Covent Garden, as the first to sing "*I Pagliacci*" in London, he made a sensation with his fervor; later became a favourite at the Met. Op., New York, rather as an actor than a singer; 1905, in London again.

Ludwig, (1) **August,** b. Waldheim, Saxony, Jan 15, 1865; critic and comp. pupil of Cologne and Munich Cons.; attracted attention by risking the completion of Schubert's Unfinished symph., with a "*Philosophic scherzo,*" and a "*March of Fate*"; c. also an overture "*Ad Astra,*" etc. (2) **Joseph** b. Bonn, April 6, 1844; violinist; pupil Cologne Cons., and of Joachim; from 1870 in London as teacher and naturalized subject; plays in a quartet; c. 2 symph., etc., His son (3) **Paul,** b. Bonn, Aug. 11, 1872; 'cellist; pupil of R. A. M., London and of Piatti; soloist and quartet player; (4) **Frederich,** b. Potsdam, May 8, 1872; historian of music; docent at Strassburg Universty; (5) **William** (rightly **Wm. Ledwidge,**), b. Dublin, ca. 1850; Irish barytone; from 1877, with Carl Rosa Co., especially successful in "*The Flying Dutchman*"; 1896 sang Hans Sachs; a fine Elijah.

Luft (looft), **Heinrich,** Magdeburg, 1813–1868; oboist and comp.

Lugert (loo'-gĕrt), **Josef,** b. Frohnau, Bohemia, Oct. 30, 1841; teacher; pupil of Prague Organ School, and violinist in German Landestheater there; later piano teacher at Prague Cons.; 1905 Royal Music Inspector; organized orchestra schools, and won fame as a teacher; c. symph., serenades for orch., "*In Memoriam*" for full orch. with English horn solo; also wrote technical books.

Luigini (lwē-zhē'-nē), **Alexandre (Clément L. Jos.)** Lyons, March 9, 1830—Paris, July 29, 1906; pupil and prize-winner at the Cons.; 1869 leader in Grand Théâtre, Lyons, and founder of the Cons. concerts and Prof.; 1897 cond. at Op. Comique, Paris; c. comic operas, *Les caprices de Margot* (Lyons, 1877), *Faublas* (1881), ballets, etc.

Lunn, (1) **Henry Charles,** London, 1817—Jan. 23, 1894; editor and author; pupil Royal Musik Akademie, later teacher; 1863–87, edited *The Musical Times*, London. (2) **John Robert,** Cleeve Prior, 1831—Morton, Yorkshire, April, 1899; vicar there from 1867; c. oratorio "*St. Paulinius of York,*" etc. His brother (3) **Jan,** Birmingham, 1838–1906; singer, teacher and author of books on the voice. (4) **(Louisa) Kirkby,** b. Manchester, Nov. 8, 1873; mezzo-soprano; pupil of J. H. Greenwood, then of Visetti, R. A. M., London, gaining a scholarship in 1894. Appeared in a student performance of Schumann's *Genoveva*, 1893, with such success that she was engaged by Sir Augustus Harris; 1897–9 contralto of Carl Rosa Company; then married W. J. K. Pearsen; sang in concert; 1901 began an uninterrupted engagement at Covent Garden; sang much at festivals; 1902 at Met. Op. House, New York and with Boston Symph. and other orchs., 1907 created *Kundry* in first English performance of "*Parsifal*" by the Henry W. Savage Company.

Lustig (loos'-tĭkh), **Jacob Wm.,**

Hamburg, Sept. 21, 1706–1796; organist and theorist.

Luython (or **Luiton**) (lī-tôn), **Carl,** Antwerp (?) — Prague, 1620; important composer of madrigals, masses, fugues, etc.; 1576 court organist to Maximilian II and to Rudolf II.

Luzzaschi (lood-zäs′-kē), **Luzzasco,** d. Ferrara, 1607; court organist; pupil of Ciprian de Rore, and teacher of Frescobaldi; c. Madrigals, etc.

Lyne, Felice, b. Kansas City, Mo.; 1892 (?); soprano; 1906-11 pupil of Marchesi, de Reszké and d'Aubigny, Paris; 1910 engaged by Hammerstein to sing "Hans the Flute-Player"; 1911 appeared at the London Opera in *Rigoletto* and other operas.

Lyssenko, vide LISSENKO.

M

Maccar′thy, Maud, b. Clonmel, Ire., July 4, 1884; violinist; pupil of Arbos, début London, 1894; toured America.

M'Cor′mack, John, b. Athlone, 1884; tenor; pupil of Sabatini, Milan; début Covent Garden, 1907, with great success; 1910 sang with Philadelphia Opera Co.; 1911 Chicago Opera Co., and at Met. Op. N. Y.; toured Australia, 1912, with the Melba Opera Co. and sang in concert with immense success.

Macdon′ald, (1) **Peter,** Sutherland, Scotland, 1729 — Kilmore, 1824; violinist and collector of Highland melodies; minister. His brother (2) **Joseph,** 1739 — India, 1762; was also a musician.

MacDowell, E. A., add that in Jan. 1904, he resigned his professorship at Columbia University from dissatisfaction with the faculty's attitude toward music as a high art. He was succeeded by Cornelius Rübner (q. v.). He had cond. the Mendelssohn Glee Club for two years. In 1905 he fell a prey to cerebral trouble that ended his beautiful career. Faithfully tended by his wife, he lingered under increasing clouds, till his death, Jan. 23, 1908, at New York. So great was his hold upon the American public that a MacDowell Club with many branches was formed to carry on his ideals of art and to aid the struggling musician; a choral branch under the leadership of Kurt Schindler has attained a very high standard; taking the title of "Schola Cantorum" in 1912; a biography of MacDowell was written by Lawrence Gilman, 1905.

Marschal-Loepke, vide CLOUGH-LEITER (2).

M'Ew′en, John Blackwood, b. Hawick, April 13, 1868; Scots composer and pupil R. A. M., Glasgow, later Prof. there; c. symph., 2 overtures, "*Hellas*" for women's voices and orch. "*The Last Chantey,*" chorus and orch. Milton's "*Nativity,*" do.; also Highland dances for strings, violin, etc.

Macfar′lane, W. Chas., b. London, Oct. 2, 1870; organist; brought to New York at 4; pupil of his father and of S. P. Warren; c. anthems, etc.

M'Gib′bon, William, d. Edinburgh, Oct. 3, 1756; studied violin under Corbett, London; cond. "*Gentlemen's Concerts*" in Edinburgh; collected Scots melodies and c. sonatas.

Mackay′, Angus, drowned near Dumfries, March 21, 1859; Highland Piper to Queen Victoria; collected pipe tunes.

Mack′intosh, (1) **John,** London 1767 — March 23, 1844; bassoonist. (2) **Robert,** d. London, 1807; Scots violinist and teacher; composer of strathspeys, and cond. at Edinburgh. His son (2) **Abraham,** Edinburgh, 1759 — Newcastle after 1807.

M'Leod (măk-lowd′), **Peter,** West Calder, 1797 — Bonnington, 1859; Scots composer and violinist; collected Scottish melodies.

Macmil'len, Francis, b. Marietta, Ohio, Oct. 14, 1885; violinist; pupil of Listemann, Chicago; at 10, pupil of Markees, Berlin; at 15 of César Thomson at Brussels Cons.; sharing first violin prize 1902 and taking Van Hal prize; played in Brussels, etc.; 1903 London; 1906 toured U. S.

Macpher'son, (1) Charles Stewart, composer; b. Liverpool, March 29, 1865; pupil of R. A. M., London, with a scholarship; gained also the Balfe scholarship and medals; 1887 prof. there; 1892 a fellow; 1903 prof. Royal Normal College for the Blind; c. symph., 2 overtures, a fine mass with orch. (1898); "*Concerto alla fantasia*" for violin, etc.; wrote theoretical text books, (2) **Charles,** b. Edinburgh, May 10, 1870; 1890 pupil R. A. M., winning Lucas prize 1892; later teacher of counterpoint there; 1895, sub-organist at St. Paul's, London; c. overture "*Cridhe an Ghaidhil*" (London, 1895); orch. suites, "*Highland*" and "*Hallowe'en*"; *Psalm* 187 for choir and orch., etc.

McWhood, Leonard B., b. New York, Dec. 5, 1870; graduated from Columbia University 1893; after various posts, 1904 prof. of music there; conductor, lecturer; c. unpublished works.

Macque (măk), **Jean de,** Flemish choirmaster in Rome 1576–82; 1610 at Royal Chapel Naples; c. madrigals and motets.

Madin (mă-dăṅ) (rightly **Madden**), **Henri,** Verdun, 1698 — Versailles, 1748; clergyman of Irish parentage; cond. at the cathedral of Tours; from 1737 in the Chapel of the King; c. motets.

Magnard (mīn-yăr), **Lucien D. G. A.,** b. Paris, June 9, 1865; composer; pupil of the Cons. (winning first harmony prize 1888), then of d'Indy; c. 3 symph., overture, suite in ancient style; hymns to "*Justice*" and to "*Venus*," 1-act opera "*Yolande*" (Brussels, 1892); 3-act "*Guercœur*"; important chamber music, etc.

Mahler, Gustav, add that he was dir. of the Court Opera Vienna till 1907, when he resigned; and cond. Met. Op., N. Y., for two seasons; 1909 was elected to cond. Philh. Orch., N. Y., with the highest salary ever paid a cond. ($30,000 a year); a nervous breakdown in 1911 ended his work, and he sailed for Europe in April, dying in Vienna May 18, 1911. His comps. include 8 symph., the last five written, 1901, 1904, 1906, 1908, 1910. His eighth was prod. in Munich, 1911, and Leipzig, 1912, requiring a chorus and orch. of 1,000 members. A ninth symph. is said to have been finished. His "*Das Lied von der Erde*," a symph. in six parts, for tenor and alto and orch. (text from Hans Bathge's Chinese flute) was given at Munich, Nov. 20, 1911.

Maichelbeck, (mīkh'-ĕl-bĕk), **Franz Anton,** Reichenau, 1802 — Freiburg, 1750; c. important sonatas, etc., for clavier.

Maillard (mī-yăr), **Jean,** 16th century French composer; pupil of Deprès; c. important motets and masses, from one of which Palestrina took themes for a mass of his own.

Maikapar (mä'-kä-pär), **Samuel,** b. Chersson, Russia, Dec. 18, 1867; pianist; pupil of the Cons., and of Leschetizky; settled in Moscow; c. piano pieces.

Mair, Franz, Weikersdorf Marshfeld, 1821 — Vienna, 1893; composer and founder of the Schubertbund.

Major (mä'-yôr), **Julius J.,** b. Kaschau, Hungary, Dec. 13, 1859; pupil of the Landes-Musik Akad. at Pest; founded a music school and singing societies there; c. a. symph., operas, "*Lisbeth*" and "*Erysika*" (Pest, 1901), *Szechi Maria* (Klausenburg, 1906), etc.

Maksylevich (măk-sē'-lĕ-vĭch), **Vi-**

cent, 1685—Cracow, 1745; church cond. at Cracow; c. church music.

Malash'kin, Leonid Dimitrievitch, 1842—Moscow, Feb. 11, 1902; Russian composer of an opera, a symph., songs, etc.

Mal'ling, (1) **Jörgen,** Copenhagen, 1836—July 14, 1907; important Danish composer and teacher; from 1875 in Vienna. His brother (2) **Otto (Vlademar),** b. Copenhagen, June 1, 1848; pupil of Gade and Hartmann at the Cons., later teacher there; organist and founder of concert association; c. symph.; violin fantasie with orch., overture, chamber music, and valuable organ pieces.

Malm'qvist (mälm'-kwĭst), **Julius,** b. Copenhagen, June 16, 1819—Hirscholm, Aug. 4, 1859; Danish composer of male quartets, operettas, etc.

Malvezzi (mäl-vĕd'-zē), **Christofano,** Lucca, 1547—Florence, 1597; canon in Florence; and chapel master to the Grand Dukes of Tusany; collected and composed dramatic intermezzi, 1591, etc.

Mancinelli, Luigi, add that his cantata "*Saint Agnes*" was prod. at Norwich Festival 1905; his opera "*Paolo e Francesca*" (Bologna, 1907).

Manci'nus, Thomas, Schwerin, 1550—Wolfenbüttel ca. 1620; Dutch composer of *Passions according to St. Matthew and St. John;* cond. to Duke of Brunswick.

Mandl (mänt'-'l), **Richard,** b. Rossitz, Moravia, 1862; pianist; pupil Vienna Cons., later of Delibes, Paris, where he settled 1886; c. 1-act. opera "*Rencontre Imprévue*" (Rouen, 1889); *Chanson Provençal* for voice and orch., orch. scherzo (Lamoureux concerts, 1894); important symph. poem, with organ, mezzo-sopr. and female chorus; "*Griselidis*" (Vienna, 1906?); overture "*To a Gascon Knight drama*" (Wiesbaden, 1910), piano pieces, etc.

Mandyczevski (män-dē-chĕf'-skĭ), **Eusebius,** b. Czernovitz, Aug. 18, 1857; pupil of Fuchs and Nottebohm; from 1897 teacher Vienna Cons.; writer and editor of Schubert's works, for which he was made Ph. D., Leipzig.

Manén (mă'-nān) **Joan De,** b. Barcelona, March 14, 1883; Spanish composer; travelled as prodigy pianist, then took up violin; pupil of Alard; c. operas "*Giovanni di Napoli*" (Barcelona, 1903), "*Aktê*" (do.); "*Der Fackeltanz*" (Frankfort-on-Main 1909); symph. poem "*Nuova Catalonia,*" violin concert, etc.

Manfredini (män-frĕ-dē'nē), (1) **Francesco,** b. Pistoja, 1688; violinist; 1711 cond. at Monaco; c. oratorios, concertos, etc. His son (2) **Vincenzo,** Pistoja, 1737—St. Petersburg, 1799, as court cond., c. sonatas, etc.

Mangin (män-zhăṅ), **Edouard,** Paris, 1837—May 24, 1907; founded Cons. at Lyons, 1870; also the Popular Concerts; from 1893 cond. the Opéra, Paris.

Mann, Frederick A., Norwich, March 23, 1844—April 11, 1903; violinist; cathedral organist and dir.; brother of **Arthur Henry M.** (q. v.).

Man'ners, (1) **Charles** (rightly **Southcote Mansergh**), b. London, Dec. 27, 1857; bass; pupil Dublin Academy and R. A. M., London, and of Shakespeare; début 1882; 1890 Covent Garden; 1893 toured America; 1896 South Africa; 1897, organized Moody-Manners Opera Co. touring the provinces with three companies, two seasons at Covent Garden. In 1890 he married (2) **Fanny Moody,** b. Redruth, Nov. 23, 1866; soprano; pupil of Mme. Sainton Dolby; début 1887 with Carl Rosa Co., since 1890 has sung with her husband.

Maquarre (mă-kăr), **André,** b. Molenbeck, St. Jean, Belgium, Jan. 13, 1875; pupil Paris Cons., took first flute prize 1893; played in Colonne and Lamoureux orchs.; from

1898 first flute Boston Symph.; c. opera "*Dolores*," two comic operas, "*Indian suite*" for orch., overture "*On the Sea Cliffs* " (Boston Symph., 1909), etc.

Marchesi, Mathilde, add that in 1912, at the age of 90, she sold her school and moved to London, to join her daughter Blanche.

Marchisio (mär-kē′sĭ-ō), **Barbara,** b. Turin, 1834; opera singer in Paris and London; sang usually with her sister. (2) **Carlotta,** Turin, 1836 — Turin, 1872.

Marks, Dr. Jas. Chr., Armagh, May 4, 1835 — Grand Spa, Clifton, July 17, 1903; organist and conductor.

Mar′schalk, Max, b. Berlin, April 7, 1863; composer of 2-act opera "*In Flammen*" (Gotha, 1896); musical piece "*Aucassin und Nicolette*" (Stuttgart, 1907); incid. music to "*Und Pippa tanzt*" (Berlin, 1906), and to Maeterlinck's "*Sister Beatrice*" (Berlin, 1904).

Marsh, (1) **Alphonso,** Westminster, 1627–1681; gentleman of Chapel Royal and composer. His son (2) **Alphonso,** d. Westminster, 1692; gentleman of the Chapel Royal from 1676; c. songs. (3) **William,** Fochabers, 1748 — Dandaleith, 1833; Scots violinist; c. strathspeys, etc.

Marshall, John Patton, b. Rockfort, Mass., Jan. 9, 1877; pupil of B. J. Lang, MacDowell, Chadwick, and Norris; 1903 Prof. of Music, Boston University, also org. at St. John's; c. songs and piano pieces.

Marteau, Henri, add that he was born at Rheims, March 31, 1874; from 1900 teacher at Geneva Cons.; 1908 successor to Joachim at the Royal Hochschule für Musik, Berlin.

Martinel′li, Giovanni, tenor; at first an instrumentalist in Milan; début 1912, Covent Garden in "*La Tosca*" with great success.

Mascagni, Pietro, add that he was dir. of Pesaro Cons. 1895–1903, when he toured the U. S. with an opera co., and was supplanted at the Cons.; 1909, cond. at Teatro Costanzi, Rome; c. also "*Amica*" (Monte Carlo, 1905, Cologne, 1907); 1910 he c. opera "*Isabeau*" for the U. S. but not completing it on time became involved in a lawsuit. The opera was prod. at Venice and Milan simultaneously, 1912, with much success and has been widely sung since. His next work is announced as "*Parisina*" with libretto by d'Annunzoo.

Mascheroni (mäs-kĕ-rō′-nē), **Edoardo,** b. Milan, Sept. 4, 1857; cond. and composer; pupil of Boucheron; 1883 theatre cond. at Leghorn, later at Teatro Apollo, Rome; 1893 chosen to cond. Verdi's "*Falstaff*" at La Scala; c. important *Requiem* for King Victor Emanuel, also by Royal command another *Requiem* for the royal chapel; c. operas "*Lorenza*" (Rome, 1901), very successful throughout Europe and South America; "*La Perugina*," etc.

Mason, Daniel Gregory, b. Brookline, Mass., Nov. 20, 1873; pupil of Clayton Johns, E. Nevin, A. Whiting, J. K. Paine, G. W. Chadwick and Percy Goetschius; graduated Harvard, 1895; author of articles and books on musical topics; c. violin and piano sonata (1911), piano variations on "Yankee Doodle"; quartet in A major; pastorale for violin, clarinet and piano; elegy for piano (played by Gabrilowitsch in Berlin, London and America), songs, etc.

Massart, (măs-săr) **Nestor, H. J.** tenor opera singer; Ciney, Belgium, 1849 — Ostende, 1899; operatic favourite in Europe and America.

Massenet, add that his "*Jongleur de Nôtre Dame*," (Monte Carlo, 1902,) has been sung widely; Covent Garden, 1906, New York Manhattan Opera, 1910; "*Cherubin*" (Op. Com. Paris, 1905); "*Ariane*" (1906); "*Thérèse*" (Monte Carlo, 1907);

"*Don Quichotte*" (Paris, 1911); "*Roma*" (Paris, Opéra, 1912); oratorios "*La Terre Promise*" (Paris, 1900); piano concerto (1903); ballets, "*La cigale*" (Paris, 1903), "*Espada*" (Monte Carlo, 1908), etc., after suffering for years from cancer, he died suddenly at his home, Paris, Aug. 13, 1912.

Maszynski (mä-shĭn′-shkĭ), **Peter,** b. Warsaw, 1855; pianist and composer; pupil of Mikhalovski, Roguski and Noskovski; his "*Chor zniviarzy*" won a prize at Cracow; teacher at the Musical Institute; cond.; c. violin sonata, incid. music, a cantata in honor of the jubilee of Sienkiewicz, etc.

Matthay′, Tobias Augustus, b. London, Feb. 19, 1858; pianist; pupil R. A. M., teacher there; c. "*Hero and Leander,*" for chorus and orch., etc.

Mauduit (mō-dwē), **Jacques,** Paris, Sept. 16, 1557 — Aug. 21, 1627; lute player and composer of chansons and a requiem for the poet Ronsard.

Mauke (mow′-kĕ), **Wilhelm,** b. Hamburg, Feb. 25, 1867; pupil of Löw and Huber; then at Munich Akad. der Tonkunst, acted as critic; c. symph. poem "*Einsamkeit*" (after Stuck and Nietzsche), opera, etc.

Mauricio (mä-oo-rē′-sĭ-ō), **José,** Coimbra, 1752 — Figueira, 1815; Portuguese composer of church music.

Mazzolani (mäd-zō-lä′-nē), **Antonio,** Ruina, Ferrara, Dec. 26, 1819 — Ferrara, Jan. 25, 1900; composer of successful operas and choruses.

Meisel (mī′-sĕl), **Carl,** Germany, 1829—Boston, Dec. 27, 1908; came to America in 1852; violinist in Boston Symph. Orch. at its foundation.

Melar′tin, Erik, b. 1875; Finnish composer of excellent songs; pupil of Wegelius.

Melchissédec (mĕl-shĭs-sā-dĕk), **Léon,** b. May 7, 1843; barytone; pupil Paris Cons. and from 1894 teacher there; 1866–1891 sang at Opéra Comique, Paris.

Mel′lon, Alfred, London, April 17, 1821 — March 27, 1867; cond. at Covent Garden, and Liverpool Phil.; c. operas.

Meltz′er, Charles Henry, b. London, June 7, 1853 of Russian parentage; critic; pupil of the Sorbonne, Paris, later journalist on various New York papers; author and translator of plays and librettos; press representative Met. Op. House, 1911, critic New York *American.*

Ménil (dŭ-mā-nēl), **Félicien de,** b. Boulogne-sur-Mer, July 16, 1860; historian and comp.; after much foreign travel, settled in Paris, 1899, as teacher of musical history at the Niedermeyer Church Music School; c. opera "*La Janelière*" (Op. Com., Paris, 1894); operetta "*Gosses*" (1901) and ballets.

Mergner (mĕrkh′-nĕr), **Adam Fr. Chr.,** Regensburg, Oct. 19, 1818 —near Ansbach, Jan. 7, 1891; priest and church composer.

Merikant′o, Oscar, b. Finland, 1868; organist and composer of opera, etc.

Meschaert (mā′-shärt), **Johannes,** b. Hoorn, Holland, Aug. 22, 1857; barytone; pupil of Schneider, Stockhausen and Wüllner; teacher and cond. in Amsterdam; tours widely.

Messager, André, add that he remained as cond. of the Op. Com. till 1903, and as director of Covent Garden from 1901 to 1907, in which year he became director of the Opéra at Paris, and from 1908 cond. of the concerts of the Cons. Add to his operettas; "*Mirette*" (Savoy, London, 1894); *Les P'tites Michu* (Paris, 1894) enormous success; *Véronique* (1899); *Fortunio* (Op. Com. 1907); also ballets and songs.

Mess′ner, Georg, b. Berlin, Sept. 22, 1871; pupil of H. van Eijken; artillery officer at Breslau; c. songs and male choruses.

Mest'dagh (mĕst'-däkh), **Karel,** b. Bruges, Oct. 22, 1850; pupil of Waelput, Gheluwe and Gevaert; c. overture "*Les noces d'Attila*" choruses with orch., etc.

Michael (mē'-khä-ĕl), (1) **Simon,** musician to Emperor Ferdinand I. His son (2) **Rogier,** d. Dresden, ca. 1619; tenor and cond. to the Elector; c. motets. His son (3) **Tobias,** b. Dresden, 1592; church cond. Leipzig; c. church music, etc.

Middelschulte (mid'-dĕl-shool-tĕ), **Wilhelm,** b. Werwe, Westphalia, April 3, 1863; organist; pupil of the Berlin Inst. for church music; from 1888 organist there; in 1891 settled in Chicago; from 1894 org. of the Thomas orch. and of St. James; c. canons and fugue on "*Our Father in Heaven*"; organ concerts on a theme of Bach's; canonic fantasie on Bach, etc.

Mielck (mēlk), **Ernst,** Wiborg, Oct. 24, 1877 — Locarno, Oct. 22, 1899; Finnish composer, who, in spite of his pitifully brief life of 22 years, gained a place of national importance; pupil of Tietse, Radecke and Bruch; c. Finnish symph.; overture "*Macbeth*"; Finnish fantasie for chorus and orch.; Finnish orch. suite, etc.

Miersch (mērsh), (1) **Carl Alex. Johannes,** b. Dresden, 1865; violinist; pupil of the Cons. and of Massart; 1888–90 teacher in Aberdeen, then for a year with the Boston Symph. Orch.; 1894–8 artistic dir. of the Athens Cons. and court violinist; 1902, returned to the U. S.; from 1910 at Cincinnati Coll. of Music. His brother (2) **Paul Fr.,** b. Dresden, Jan. 18, 1868; 'cellist, pupil of Royal Akad., Munich; from 1892 in New York, for five years soloist N. Y. Symph. Orch., 1898, soloist Met. Opera; c. Indian rhapsody, for orch., 'cello and violin concertos. etc.

Mignard (mēn-yăr), **Alexander Konstantinovich** (rightly **Scheltobrjuchov**), b. Warsaw Aug. 13, 1852; pupil of the Cons. and of Saint Saëns at the Paris Cons.; lawyer and statesman at Warsaw; c. operas, overtures, 2 symph., etc.

Mil'denberg, Albert, b. Brooklyn, Jan. 13, 1873; pupil of Joseffy, Bruno Oskar Klein and C. C. Müller; c. orch. suites, etc.

Millet (mēl'-yĕt), **Luis,** b. Barcelona, April 18, 1867; pupil of Vidiella and Pedrell; founded and cond. the Orféo Catalá society; c. choruses and orch. fantasies on folk-themes.

Mil'ligen, Simon Van, b. Rotterdam, Dec. 14, 1849; organist; pupil of Nicolai, Bargiel, etc.; for many years municipal dir. of Gouda, later in Amsterdam as critic and teacher; c. operas "*Brinio*" and "*Darthula*" (The Hague, 1898), etc.

Minc'us, Ludwig, b. Vienna, 1827; violinist and cond. in St. Petersburg; 1872, ballet composer at the Imperial Opera; then retired to Vienna; c. ballets, including "*La Source*" in collaboration with Delibes.

Mirecki (mē-rets'-kē), **Franz,** Cracow, April 1, 1791 — May 29, 1862; pupil of Hummel and Cherubini; after 1838 director of school of opera singing in Cracow; c. operas, ballets, etc.

Mit'terer, Ignaz Martin, b. St. Justina, Tyrol, Feb. 2, 1850; composer and director; pupil of his uncle **Anton M.,** (a choirmaster), and of Father Huber; 1874 became a priest; studied at Regensburg under Jakob, Haberl and Haller; 1880 chaplain in Rome; 1882–5, cathedral cond. at Regensburg, later at Brixen as dir. in the cathedral; his compositions show the influence of Palestrina; c. masses with orch., offertories and a great amount of church music.

Mlynarski (m'lē-när'-shkĭ), **Emil,** b. Kibarty, Suvalki, July 30, 1870; pupil St. Petersburg Cons.; 1893 cond. and teacher at Warsaw; 1894 at Odessa; from 1899 cond. at Opera House, Warsaw; also cond. Phil.

orch.; 1904–7 director of the Cons.; then in London; c. violin concerto (Paderewski prize at Leipzig, 1898), operas, etc.

Mocquereau (môk-rō), **André,** b. La Tessouale, France, June 6, 1849; writer; 'cello pupil of Dancla; from 1875 Benedictine monk, teacher of choral singing at the Abbey of Solesmes, later prior; founder and editor of the "*Paléographie musicale*"; in 1903 on the exile of the order, moved to the Isle of Wight, continuing the publication of his great work; authority on Gregorian chant, on which he wrote "*Rythmique Grégorienne*" (vol. I, 1908), etc.

Mojsisovics (mō-sē'-sō-vĭch), **Roderich von,** b. Graz, May 10, 1877; pupil of Degner, and of the Cologne Cons., and Munich Akad.; 1903 cond. in various cities; c. symph. "*In the Alps*," symph. poem "*Stella*," "*Chorus Mysticus*" from Faust for soli, double chorus, organ and orch., etc.

Molck, Heinrich, Grosz-Himstedt, 1825 — Hanover, 1889; composer and organist.

Mol'ter, Johann Melchior, mus. director in Durlach, 1733; amazingly prolific writer; c. 169 symph., 14 overtures, etc.

Mon'day, Joseph, 1851 — January 19, 1909; English organist and conductor.

Monhaupt (môn'-howpt), **Franz,** b. Jäckelsthal, near Friedland, Aug. 25, 1854; director of the Prague Almshouse for some years, then school director in Bohemian Leipa; c. opera, orch. suite, piano quintet, etc.

Monn, Georg Matthias, Lower Austria, 1717 — Vienna, Oct. 3, 1750; organist and comp. of highly important instrumental works, symphonies, etc., marking a transition to the modern style.

Monnet (mŭn-nā), **Jean,** b. Condrieux, 1700 — Paris, 1785; 1743 and 1752–8 cond. Opéra Comique, Paris.

Monod (mŭ-nō), **Edmond,** b. Lyons, Feb. 4, 1871; author and teacher; pupil of Roth, Stepanov and Leschetizky; 1899–1906 teacher in Berlin; 1907 Prof. at Geneva Cons.; c. songs.

Montanari (môn-tä-nä'-rē), **Francesco,** Padua (?) — Rome, 1730; violinist at St. Peter's, Rome; c. 12 violin sonatas.

Montefiore (môn-tĕ-fĭ-ō'-rē), **Tommaso Mosè,** composer; b. Livorno, 1855; pupil of Mabellini; critic under the pen-name of "*Puck*," editor; c. operas "*Un bacio a portatore*" (Florence, 1884), and "*Cecilia*" (Ravenna, 1905).

Moody, Fanny, vide MANNERS (2).

Moor (mōr), (1) **Karl,** Bohemian comp. of 1-act opera "*Vij*" (Prague, 1903), and "*Hjördis*" (do., 1905). (2) **Emanuel,** c. symph. concertos and operas "*Die Pompadour*" (Cologne, 1902), and "*Andreas Hofer*" (do. 1902); "*Hochzeitsglocken*" (Cassel, 1908).

Moraës (mō-rāñs), **João da Silva,** Lisbon, Dec. 27, 1689 — ca. 1747; important Portuguese composer of church music; cond. at the Cathedral.

Morena (mō-rā'-nä), **Berta,** b. Würzburg, Jan. 27, 1878; pupil of Frau Röhr-Brajnin and Mme. de Sales; début at Munich Court Theatre; has sung there since, and from 1908 with Met. Op., N. Y.; also in concert with Boston Symph., 1909, etc.

Möricke (mā'-rĭk-ē), **Oscar,** b. Coburg, Aug. 10, 1839; bassoon player there in the Opera orch., 1856–66; 1878–82 teacher in Munich, then in Berlin; c. 2 symphs., etc.

Morigi (mō-rē'-jē), **Angelo,** Rimini, 1752 — Parma, 1788; violinist; pupil of Tartini and Valotti; court cond.; c. violin sonatas, etc.

Mor'nington, Earl of (Garrett C. Wesley or Wellesley,) Dangan, Ireland, July 19, 1735 — May 22, 1781; founded Academy of Music, 1757; 1764 Mus. Doc. (Dublin) and

Prof.; 1760; created M. Viscount Wellesley and Earl of M.; c. well-known chant in E flat, and prize glees and madrigals; one of his sons was the Duke of Wellington.

Mor'telmans, Lodevijk, b. Antwerp, 1868; pupil of the Cons. and Brussels Cons.; c. symph. "*Germania,*" symph. poem "*Wilde Jagd,*" etc.

Mo'sel Giovanni Felice, b. Florence, 1754; violinist; pupil of Nardini and his successor as court cond., 1793; c. violin music, etc.

Mo'ser, Marie, 1848 — Vienna, May 17, 1911; singer in Wagner rôles; wife of General von Steinitz.

Motta, José Da, vide **Da Motta.**

Mottl, Felix, add that he resigned at Carlsruhe, 1903, and cond. in New York at the Met. Op., directing the first performances of "*Parsifal*" outside Bayreuth; 1904 he became co-director of the Royal Academy of Music, Munich; he was cond. the United Royal Operas there, when he fell ill of arteriosclerosis and died in July, 1911. Shortly before his death he was divorced from his first wife and married Sdenka Fassbender, of the Munich Opera.

Muck, Karl, add that in 1899 he cond. German Opera in London; 1903–5 alternated with Mottl as cond. of the Vienna Phil.; 1906–8 on leave of absence he cond. Boston Symph. during the winters; appearing also at Paris, Madrid, etc.; 1901, 2, 4, 6, and 8 cond. "*Parsifal*" at Bayreuth. By arrangement with the Boston Symph. he continued his contract, sending Max Fiedler to conduct in his place 1909–12; and returning 1912.

Muffat, (1) **Georg,** Schlettstadt, correct birthplace, ca. 1645; d. Passau, Feb. 23, 1704. (2) **Aug. Gottlieb,** Passau, April, 1690 — Vienna, Dec. 10, 1770.

Mugellini (moo-gĕl-lē'-nē), **Bruno,** b. Potenza, Dec. 24, 1871; pianist; pupil of Tofano, Busi and Martucci; 1898 teacher at the Bologna Lyceum; c. prize symph. poem "*Alle fonte del Clitumno*"; 'cello sonata, etc.; edited Bach, Czerny and Clementi.

Mulert (moo'-lĕrt), **Fr. von,** b. Mitau, 1859; 'cellist; pupil of St. Petersburg Cons.; prof. at Kiev; c. orch. suites, and piano pieces.

Mun'dy, (1) **William,** d. 1591(?); gentleman of the Chapel Royal, 1563; c. anthems, etc. His son (2) **John,** d. Windsor, 1630; where he had been organist from 1585; c. madrigals and a fantasia describing the weather.

Münnich (mĭn'-nĭkh), (1) **Rudolf,** b. Friedenau, Berlin, June 18, 1836; song-composer. His son and pupil (2) **Richard,** pianist; author and singing teacher in Berlin.

Munzinger, (moon'-tsĭng-ĕr) **Karl,** Balsthal, Sept. 23, 1842 — Berne, Switzerland, Aug .17, 1911; pupil of Leipzig cons.; dir. music school at Berne till retirement in 1909; c. prize cantata "*Murtenschlacht.*"

Mustafà, (moos-tä'-fä), **Domenica,** Montefalco (?) — 1912; singer at the Vatican and composer of church music; succeeded by Perosi, 1898.

Müthel (mē'-tĕl), **Johann Gottfried,** Mölln, 1720 — Riga, after 1790; organist; c. sonatas and songs.

N

Navrâtil (nä-vrä'-tēl), **Carl,** b. Prague, April 24, 1867; violinist; Bohemian composer; pupil of Adler and Ondříček; c. symph.; symph. poems, "*Jan Hus,*" "*Zalco,*" etc.; opera "*Salammbô,*" lyric drama, "*Hermann*"; violin concerto, etc.; wrote biog. of Smetana.

Nay'lor, Edward Woodall, b. Scarborough, Feb. 9, 1867; composer; pupil of his father, Dr. John N. (q. v.); and at the R. C. M., London; organist at various churches; 1897 made Mus. Doc. by Cambridge University, where he had taken the degrees of B. A., M. A., andMus. B.; organist from 1897 at Cambridge

(Emanuel College); lecturer there from 1902; c. Ricordi prize opera "*The Angelus*" (Covent Garden, 1909); cantata "*Arthur the King*" (Harrogate, 1902), church music, etc.

Nebelong (nā'-bĕ-lông), **Johan Hendrik,** b. Copenhagen, Nov. 9, 1847; pupil of Holm, Thielemann and Barth; from 1881 organist at Copenhagen, founder of organist pension fund; c. patriotic songs, etc.

Ned'bal, Oscar, add that he was dir. Bohemian Phil., Prague 1896–1906; thereafter cond. Vienna Volksoper, also the Tonkünstler orch.; c. ballet "*Der faule Hans*" (Vienna, 1903), scherzo caprice for orch., violin sonata, etc.

Nel'le, Wilhelm, b. Schwöbber, near Hameln, May 9, 1849; preacher, organist and historian of church music; pupil of Robert Franz.

Nel'son, Sydney, London, Jan. 1, 1800 — April 7, 1862; publisher and composer of ballads, etc.

Neru'da, Franz, b. Brünn, Dec. 3, 1843; 'cellist, son of **Josef N.,** and brother of **Normann N.,** (q. v.) pupil of Royal Chapel at Copenhagen; from 1892 successor of Gade as dir. of the Copenhagen Music Society; also dir. of Stockholm Music Society; 1894, Prof., c. "*Slovak*" march, orch. suite "*From the Bohemian Forest,*" 'cello pieces, etc.

Nest'ler, August Julius, b. Grumbach, Dec. 3, 1851; teacher, founder of a musical institute in Leipzig, 1878 (assisted by his son **Amadeus**); 1880 teacher at the Royal Gymnasium; 1892 Royal Musical director; c. hymn with orch., etc.

Neupert (noi'-pĕrt), **Edmund,** Christiania, April 1, 1842 — New York, June 22, 1888; pianist; pupil of Kullak's Academy and teacher at Stern Cons.; 1861 at Copenhagen cons.; 1888 at Moscow Cons.; from 1883 at New York; c. piano studies, etc.

Neuville (nŭ-vē'-yĕ), **Valentin,** b. Rexpoede, French Flanders, 1863; organist; pupil of Brussels Cons.; org. at Lyons; c. 2 symph., an oratorio "*Nôtre Dame de Fourvières,*" 6 operas, including "*Les Avegules*" (1901), and "*Les Willis*" (1902).

Neve (dĕ nā'-vĕ), **Paul de,** b. Steglitz, Berlin, Jan. 24, 1881; pupil of Ph. Scharwenka, Berger and Goldschmidt; from 1893 cond. at Wiesbaden Court Theatre, then in Aschersleben; c. opera, chamber music, etc.

Nevin, Arthur. Add that his correct birthplace is Vine Acre, Edgeworth, Pa., April 17, 1871. Add to the list of his teachers, Humperdinck in Berlin, and Goetschius, Boston. He spent the summers of 1903 and 1904 among the Blackfeet Indians in Montana, collecting material for his Indian opera "*Poia,*" libretto by Randolph Hartley (prod. in concert form by the Pittsburg Orch. and as an opera at the Royal Opera, Berlin); c. also 1-act opera "*Twilight*" (accepted by Met. Op. N. Y. but not produced); orch, suites "*Lorna Doone*" (prod. by Karl Muck in Berlin), and "*Love Dreams*" (Pittsburg Orch.); c. also songs.

Nibelle (nē-bĕl), **Adolphe André,** Gien, 1825 — Paris, 1895; pupil Paris Cons.; lawyer and composer of operettas, etc.

Nich'olls, Agnes, b. Cheltenham, July 14, 1877; soprano; pupil of Visetti at the R. C. M., London, with a scholarship; début 1895 in a revival of Purcell's "*Dido and Aeneas*"; studied also with John Acton; 1901, and 1904–6 sang at Covent Garden; has sung much in concert and oratorios, and at the Cincinnati Festival, 1904; in which year she married Hamilton Harty (q. v.).

Nich'ols, Marie, b. Chicago, Oct. 16, 1879; violinist; pupil of E. Mollenhauer (Boston), Halir and Debroux; début 1899; has toured Europe and America.

Nich′olson, Henry, 1825—Leicester, Sept. 14, 1907; age 82; celebrated flutist; from 1877 with Birmingham Festival Orch.

Nicolau (nē′-kō-lä-oo), **Antonio,** b. Barcelona, June 8, 1858; pupil of Pujol and Balart; cond. of Catalonian Concert Society in Paris, then dir. municipal music school at Barcelona; c. opera, choral works, etc.

Nicolini (nē-kō-lē′-nē), **Nicolino Grimaldi detto,** Naples, ca. 1673 — Venice, (?) after 1726; tenor, whom Addison called "perhaps the greatest performer in dramatic music that ever appeared upon a stage"; he was a contralto in Italy as early as 1694 and was decorated with the Order of St. Mark; from 1708–1716 in England rousing a furore; created "Rinaldo" in Handel's opera, 1711; returned to sing in Italy.

Nidecki (nē-dĕt′-skĭ), **Thomas,** Warsaw, 1800–1852; pupil of the Cons., and on government funds at Vienna; 1841 director Warsaw Opera; c. 3 masses, burlesques, etc.

Nielsen (nēl′-sĕn), (1) **Carl,** b. Nörre-Lyndelse, Fünen Island, June 9, 1865; important Danish composer; pupil of Gade, member of the Copenhagen court orch., and from 1904 assistant cond. succeeding Svendsen; c. 2 symph., No. 2 "*The Four Seasons,*" overture, "*Helios,*" opera "*Saul and David*" (Copenhagen, 1902); chorus with orch., "*Hymnus amoris*"; chamber music, etc. (2) **Ludolf,** b. Nörre-Tolde, Zealand, Jan. 29, 1876; pupil Copenhagen and Leipzig Cons.; viola player in Andersen's orch.; c. opera "*Mascarade*" (Copenhagen 1906).

Nieviadomski (n'yāv-yä-dôm′shkĭ), **Stanislav,** b. Soposzyn, Galicia, Nov. 4, 1859; pupil of Mikuli, Krenns, and Jadassohn; teacher at Lemberg Cons.; critic; c. songs, etc.

Nikisch, Arthur, add that he was dir. Leipzig Cons. till 1907; 1905–6 dir. the Stadttheater, has toured widely with the Berlin Phil., and acted as guest cond. in many capitals; April, 1912, he toured the U. S. as cond. of the London Phil. with immense success. He c. a symph., a cantata "*Christnacht,*" orch. fantasie "*Der Trompeter*"; etc. His wife **Amélie** (née Heuser), b. in Brussels; was a soubrette in Cassel and Leipzig operas, and has composed music.

No′ack, Sylvain, b. Rotterdam, Aug. 21, 1881; at first a pianist, then violin pupil of André Spoor, Amsterdam; at 17 entered the Cons., as a pupil of Elderling, winning first prize, 1903, and becoming a teacher there; 1905 settled in Rotterdam, and toured widely; 1906 concertm. at Aix-la-Chapelle; from 1908 second concertmaster Boston Symph.

No′ble, Thomas Tertius, b. Bath, May 5, 1867; composer; pupil of the R. C. M., London, winning a scholarship, and later teaching there; org. at Cambridge, Ely Cathedral, and from 1898 at York Minster, founding the York Symphony Orch.; c. church music with orch., cantata "*Gloria Domini,*" music to Aristophanes' "*Wasps,*" etc.

No′dermann, Presben, b. Hjorring, Denmark, Jan. 11, 1867; teacher; studied at Helsingborg; organist and 1894 Ph.D., University of Lund, Sweden, in which city he has been since 1903, cathedral org.; c. opera "*König Magnus*" (Hamburg, 1899); operetta "*Prinz Inkognito*" (Copenhagen, 1909), etc.

No′lopp, Werner, Stendal, June 5, 1835 — Magdeburg, Aug. 12, 1903; teacher and composer of male choruses.

Nolthenius (nôl-tā′-nĭ-oos), **Hugo,** b. Amsterdam, Dec. 20, 1848; pupil of Viotta and Auerkamp; cond. musical societies; 1888–91 at Utrecht; editor and author.

Nordqvist (nôrt′-kwĭst), **Johan Conrad,** b. Venersborg, April 11, 1840; Swedish composer; pupil Stockholm Musikakademie; 1864 military bandmaster, then with state funds studied in Dresden and Paris; from 1875 organist and teacher at Stockholm; 1881 teacher of harmony at the Musikakad.; 1885 court cond.; c. orch. works, etc.

Nordraak (nôr'-dräk), **Rikard,** Christiania, June 12, 1842 — Berlin, March 20, 1876; composer whose early death ended a promising career; pupil of Kiel and Kullak; c. incid. music to Björnson's "*Maria Stuart*" and "*Sigurd Slembe,*" piano pieces, etc.

No'ren, Heinrich Gottlieb, b. Graz, Jan. 6, 1861; violinist; pupil of Massart; concertmaster in various countries; from 1896–1902 in Crefeld, where he founded a Cons.; teacher at Stern Cons., in Berlin; later in Dresden; c. orch variations "*Kaleidoskop*" (Dresden, 1907), serenade for orch., etc.

Noronha (nō-rōn'-yä), **Francisco De Sâ,** Vianna do Castello, Feb. 24, 1820 — Rio de Janeiro, Jan. 23, 1881; Portuguese violinist, and self-taught composer of operettas and violin pieces.

Notz, Franz, b. Cannstadt, 1867; pupil of Stuttgart Cons.; from 1901 teacher in Insterberg; c. choral "*Liedlegende,*" etc.

Nouguès (noo-gĕs), **Jean,** b. 1874; composer of operas "*Yannha* (Barcelona, 1897); "*Thamyris*" (Bordeaux, 1904); "*Quo Vadis*" (Paris Gaité, 1910, Berlin Royal Op., 1912); "*Chiquito,*" "*L'Eclaircie,*" "*La Danseuse de Pompeii*" (Rouen).

Nováček (nō'-vä-chĕk), **Ottokar,** Fehértemplom, Hungary, May 13, 1866 — New York, Feb. 3, 1900; violinist; pupil of his father, of Dont, and at Leipzig Cons., where he won the Mendelssohn prize, 1889; 1891 member Boston Symph. Orch.; 1892–3 Damrosch Orch., N. Y.; heart-trouble forced his retirement; c. chamber music, Bulgarian dances and other violin pieces.

No'vák, Vítězslav, b. Kamenitz, Bohemia, Dec. 5, 1870; important Bohemian composer; pupil of Prague Cons. under Dvôřák, later teacher at Prague; from 1909 teacher of composition at the Cons.; c. overture "*Maryscha,*" symph. poems "*On the High Tatra,*" and "*Eternal Longing*"; "*Slovak*" suite, four Moravian ballads with orch., chamber music, piano sonata "*Eroica,*" etc.

Novot'ny, Wenzel, b. Pocáterl, Bohemia, Sept. 17, 1849; music editor, translator of Wagner; pupil Prague Organ School; c. songs, violin pieces, etc.

Nowowiejski, Felix, add that he was b. Wartenburg, 1875; pupil of Stern Cons., and Regensburg Church Mus. Sch., etc.; c. 2 symph.; opera "*Quo Vadis*" (1907); oratorio "*Die Auffindung des Kreuzes*" (Lemberg, 1906). "*Quo Vadis*" was given as an oratorio New York, 1912.

Nunn, J. H., Bury St. Edmunds, Nov. 10, 1827 — Penzance, Oct. 17, 1905; pupil R. A. M., London, later Fellow; org. and cond.

Nu'no, Jaime, Spain (?) — Bayside, L. I., July 19, 1908; composer of Mexican National Anthem; educated in Spain, went to Cuba as military bandmaster, invited to Mexico, 1851, by President Santa Anna; fled from revolution and settled in Buffalo, N. Y., as teacher for 52 years; 1901 invited to Mexico and received with great honours, gold crown, and a purse; returned to Buffalo, where he is buried.

Nunczy (noon'-chē), **Louis,** d. Budapest, April 18, 1910. Hungarian violinist.

O

O'berhoffer, (1) **Heinrich,** Pfalzeln, Dec. 9, 1824 — Luxembourg, May 30, 1885; organist at Luxembourg, c. church music. (2) **Emil,** b. Munich, Aug. 10, 1867; pupil of Kistler, and I. Philipp; settled in

Minneapolis, Minn.; cond. Phil. Club. and from 1903 Minn. Symph. Orch., with which he toured the U. S., 1912; c. church music, songs, etc.

Obermeyer (ō′-bĕr-mī-ĕr), **Joseph,** Nezabudicz, Bohemia, 1749 — Prague after 1816; violinist to Count Waldstein; pupil of Kamel and Tartini.

Obrecht, vide **Hobrecht.**

O′brist, Aloys. b. San Remo, March 30, 1867; pupil of Müller Hartung at Weimar; cond. in various cities; from 1900 at Weimar; mus. director and coll. of mus. instruments.

Oldberg, Arne. b. Youngstown, Ohio, July 12, 1874; began piano studies with his father at 5; at 6 was playing Haydn symphonies in duet form; pupil of Aug. Hyllested, Chicago; 1893–5 of Leschetizky, Vienna; from 1895 in Chicago with Middelschulte (counterpoint); Ad. Koelling (instrumentation) and F. G. Gleason; 1898 with J. Rheinberger, Munich; from 1899 teacher at Northwestern Univ., Ill.; c. 2 symphs. (F minor, winning National Federation prize 1911); overture "*Paola and Francesca*" (played 3 times by Thomas Orch.); Festival Overture, 12 orch. variations, horn concerto, chamber music, piano sonata, etc.

Ollone (dôl-lŭn), **Max d',** b. Besançon, June 13, 1875; pupil Paris Cons., taking the Prix de Rome, 1897; c. cantata "*Frédégonde,*" lyric scene "*Jeanne d'Arc à Domrémy,*" etc.

Ölschlegel (ĕl′-shlā-gĕl), **Alfred,** b. Anscha, Bohemia, Feb. 25, 1847; pupil Prague Organ School; cond. various theatres, finally at Franzensbad; c. operettas, and opera "*Kynast*" (Altenburg, 1898).

Olth′off, Statius, Osnabruch, 1555 — Rostock, 1629; composer; cantor and con-rector; set Buchanan's Latin version of the Psalms (1585).

O'Mara, Joseph, b. Limerick, July 16, 1866; tenor; pupil of Perini and Moretti, and Holland; début 1891 Royal English Opera House; 1894 at Drury Lane and Covent Garden; 1896 created the rôle of "*Mike Murphy*" in "*Shamus O'Brien*" in England and America; toured with Moody-Manners Co.

O'Neill, (1) **Norman,** b. Kensington, March 14, 1875; cond., pupil of Somervell and Hoch Cons. at Frankfort; c. incid. music to "*Hamlet*" (1904), "*King Lear*" (1908), "*The Blue Bird*" (1909); overture "*In Autumn,*" "*In Springtime*"; fantasy for voices and orch. "*Woldemar*"; Scotch rhapsody; ballade with orch. "*La belle dame sans merci*" (London, 1910), etc.; 1899, he married (2) **Adine Rückert,** pianist; pupil of Clara Schumann and Mme. Clause-Szavardy.

Opienski (ôp-yĕn′-shkĭ), **Heinrich,** b. Cracow, June 13, 1870; pupil of Zelénski there, of d'Indy and Urban; critic in Warsaw, then pupil of Riemann in history, and of Nikisch in conducting; from 1907 teacher of history at the Warsaw Music School, and from 1908 cond. of the Opera; c. prize cantata in honour of Mickiewicz; opera "*Maria,*" symph. poem "*Lilla Weneda*" (1908), etc.

Orlan′di, Fernando, Parma, 1777 — Jan. 5, 1848; 1809–28 singing teacher at Milan Cons.; then at Munich Music School; c. 26 operas.

Orlandini (ôr-län-dē′-nē), **Giuseppe Maria,** Bologna, 1685 — Florence, ca. 1750; opera composer, c. 44 operas, 3 oratorios, etc.

Orologio (ôr-ō-lō′-jĭ-ō), (1) and (2), **Alessandro,** two contemporary madrigal composers of the same name, one of them in 1603 became vice-chapelmaster to Emperor Rudolph at Prague; the other vice-chapelmaster to the Electoral Court at Dresden the same year.

Orth (ôrt), (1) **John,** b. near Auweiler, Bavaria; teacher; brought to America at the age of one; pupil of his father; at 16 taught and earned funds for study abroad; from 1875 teacher in Boston; c. piano pieces, etc. In 1883 he married (2) **Lizette E. Blood,** composer of children's operettas, songs, etc., under name "L. E. Orth."

Ortiz (ôr-tĕth), **Diego,** b. Toledo, ca. 1530; from 1558 chapelmaster to Duke of Alva; c. important book of sacred music (pub. Venice, 1565).

Osborn-Hannah, Jane, soprano, after concert career, became pupil of Rosa Sucher in 1903; 1904 engaged for Leipzig Opera by Nikisch; sang for 3 years there, appearing also as soloist at the Gewandhaus concerts; has sung in other German cities, at Covent Garden, London; 1909, Met. Op. N. Y.; from 1910 with Chicago-Philadelphia Opera Co. in Wagnerian rôles.

O'Sul'livan, Denis, San Francisco, April 25, 1868 — Columbus, Ohio, Feb. 1, 1908; barytone of Irish descent; pupil of Talbo and Formes; later of Vannucini, Santley and Shakespeare; début 1895 in concert; also in opera with Carl Rosa Co.; 1896 created the title rôle in Stanford's "*Shamus O'Brien*" and sang it in England and America; created other rôles in light and serious opera; in 1907 sang in America in "*Peggy Machree*" of which his wife wrote the libretto; suffering with appendicitis he persisted in struggling through performances and died on tour in a hotel.

Os'wald, James, d. Knebworth Jan. 1769; Scots composer of popular tunes, to whom Kidson credits the composition of "*God Save the King*"; dancing-master at Dumferline, 1734; later in Edinburgh; from 1741 in London; c. songs.

Othegraven (ō'-tĕ-grä-vĕn), **August von,** b. Cologne, June 2, 1864; music professor; pupil of the Cons. and from 1889 teacher there; c. fairy play "*The Sleeping Beauty*" (Cologne, 1907), songs, etc.

Ot'ter, Franz Joseph, Nadlstadt, Bavaria, 1760 (1764?)—Vienna, Sept. 1, 1836; violinst; pupil of Nardini; violinist with his brother Ludwig at Salzburg Cathedral; 1803-7, then pensioned; taught and conducted in Vienna.

Otterstroem (öt'-tĕr-strŭm), **Thorvald,** b. Copenhagen, July 17, 1868; composer; piano pupil of Sophie Menter, St. Petersburg; from 1892 in Chicago; c. 24 preludes and fugues for piano, chamber music, etc.

Ot'to, (1) **Georg,** b. Torgau, ca. 1544; from 1588-1619 at Cassel as cond. to the Landgrave; c. sacred music; (2) **Valentin,** cantor at Leipzig, 1564-94. (3) **Valerius,** organist at Prague, 1607; c. church music. (4) **Stephan,** b. Freiburg, Saxony, ca. 1594; cantor there and at Schandau; c. church music.

P

Pacchioni (päk-kĭ-ō'-nē), **Antonio Maria,** Modena, 1654-1738, priest, court chaplain; c. oratorios, etc.

Pacelli (pä-chĕl'-lē), **Asprilio,** Varciano, ca. 1570 — Warsaw, May 3, 1623; Italian choirmaster; 1604. called to Warsaw as chapelmaster to the King; c. motets, etc.

Pache (päkh'-ĕ), (1) **Johannes,** b. Bischofswerda, Dec. 9, 1857 — Limbach, Dec. 1, 1897; organist and composer of male choruses, etc. (2) **Joseph,** b. Friedland, Silesia, June 1, 1861; pupil Royal Akad., Munich, and of Scharwenka Cons., and Max Bruch; settled in New York and founded 1903 an oratorio society; from 1904 dir. oratorio society in Baltimore.

Pachler-Koschak (päkh'-lĕr-kō'-shäk), **Marie Leopoldine,** Graz, Oct. 2, 1792 — April 10, 1855; pianist and composer; friend of Beethoven,

Paderewski, I. J., add that he settled at Morges, Switzerland, continuing to tour the world; 1912, in South Africa; 1909 director Warsaw

Cons.; c. opera "*Sakuntala*" (text by C. Mendès), a symphony in memory of the revolution of 1864, (1908; Boston Symph., 1909; Richter, London, 1909); a second symph., an hour and twenty minutes long (1912); piano sonata, variations, and fugue for piano (1907), etc.

Pagin (pă-zhăṅ), **André Noel**, Paris, 1721–1770; composer and violinist.

Palmer (päm′-ĕr), **Bessie (Elizabeth Annie)**, b. London, Aug. 9, 1831; contralto; pupil R. A. M., and of Garcia; début, 1854; sang in oratorio and concert; from 1870 in opera; from 1877–1886 teacher.

Panor′mo, (1) **Vincenzo Trusaino**, Monreale, 1734—London, 1813; violin maker, as were his two sons, (2) **Joseph**, London, 1773 — ca. 1825, and (3) **George Lewis**, London, 1774 — ca. 1842.

Pancera (pän-chā′-rä), **Ella**, b. Vienna, Aug. 15, 1875 (of Italian parents); pianist; pupil of Epstein and Vockner; début at 13; toured widely.

Panizza (pä-nĭd′-zä), **Ettore**, b. Buenos Ayres, Aug. 12, 1875; c. opera "*Il fidanzeto del mare*" (Buenos Ayres, 1897); the trilogy "*Medioevo latino*" (Geneva, 1900) "*Aurora*," (Buenos Ayres, 1908).

Paolucci (pä-ō-loo′-chē), **Giuseppe**, Siena, May 25, 1726 — Assisi, April 26, 1776; Franciscan monk; c. church music.

Paravicini (pä-rä-vè-chē̆′-nē), **Signora**, Turin, 1769 — after 1830; violinist; pupil of Viotti; 1797, befriended by Empress Josephine, and made great success in Paris and other cities.

Pardew′, **John**, 1855 — Plymouth, April 13, 1910, organist, conductor and teacher.

Par′ker, **Horatio W.**, add that in May, 1911, his opera "*Mona*," libretto by Brian Hooker (b. N. Y. Nov. 2, 1880, a graduate of Yale, 1902, and instructor there 1905–10), won the $10,000 prize offered by the Met. Op. Co. for the best grand opera in English by an American. It was prod. with success.

Par′low, **Kathleen**, b. Calgary, Canada, 1890; violinist; taken to California at 5, and studied there with Conrad and Holmes; début there at 6; at 15 gave a recital in London and appeared with the London Symph. Orch.; then studied with Auer; 1907 began to tour.

Parry, **Sir C. Hubert H.**, add that in 1908 his health forced his resignation of the Oxford Professorship; c. also Processional Music for the coronation of Edward VII (1903); a simfonia sacra for soli, chorus and orch. (Gloucester Festival, 1904); music to Aristophanes' "*Clouds*" (Oxford, 1905); Browning's "*Pied Piper*" with orch. (Norwich Fest, 1905); symph. poem "*The Vision of Life*" (Cardiff Fest., 1907); cantata (Worcester Fest., 1908); revision of 4th symph., (Philharmonic, 1910); wrote important work on Bach; "*The Music of the 17th Century*," for the Oxford History of Music (1902), etc.

Par′ry, **Joseph Haydn**, Pennsylvania, 1864—London, March 29, 1894; composer; son and pupil of Dr. Jos. Parry; 1890 prof. Guildhall School; c. operas, "*Cigarette*," 1892, "*Miami*" (London, 1893), etc.

Pashálov (pä-shä′-lôf), **Victor Nikandrovich**, Saratov, 1847 — Kasan, 1885; Russian; composer of songs.

Pashkevich (päsh′-kā-vĭch), **Vassili**, violinist; chamber musician; court cond. to Catherine II; 1789, dir. court balls; c. operas, etc., one of them "*Oleg*" to Catherine II's text.

Pasterwitz (päs′-tĕr-vĭtz), **Georg**, Passau, 1730 — Kremsmünster, 1823; priest, and cond.; c. fugues, etc.

Pa′tey, **John George**, Stonehouse, Devonshire, 1835 — Falmouth, Dec. 4, 1901; bass at Covent Garden; husband of **Janet Monach P.** (q. v.)

Pauer, **Max**, add that he became

dir. of Stuttgart Cons. 1908: gives annual recitals in European capitals.

Paul, William, England, 1868 (?) — St. Louis, Feb. 5, 1903, teacher.

Paulli (pow'-lē), **Simon Holger,** Copenhagen, Feb. 22, 1810 — Dec. 21, 1891; violinist and court cond.; c. overture, operettas, etc.

Paur, Emil, add that he returned to Europe, 1903; cond. concerts in Madrid; 1904, returned to the U. S. as cond. Pittsburgh Symph. Orch. His symph. was published in 1909.

Pechatschek (pĕkh'-ä-chĕk), (1) **Francois,** conductor in Vienna; c. popular dance music, ballets and operas. His son (2) **Francois,** Vienna, July 4, 1793 — Carlsruhe, Sept. 15, 1840; violin-virtuoso, court dir. at Boden; c. violin concerto, etc.

Pedrell, Felipe, add that he was born in Tortosa, Spain, Feb. 19, 1841, and c. operas, including "*Quasimodo*" (Barcelona, 1875), a trilogy "*Los Pinneos*" (Barcelona, 1902), "*La Celestina*" (1904), "*La Matinada*" (1905), a Gloria mass with orch.; also wrote and edited important historical works.

Peñalosa (pĕn-yä-lō'-sä), **Francisco,** Spanish composer, 1470–1535; cond. to Ferdinand the Catholic, then singer in Papal Chapel.

Pénavaire (pā-nä-văr), **Jean Grégoire,** Lesparre, Sept. 15, 1840 — Paris, Sept. 1906; composer; theatre-cond. at Nantes; c. overtures "*Tasso*," "*Cervantes*"; symph. poem with chorus, "*La vision des Croîsées*," comic opera and ballets.

Perez (pĕr'ĕth), **Juan Ginez,** Orihuela, Murcia, Oct. 17, 1548 — Valencia after 1601; royal chaplain and comp. of church music.

Perosi, Don Lorenzo, add the later compositions; oratorios "*Leo the Great*" (1902), "*Il Giudizio Universale*" (The Last Judgment), Rome, 1904; and "*In Patris Memoriam*" (1910); orch. variations (1904), cantatas "*Anima*" (1908), and "*Dies Iste*"; a series of 10 symphonies each devoted to an Italian city; requiem for Leo XIII (1909), etc.

Per'singer, Louis, b. Rochester, Ill., 1887; violinist; at 12 taken to Leipzig and studied with Hans Becker; later pupil of Ysaye, Thibaud and at Leipzig Cons.; concertm. Blüthner Orch., Berlin; played in concerts abroad, engaged for American tour, 1912.

Peterson-Berger (pā'-tĕr-son-bĕrkh-ĕr), **Wilhelm,** b. Ingermanland, 1867; composer; studied in Dresden and in Stockholm where he has been since 1894 critic and regisseur at the opera; c. dramatic works "*Ran*" (Stockholm, 1903), etc.

Petrie, George, Dublin, 1789 — Jan. 17, 1866; collector of Irish airs.

Petrov (pā'-trôf), **Ossip Afanassjevich,** b. Elisavetgrad, Nov. 15, 1807 — St. Petersburg, Mar. 14, 1878; famous Russian barytone-bass, with remarkable compass of nearly four octaves (B-g''); discovered on the stage of a country fair, by Lebedev; created Sussanin in "*Life for the Czar*"; Glinka wrote "*Ruslan*" for him, and he created rôles in many of the chief Russian operas, singing up to four days before his death in his seventy-first year.

Petsch'nikov, Alexander, b. Teletz, Feb. 8, 1873; violinist; pupil of Moscow Cons.; lives in Berlin.

Petz'et, Walter, b. Breslau, Oct. 10, 1866; pupil of Kleffel, Rheinberger and von Bülow; 1887–96 piano teacher in America, then at Helsingfors Cons., and 1898 at Karlsruhe Cons.; c. an opera, piano pieces, etc.

Peurl (**Bäwerl, Bäurl,** or **Beurlin**), **Paul,** organist at Steyer; important composer of suites, etc., (1611–20).

Pfannstiehl (pfän'-shtēl), **Bernhard,** b. Schmalkalden, Thuringia, Dec. 18, 1861; blind organist; pupil Leipzig Cons., winning the Mendelssohn prize three times; from 1903 org. at Chemnitz.

Phip'son, Thomas Lamb, b. Birmingham, May 5, 1833; violinist and author.

Pierné, Gabriel, add that from 1910 he cond. the Colonne concerts Paris; he c. very successful choral work, "*Croisade des Enfants*" (1905), "*La coupe enchantée*" (Paris, 1895; Stuttgart, 1907); opera "*La fille de Tabarin*" (Op. Com., 1901); oratorio "*Les enfants de Bethlehem*" (1907); "*Les Fioretti de St. Francis d'Assise*" (Paris, 1912), etc.

Pilati (pē-lä′-tē), **Auguste** (rightly **Pilate**), Bouchain, Sept. 29, 1810 — Paris, Aug. 1, 1877; c. operettas under name of A. P. Juliano.

Pinel′lo de Gherardi (gā-rär′-dē), **Giov. Bat.,** Genoa, ca. 1540 — Prague, 1587; court cond. and composer.

Pir′ro, André, b. St. Dizier, Feb. 12, 1859; organist and historian; from 1896, teacher at the Schola cantorum, Paris.

Pique (pēk), **Louis François,** Roret, 1758 — Charenton-St. Maurice, 1822; violin maker at Paris.

Pišna (pĭsh′-nă), **Johann,** Bohemia, June 15, 1826 — Prague, 1896; teacher at Moscow and Prague; c. piano exercises.

Pitsch (pĭtsh), **Karl Franz,** b. Senftenberg, Bohemia, 1789—Prague, 1858; organist; c. organ pieces.

Pitt, Percy, b. London, Jan, 4, 1870; organist and prominent English composer; pupil of Reinecke, Jadassohn and Rheinberger; 1896 organist Queen's Hall; 1902 adviser and cond. Covent Garden; c. sinfonietta, (Birmingham Fest., 1906); symphonic prelude "*Le sang des crépuscules*," (1900); ballade for violin and orch.; orch. suites, etc.

Plançon (plän-sôṅ), **Pol Henri,** b. Fumay, Ardennes, June 12, 1854; famous barytone; pupil of Duprez and Sbriglia; début, 1877, at Lyons; 1883–93, at the Paris Opéra; 1891–1904, Covent Garden annually, and 1893–1906, at Met. Op. House, N. Y.

Platz′becker, Heinrich August, b. Merzenhausen, Sept. 13, 1860; editor at Dresden; c. operettas, etc.

Pochhammer (pôkh′-häm-mĕr), **Theodor,** b. Rheine, Nov. 16, 1846; pupil of Hamburg Cons., teacher at Wiesbaden Cons.; studied singing from 1902; teacher in Aachen; c. songs.

Podbert′sky, Theodor, b. Munich, Nov. 16, 1846; cond. Munich Männergesangverein; from 1887, in Fürstenfeldbrück; c. opera "*Der Liedes Ende*," and male choruses.

Poglietti (pōl-yĕt′-tē), **Alessandro,** from 1661 court organist; murdered by the Turks in the siege of Vienna, 1683; c. clavier pieces.

Pohlig (pō′-lĭkh), **Karl,** b. Teplitz, Feb. 10, 1864; pupil of Liszt; cond. Graz Hamburg, Covent Garden, etc.; 1907 — 1912, Philadelphia Symph. Orch; c. orch. pieces and songs.

Poirée (pwä′-rā), **Elie Emile Gabriel,** b. Villeneuve, St. Georges, Oct. 9, 1850; librarian, author; c. string quartet, etc.

Polac′co Giorgio, b. Venice, 1878; pupil Milan Cons.; cond. in London, Italy, Spain, South America; 1907, Royal Op., Weisbaden; 1908, Berlin Royal Op.; 1911–12, cond. H. W. Savage's prod. of "*Girl of the Golden West*"; 1912, engaged for Met. Op., N. Y.; c. 2 operas, "*Rahab*" (Budapest), and "*Fortunatus*."

Polaro′li (or **Pollarolo,** (1) **Carlo Francesco,** Brescia, ca. 1653 — Vienna, 1722; composer; organist and assistant-cond. at St. Mark's; c. 3 oratorios, 68 operas, etc. His son and pupil (2) **Antonio,** Venice, 1689 — Venice, 1746; 1723, cond. at St Mark's; c. operas.

Poldini (pôl-dē′-nē), **Eduard,** b. Pest, June 13, 1869; composer of opera "*Vagabond and Princess*," (Pest, 1903), and children's operas.

Polleri (pôl-lā′-rē), **Giov. Bat.,** b. Genoa, 1855; organist; from 1887 teacher in the U. S.; 1894, in Genoa:

from 1898 dir. of the Cons.; c. organ pieces, etc.

Pomasan'ski, Ivan Alexandrovich, b. near Kiev, April 11, 1848; harpist and composer; pupil St. Petersburg Cons.; from 1868 harpist and chorus — master at the Imperial Opera; c. cantata "*The Death of Samson*"; Russian overture and songs.

Poole, vide BACON.

Pop'ov, Ivan Gegorovich, b. Ekaterinodar, 1859; pupil Moscow Phil. School, from 1900, director of society in Stavropol, Caucasus; c. symph., Armenian rhapsody; symph. poem "*Freedom,*" overture, "*Ivan the Terrible,*" etc.

Por'ro, Pierre, Béziers, 1750 — Montmorency, 1831; guitar-virtuoso and teacher at Paris; c. pieces for the instrument, etc.

Porsile (pôr-sē'-lĕ), **Giuseppe,** b. Naples, 1672 — Vienna, 1750; court cond.; c. 6 operas, etc.

Pottgiesser (pôt'-gēs-sĕr), **Karl,** b. Dortmund, Aug. 8, 1861; pupil of H. Riemann: c. opera "*Heimkehr,*" (Cologne, 1903), a Festspiel, choruses, etc.; chapter 1 of *St. Paul's First Epistle*, for voices, organ and orch.; oratorio "*Gott ist der Liebe*"; choruses, etc.

Poueigh, (poo-ā) (**Marie Octave Géraud) Jean,** b. Toulouse, Feb. 24, 1876; studied with the Jesuit fathers at Toulouse; at 19 took up harmony with Hugounenc of the Cons., which he entered in 1897, receiving the second harmony prize 1898; he then studied in Paris with Caussade, Lenepveu and Fauré, receiving criticisms from d'Indy. His comps. include sonata for piano and violin (performed by Enesco and Aubert 1906); orch. suite *Fünn* (1906 and 1908 at Lamoureux concerts), poem with orch. "*Sentellière de Rêve*" (1907); dramatic poem for solos, choir and orch. *Les Lointains* (1903); 5-act lyric drama, *Le Meneur de Louves*, not prod. *Le Soir rôde* (song with orch. 1910), etc.

Poznan'ski, Barrett Isaac, Charleston, Va., Dec. 11, 1840 — London, June 24, 1896; violinist and composer; pupil of Vieuxtemps; c. violin pieces, etc.

Powell, Maud, add that her birth place was Peru, Ill.; played piano and violin in public at 9; début Berlin Phil., 1885; the same year in America with Theo. Thomas orch. married H. Godfrey Turner.

Pren'dergast, A. H., Dalrymple, June 28, 1833 — Kensington, July 13, 1910; choral cond. and composer.

Pres'cott, Oliveria Luisa, b. London, Sept. 3, 1842; pupil of Macfarren; singing teacher; c. string quartets, etc.

Pressen'da, Johannes Franciscus, Laquio-Berria Jan. 6, 1777 — Turin, Sept. 11, 1854; violin maker.

Pribik (prē'-bĭk), **Joseph,** b. Bohemia, 1853; pupil Prague Cons.; director of opera in various cities; from 1894 of Odessa Symph. Orch. c. orch. suites, etc.

Primavera (prē'-mä-vā'-rä), **Giovanni Leonardo,** b. Barletta; from 1573 concertmaster at Milan; c. madrigals, etc.

Pri'oris, Johannes, organist at St. Peter's, Rome, 1490; 1507, cond. to Louis XII of France; c. motets, etc.

Procházka (prō-khäz'-kä), (1) **Ludwig,** correct birth date, Klattau, Aug. 14, 1837; (2) **Rudolf, Freiherr von,** Prague, Feb. 23, 1864; composer; pupil of Fibich and Grünberger; magistrate in Prague; author of biographies; c. dramatic tone story. "*Das Glück*" (Vienna, 1898); sacred melody "*Christus,*" etc.

Pro'fe, (or **Profius) Ambrosius,** Breslau, Feb. 12, 1859 — Breslau, Dec. 27, 1661; organist; c. church music.

Puccini, Giacomo, add that his correct birth date is Lucca, June 22, 1858; "*Madame Butterfly,*" (La Scala, Milan, 1904), was a dire failure and withdrawn after one performance; revised and brought out at Brescia the same year with a success that has spread all over the world, being sung throughout America in English by the Henry W. Savage Company. It was based on a play by John Luther Long and David Belasco. His next opera was also based on a play of Belasco's, "*The Girl of the Golden West,*" ("*La Fanciulla del West*"), and first prod. New York Met. Op., 1910, with much success and later in Italy, England, etc. He is said to be working on an opera with Franz Hals as hero, and an Andalusian story by Quinteros, "*Anima Allegra.*"

Puchalski (poo-chäl'-shkĭ), **Vladimir V.,** b. Minsk, April 2, 1848; pupil at St. Petersburg Cons.; pianist; from 1876 director Imperial Music School in Kiev; c. Little-Russian fantasie for orch., an opera, etc., etc.

Puget (pü-zhā), **Loisa,** b. Paris, ca. 1810; composer; pupil of A. Adam; c. popular songs and operetta "*Le mauvais oeil*" (Paris Op. Com., 1836), and "*La Veilleuse*"; married Lemoine.

Pujol (poo'-hôl), **Juan Bautista,** Barcelona, 1836—Dec., 1898; pianist, author of a method; c. piano pieces.

Pur'day, Charles Henry, Folkstone, Jan. 11, 1799 — London, April 23, 1885; composer, lecturer and writer; c. "*Lead, Kindly Light,*" etc.

Pychovski (pē-khôv'-skĭ), **Jan Nepomucene,** Grazen, Bohemia, April 8, 1818—Hoboken, N. J., March 18, 1900; pianist and teacher; pupil Prague Cons. and of Tomaschek; 1850 moved to New York; from 1855 in Hoboken; c. violin sonata, etc.

Q

Quadflieg (kvät'-flēkh), **Gerhard Jakob,** b. Breberen, Aug. 27, 1854; pupil Church Music School, Regensburg; from 1881, teacher; from 1898, rector at Elberfeld; also cond. and organist; c. 7 masses, many motets, etc.

Quil'ter, Roger, b. Brighton, Nov. 1, 1877; composer; pupil of Knorr Frankfort; c. serenade for orch. (London, 1907), part songs, etc.

R

Raabe (rä'-bĕ), **Peter,** b. Frankfort-am-Oder, Nov. 27, 1872; pupil of Bargiel; cond. at various theatres; 1899 at the Opera, Amsterdam; 1903, dir. Kaim orch., Munich; from 1907 court cond. Weimar; c. song and piano pieces.

Rachmaninoff, S. V., add correct birth date, April 2 (N. S.), 1873; in 1899 appeared in London as conductor and pianist; from 1903 piano prof. Maryinski Inst. for Girls, Moscow; 1912, appointed chief cond. of the Opera St. Petersburg; c. symph. (1895); cantata "*Spring,*" fantasia for orch., "*The Rock,*" Gipsy capriccio; 2 piano concertos; chamber music, incl. Elegiac trio in memory of Tchaikovsky; 'cello sonata, etc.

Radeglia (rä-dāl'-yä), **Vittorio,** b. Constantinople, 1863; composer; c. operas "*Colombo*" (Milan, 1887), "*Amore occulto*" (Constantinople, 1904), etc.

Radicati (rä-dĭ-kä'-tē), **Felice da Maurizio di,** Turin, 1778—Vienna, April 14, 1823; violinist, court composer and 1815 cond. at Bologna; c. operas and important chamber music.

Raida (rī'-dä), **Karl Alex.,** b. Paris, Oct. 4, 1852; pupil Stuttgart and Dresden Cons.; theatre-cond. in various cities; 1878–92, in Berlin; from 1895, Munich; c. operettas, ballets, etc.

Rand'les, Elizabeth, Wrexham, Aug. 1, 1800 — Liverpool, 1829; pianist; prodigy, playing in public before the age of two; daughter of a blind harpist; pupil of John Parry; later a teacher in Liverpool.

Randolph, Harold, b. Richmond, Va., Oct. 31, 1861; pupil of Mrs. Auerbach and Carl Faelten, at Peabody Cons., Baltimore; from 1898 its director; pianist, has played with Boston Symph., etc.

Rap′pold, Marie (née **Winteroth**), b. Brooklyn, N. Y.; sang in London at 10; m. Dr. Julius Rappold of Brooklyn; studied with Oscar Saenger and sang in concert; from 1905 Met. Op.

Rase′lius, Andreas, Hahnbach, upper Palatinadte, 1562–64—Heidelberg, Jan. 6, 1602; court cond. and comp.

Ravel′, Maurice, b. Ciboure, March 7, 1875; pupil of Fauré, Pessard and De Bériot at Paris Cons.; important French composer; he won the 2nd Prix de Rome 1901 with cantata "*Myrrha*"; c. overture "*Shéhérazade,*" (1898), Spanish Rhapsodie for orch., etc.; operetta "*L'heure espagnole*" (Op. Com. 1911); opera "*La cloche engloutie*" (after Hauptmann's "*Sunken Bell*"), string quartet, strikingly individual songs such as "*Histoires naturelles*" (1906), and piano pieces including the 5 pieces called "*Miroirs*" (1905).

Raway (rä′-vī), **Erasme,** b. Liège, June 2, 1850; priest, teacher and cathedral cond. at Liège; c. church works, Hindu scenes, a dramatic dialog. "*Freya,*" 1908, etc.

Rebikov (rĕb′-ĭ′-kôf), **Vladimir Ivanovich,** b. Krasnojarsk, Siberia, June 1 (N. S.), 1866; pupil Moscow Cons., and in Berlin; 1897–1902 cond. in Kishinev; later in Berlin and Vienna; theorist and composer of daring originality, as in his famous piece "*Satan's Diversions,*" his "*Melomimik,*" lyric scenes in pantomime, 1-act fairy opera, "*Der Christbaum,*" etc.

Reger, Max, add that he has come to be recognized as one of the most important of living composers, especially in chamber music and sacred music; 1891–96 he was teacher at Wiesbaden Cons., then took his year of military service. After a severe illness he settled in Munich, 1901, and married there; 1905 he taught counterpoint at the Royal Academy; 1907–8 taught composition at Munich Cons., and was University music dir.; 1908 was named Royal Prof. and Dr. Phil. by Jena; 1910 Mus. D. Berlin U. in 1911, he became General Music Dir. at Meiningen, cond. Meiningen orch., continuing to teach one day a week at Leipzig Cons. He toured with the orch., 1912. His compositions are exceedingly numerous, and include a sinfonietta, op. 90, symph. prologue to a tragedy, op. 108, "*Lustpiel*" overture (1911), violin concerto; a vast amount of chamber music, sonatas for piano, organ, violin, clarinet, 'cello, variations, fugues, canons in all keys, left hand studies, and transcriptions for piano; much organ music; "*Gesang der Verklärten*" for choir and orch., "*An die Hoffnung*" for contralto and orch. (1912); three orch. pieces "*Nocturne,*" "*Elfenspuk,*" and "*Helios*" (1912); organ fantasie and fugue, B-A-C-H; violin suite op. 103, sonata op. 42, for violin alone; tone-forms for pianos, "*Aus meinem Tagebuch*"; cantatas, male and mixed choruses, and many beautiful sacred and secular songs.

Reggio (rĕd′-jō), **Pietro,** Genoa—London, July 23, 1685; private lutenist to Christina of Sweden; from 1677 at Oxford; c. songs, etc.

Reichwein (rīkh′-vīn), **Leopold,** director and composer; b. Breslau, May 16, 1878; cond. 1909 of the Court Opera at Carlsruhe; c. operas "*Vasantasena,*" (Breslau, 1903), "*Die Liebenden von Kandahar*" (1907), and music for "*Faust*" (Mannheim, 1909).

Rein′hardt, Heinrich, b. Pressburg, April 13, 1865; c. operettas for Vienna "*Das süsse Mädel*" (1901); "*Ein Mädchen für Alles*" (Munich, 1908).

Reiter (rī′-tĕr), **Josef,** b. Braunau, Jan. 19, 1862; composer; Viennese composer of operas, including "*Der Totentanz*" (Dessau, 1908), symph., cantatas, male choruses. etc.

Rembt, (rĕmpt), **Johann Ernst,** Suhl, 1749–1810; organist and composer.

Rheineck (rī'-nĕk), **Christoph.** Memmingen, Nov. 1, 1748 — July 29, 1797; c. operas.

Rice, Elihu S., Genesee Co., N. Y., 1827 — Logansport, Ind., May 1912; merchant; lived Logansport from 1838; c. pop. hymns, "*Shall we Meet Beyond the River,*" etc.

Richafort (rēsh-ä-fôr), **Jean,** important Flemish composer of masses, motets and songs; pupil of Deprès: 1543, choirmaster in Bruges.

Rid'dell, (1) **John,** Ayr, 1718–1795; blind Scots, composer of dance music, (2) **Robert,** d. Friar's Carse, 1794; captain, friend of Burns; c. dances and songs.

Rider-Kelsey, Corinne, b. Le Roy, N. Y., Feb. 24, 1880; soprano; studied with L. A. Torrens, Chicago, Mr. and Mrs. Toedt, N. Y.; sang widely in concert and oratorio; 1908, début in opera at Covent Garden; returned to concert work.

Rietsch (rētsh), **Heinrich,** b. Falkenau, Sept. 22, 1860; professor and composer; pupil of Krenn, Mandyczevski, and Fuchs; from 1892 teacher in Vienna; from 1900 prof. at the German Univ., Prague; author, and historian; c. opera, chamber music, etc.

Rimsky-Koraskov, N. A., add that he died at St. Petersburg, June 21, 1908; in 1901 he ceased to cond. Russian symph.; 1905 he wrote a letter protesting against the use of armed force in the Cons. to repress students' political expression, and he was dismissed; Glazounoff, Liadov, and others at once resigned, public feeling was aroused, and his opera "*Kotschei*" was prod. at the Theatre du Passage, 1905, with great acclaim; later he was reinstated and Glazounoff chosen director. His opera "*Kitesch*" was prod. the same year, and "*Zolotoi Pietouchok*" (1909); his symphonic suite, "*Schéhérazade,*" (Boston Symph., 1897), was used for the Russian ballets in Paris, 1911, with immense success.

Rinal'do di Capua, ca. 1700 (?) — Rome, after 1771; important Italian composer of 30 or more light operas, popular in Italy, France, and England.

Rip'fel, Karl, Mannheim, 1799 — Frankfort-on-Main, March 8, 1876; 'cellist and composer.

Rip'pon, John, Tiverton, 1751 — London, 1836; clergyman; c. oratorio "*The Crucifixion.*"

Riseley (rĭz'-lĭ), **George,** b. Bristol, Aug. 28, 1845; organist; pupil of Corfe, later his successor at the Cathedral; cond. orch. societies; pensioned, 1898, then cond. London; c. *Jubilee Ode,* 1887, etc.

Rivarde (rē-vär'-dĕ), **Serge Achille,** b. New York, Oct. 31, 1865 (of Spanish father, American mother); violinist; at 11 taken to Europe, pupil of Dancla, Paris Cons.; dividing first prize, 1879, with Ondriček; 1885–90, solo violinist Lamoureux orch., from 1899, prof. R. C. M., London.

Rob'erts, John, Wales, 1822 — Aberdare, 1877; composer of church music; founder of festivals.

Röckel, Jane Jackson, d. Clifton, August 27, 1907, age 73; wife Jos. Leopold R. (q. v.); pupil Pauer, Hallé, Mme. Schumann; pianist and teacher; c. piano pieces with penname "Jules de Sivrei." Inventor of "*Pamphonia,*" appliance for learning staves and clefs.

Rod'well, George Herbert Bonaparte, London, (?), 1800–1852; pupil of Novello and Bishop; from 1828 prof. of harmony R. C. M.; c. numerous operettas, farces, etc.

Roguski (rō-goo'-skĭ), **Gustav,** b. Warsaw, 1839; pupil there and of Marx, Kiel, and Berlioz; from 1865 prof. of composition at the Warsaw Cons.; c. symph., 2 masses, chamber music, etc.

Röhr, (rār), **Hugo,** b. Dresden, Feb.

13, 1866; pupil of the Cons.; cond. in various cities; from 1896 royal court cond. at Munich Court Opera; c. oratorio "*Ekkchard*," opera "*Vater unser*" (Munich, 1904), etc.

Rolland (rŭl-läṅ), **Romain,** b. Clamecy, Jan. 29, 1868; teacher of history at the Ecole normale supérieure, at Paris; 1900 organized an international congress of music; historian at Paris; author of many historical and critical works, dramatic poems, and the musical romance "*Jean Christophe*" (1905–1908).

Róman, Johann Helmich, Stockholm, 1694 — near Calmar, 1710, called the father of Swedish music; pupil of Handel in London with a municipal stipend; 1727, court cond. at Stockholm; c. funeral march for King Fredrik (1751), coronation march for King Adolph Fredrik; 2 symphonies, etc.

Roo'tham, (1) **Daniel Wilberforce,** b. Cambridge, Aug. 15, 1837; pupil of Walmesley and Schira; 1865–77, cathedral org., Bristol; cond. Bristol madrigal society. His son (2) **Cyril Bradley,** b. Bristol, Oct. 5, 1875; Mus. B. at Cambridge, 1900; from 1901, organist there, St. John's College; pupil also at R. C. M., London; c. overture "*The Spirit of Comedy*," (1909), and vocal works with orch. "*Albert Graeme's Song*" (1904); "*Andromeda*" (Bristol Festival, 1908), "*Coronach*," etc.

Ropartz (rō-părs), **J. Guy,** b. Quingamp, France, June 15, 1864; pupil of Dubois, Massenet, and César Franck; from 1894, dir. Nancy Cons., and cond. symph. concerts; c. symph. on a Breton chorale, 1895; incid. music to Loti's "*Pêcheur d'Islande*" (Paris, 1893); suite "*Dimanche breton*" (1898); *Psalm 136* for organ and orch. (Nancy, 1898), etc.

Rösch (rĕsh), **Friedrich,** b. Memmingen, Dec. 12, 1862; author and conductor of male choruses, etc.; pupil of Wohlmuth and Rheinberger; lived in various cities; from 1898 in Berlin.

Rosé (rō-zā), **Marie,** singer and teacher in Paris; from 1912 also in London. Her son (2) **Raymond,** 1911, cond. London Op. House; cond. His Majesty's Theatre, and c. incid. music for Beerbohm Tree's prods. of Shakespeare "*Macbeth*," etc., c. text and music of operas "*Joan of Arc*" (in concert form Queen's Hall, 1911); "*Antony and Cleopatra*"; a symph. poem on the same subject (Queen's Hall, 1911); songs, etc.

Ro'seingrave, (1) **Daniel,** d. Dublin, 1727; English composer of anthems; pupil of Blow and Purcell; 1679–98 org. at various cathedrals; 1698 at St. Patrick's, Dublin; father of (2) **Thomas** (q. v.), and of (3) **Ralph,** Salisbury, ca. 1695 — Dublin, 1746; pupil of his father and his successor as organist at St. Patrick's, Dublin; c. anthems.

Ro'senfeld, Leopold, Copenhagen, July 21, 1850 — July 19, 1909; studied in Germany; critic and teacher in Copenhagen; c. vocal works with orch., "*Henrik og Else*," "*Liden Helga*," "*Naar Solen daler*," songs, etc.

Ro'senhoff, Orla, b. Copenhagen, Oct. 1, 1845; pupil of Lund and Gade; from 1880 teacher of theory at the Cons.; c. chamber music, etc.

Rosenzweig, (rō'-zĕnts-vīkh) **Max,** b. Roumania, 1900; violinist; brought to America at 7; son of a barber; he studied at the Music Settlement under David Mannes, then with Sinsheimer; début at MacDowell Club banquet March 10, 1912, with such success that subscription was taken up to send him abroad to study.

Ro'ser, (**von Reiter**) **Franz de Paula,** Naarn, 1779 — Pest, 1830; cond. in theatres; c. 100 operettas, ballets, etc

Ros'si (1) **Carlo,** b. Lemberg, April 4, 1839; pupil of Menzel; from 1851 in Venice; c. symph., etc. (2) **Cesare,** b. Mantua, 1864; c. operas "*I fugitivi*"

(Trient, 1896), and "*Nadeya*" (Prague, 1903); (3) **Arcangelo,** suicide, San Francisco 1905 (?); buffo barytone; pupil Milan Cons.; sang at Covent Garden and Met. Op. House, N. Y.; toured with the latter troupe and was injured at San Francisco in the earthquake; lost his voice and his mind.

Rössl (rĕs'-l), **Damian von,** b. Belts, Russia, July 13, 1852; pianist; pupil of Liszt; from 1882 teacher in Odessa.

Röthig (rā'-tĭkh), **Bruno,** b. Ebersbach, Oct. 7, 1859; pupil of Riedel Papperitz and G. Weiss; 1889, cantor in Leipzig; 1908 royal cond.; founder and cond. "*Solo Quartet for Church Songs,*" with which he has toured widely; c. songs.

Roth'well, Walter Henry, b. London, Sept. 22, 1872; conducted the first English performance of "*Parsifal*" in America; pupil Vienna Royal Acad.; cond. in various cities, and at Amsterdam Royal Opera; 1903, America to conduct English productions of "*Parsifal,*" and "*Madame Butterfly*"; 1908 cond. Minneapolis symph. orch.

Roussel, (roos'-sĕl) **Albert.** b. Tourcoing, April 5, 1869; composer; at first attracted to the navy and a naval student, he made a voyage to China as an ensign; but resigned in 1894 and took up music, studying harmony with Gigout; 1898 entered the Schola Cantorum and studied under d'Indy till 1907; since 1900 he has been prof. of counterpoint at the Schola Cantorum. His comps. include symph. prelude, *Résurrection* (after Tolstoi's novel); symph, sketch, *Vendanges;* symphony, *Le poème de la Forêt* (1904–6); symph. sketches *Evocations* (1910–11), poem for orch. *La Menace* (1907), etc.

Różycki (roo-zhēt'-skĭ), (1) **Jacet,** Polish court cond. and composer to John Sobieski at Warsaw, 17th century. (2) **Ludomir von,** b. Warsaw, 1883; pupil of the Cons. and of Humperdinck; from 1908 teacher at the Cons. in Lemberg and cond. at the Opera; c. opera "*Boleslas der Kühne*" (Lemberg, 1909); symph. poem "*Stanczyk,*" etc.

Ru'bensohn, Albert, Stockholm, Dec. 20, 1826–1901; violinist; pupil of David; 1872 dir. of the Stockholm Cons.; c. symph., incid. music to Björnson's "*Halte Hulda,*" etc.

Rubert (roo'-bĕrt), **Johann Martin,** Nuremberg, 1614 — Stralsund, 1680; organist and comp.

Rubinel'li, Giovanni Battista, Brescia, ca. 1753–1829; Italian opera singer; début at 18, Stuttgart.

Rubinstein, Anton, the correct birth date is Nov. (16) 28, 1829, Rubinstein having been in error himself until 1889.

Rübner, (1) **Cornelius,** add that he succeeded MacDowell as prof. of music Columbia University, N. Y., 1905; c. 3-act dance legend "*Prinz Ador*" (Carlsruhe, 1903), etc.; has given piano recitals, often with his daughter (2) **Dagmar,** pianist, début Carlsruhe, playing the Schumann concerto under Mottl; toured the U. S.; c. songs.

Rückauf (rĭk'-owf), **Anton,** Schloss Alt-Erler, Prague, March 13, 1855 — Sept. 19, 1903; composer of important songs; pupil of Proksch, and teacher at his institute, then pupil of Nottebohm and Navratil, at Vienna; c. opera "*Die Rosenthalerin*" (Dresden, 1897), etc.

Rudnick (root'-nĭk), **Wilhelm,** b. Dammerkow, Pomerania, Dec. 30, 1850; pupil of Kullak's acad., and of Dienel; org. at Liegnitz; c. opera "*Otto der Schütz*" (1887); oratorio "*Judas Ischariot*" "*Der Verlorene Sohn,*" etc.

Ru'dolph, Fd., d. Wiesbaden, May 23, 1911; barytone at the opera, 1872–1904; famous as "Beckmesser."

Ruffo, (roof'-fo) **Titta,** b. Tuscany; eminent barytone; pupil of St. Cecilia Cons., Rome; after two years dismissed and advised to give up singing; then Cassini of Milan taught him gratis; he won his first success at Rio Janeiro and throughout South America, then triumphed in Italy, later in Vienna; 1912 a sensation in Paris and engaged for Chi.-Phil. Opera Co., appearing Philadelphia Nov. 4, 1912.

Runge, (roong′-ĕ) **Paul** b. Heinrichsfeld, Posen, Jan. 2, 1848; pupil of church music Institute, Berlin, and J. Schneider; from 1873 at Colmar as historian and comp.

Rünger, (rĭng′-ĕr), **Julius,** b. Holics, Hungary, July 26, 1874; barytone; first studied organ and conducting at Prague, then voice with Giannini and Vogl; sang in various cities; toured the world; c. songs, etc.

Rüter (rē′-tĕr), **Hugo,** b. Hamburg, Sept. 7, 1859; pupil of the Cons.; from 1897 singing teacher and cond. at Wandsbeck; c. symph.; 2 operas, etc.

Rutini (roo-tē′-nē), **Giovanni Marco,** Florence, ca. 1730—ca. 1797; c. operas and clavier sonatas.

Rybakov (rē′-bä-kôf), **Sergei Gavrilovich,** b. 1867; pupil of St. Petersburg Cons.; author; c. songs.

Ryder, Arthur H. b. Plymouth, Mass., April 30, 1875; pupil of his mother, F. H. Rowse, Loraine Holloway, and at Harvard, of J. K. Paine and W. R. Spalding; from 1894, org. and dir. at various churches in Boston and Providence, R. I.; editor of musical texts; c. organ and piano pieces, etc.

Ryelandt (rē′-länt), **Joseph,** b. Bruges, April 7, 1870; composer; pupil of Tinel; c. choral works with orch., "*St. Cécile,*" and "*Purgatorium,*" chamber music, etc.

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Saar, Louis Victor, add that he has been principal of the dept. of theory at Cincinnati College of Music from 1906; 1903 he won Kaiser prize for composition, Baltimore; c. piano quintet (Chicago 1912), "*Hymn to Venus*" (Cincinnati 1912), etc.

Sachsenhauser (zäkh′-zĕn-how-zĕr), **Theodor,** July 27, 1866 — Munich, Feb. 25, 1904; comp.

Sack (zäk), **J. Ph.,** Harzerode, Anhalt, 1722 — Berlin, 1763; organist at Berlin Cathedral; important composer of songs and clavier pieces.

Sacks, (1) **Woldemar,** b. Riga, 1868; teacher and critic in Leipzig; c. songs. His wife and pupil (2) **Elly Schellenberg-S.,** b. Nannhof, near Leipzig, 1879; concert soprano; pupil Leipzig Cons.

Sacrati (sä-krä-tē), **Francesco,** d. Modena, May 20, 1650; court cond. and important early composer of opera.

Safonoff, Wassily Ilich, add that in 1906 he visited London and cond. the Phil. orch. once; 1906–9 he cond. the Philh. orch., New York City, with great success, then returned to Russia. He conducts without a bâton.

Sahlender (säl′-ĕn-dĕr), **Emil,** b. Ibenhain, Thuringia, March 12, 1864; cond. at Heidelberg; pupil Leipzig Cons.; c. operas, choruses, etc.

Saint-Leon (săn-lā-ôn), **Ch. V. A.,** Paris, 1821–1870; ballet dancer and violinist; c. concertos.

Salazar (săl-ä-thär), **Don Juan Garcia,** d. 1710 at Zamora, where he was cond. at the Cathedral; c. motets.

Saint-Saëns, Chas. Camille, add that he c. operas "*Lola,*" (1901), "*Les Barbares*" (1901), "*Andromaque*" (1903), "*Hélène*" (Monte Carlo, 1904), "*L'Ancêtre*" (do., 1906), "*Dejanire*" (1911); cantata "*La feu céleste*" (1900); fantaisie for violin and harp (1907); "*La Muse et le Poète*" for violin and orch. 1909; "*Overture de Fête,*" op. 133, 1909: songs, piano pieces, etc.

Salter, (1) **Sumner,** add that since 1905 he has been mus. dir. at Williams College. (2) **Mrs. Mary**

née **Turner,** b. Peoria, Ill., March 15, 1856; studied singing with Alfred Arthur, Burlington, Ia., where she sang in church; then pupil of Max Schilling, John O'Neill, and Mme. Rudersdorf, Boston; 1877 succeeded Emma Thursby as soprano of Broadway Tabernacle, N. Y.; 1879, soprano Trinity Church, New Haven, teaching also at Wellesley College. 1881, married Sumner Salter, who was her teacher in composition; 1893 retired from church and concert work, devoting her time to teaching and composition of songs.

Samar'off (née **Hickenlooper**), **Olga,** b. San Antonio, Texas, Aug. 8, 1880 (of German-Russian parents); pianist; at 9 pupil of Von Sternberg, later of Marmontel, Widor, and the Paris Cons.; studied again with Ernest Hutcheson and with Jedlicka; début, N. Y., 1905; 1906, London; has toured widely; 1911 married L. Stokovski.

Samazeuilh (săm-ä-zŭ'-ē), **Gustave,** b. Bordeaux, June 2, 1877; Parisian critic and composer; pupil of Chausson and d'Indy; c. "*Poème*" for violin and orch., "*La barque*" for voice and orch., songs, etc.

Sammar'co, Mario, b. Palermo, 1873; barytone; pupil of Cantelli; début Milan; from 1904 at Covent Garden; from 1907 also at New York Manhattan Opera House, and later at Metropolitan; has sung also in Russia, South America, etc.

Sances (sän'-chĕs), **Giovanni Felice,** Rome, 1600—Vienna, Nov. 24, 1679; tenor and court cond. at Vienna; one of the first to write "cantatas"; c. operas, oratorios, etc.

San'den, Aline, dramatic soprano, member of the Leipzig Opera since 1909; has sung as guest at Berlin, 1912, Dresden and Braunschweig court operas with sensational success as "*Salome,*" "*Elektra,*" under Strauss' direction, "*Carmen,*" etc.

San'ford, Samuel Simons, Bridgeport, Conn., March 15, 1849—New Haven, Conn., Jan. 6, 1910. Professor of applied music Yale University.

Sank'ey, Ira David, Edinburg, Pa., 1840—Brooklyn, Aug. 14, 1909; world-famous singer of gospel hymns as the singing colleague of the late D. L. Moody at their mission services, ed. a coll. of mission hymns "*Sacred Songs and Solos,*" which had an enormous circulation.

Sauer, Emil, add that he resigned his professorship at the Master School of Vienna Cons., 1907, and moved to Dresden.

Savage, (1) **William,** 1720—London, 1789; singer in Chapel Royal; c. church music. (2) **Henry W.,** b. Boston, Mass.; impresario; graduate of Harvard; as a builder and real estate owner in 1895 took over the Castle Square Theatre, Boston, and organized a stock co. which gave light and serious operas for many years in Boston, New York, etc.; produced many new American operettas as well as plays; made the immensely successful productions of "*Parsifal*" and "*Madame Butterfly.*"

Savard (să-văr), **M. A.,** b. Paris, May 15, 1861; pupil of the Cons., taking the Prix de Rome, 1886; from 1902 dir. Lyons Cons.

Saw'yer, F. H., Brighton, June 19, 1857—April 29, 1908. Bachelor of music, Oxford, 1877; Mus. Doc., 1884, Fellow R. C. of organists; organist for over 30 years; prof. of singing; c. oratorio, "*Mary, the Virgin*" (1884), recast as "*Star of the East*" (1889); cantatas, etc.

Sbriglia (sbrēl'-yä), **Giovanni,** b Naples, 1840; tenor and famous teacher; pupil of De Roxas; début Naples, 1851; sang throughout Italy and toured America with Patti and others; became a very successful teacher in Paris, numbering the De Reszkés, Plançon, Nordica, Sanderson, etc., among his pupils.

Schäfer (shā'-fĕr), **Alex. Nikolaje-**

vich, b. St. Petersburg, Sept. 11, 1866; pupil of the Cons., teacher and cond., c. operas, 2 symph., etc.

Schaffrath (shäf′-rät), **Christoph.,** Hohenstein, 1709—Berlin, 1763; court composer.

Schall (shäl), **Klaus,** Copenhagen, April 28, 1757 — Aug. 10, 1835; violinist; c. 30 ballets, etc.

Schaub (showp), **Hans F.,** b. Frankfort, Sept. 22, 1880; pupil of Knorr, Humperdinck, and A. Mendelssohn; teacher and editor; c. symph. prologue "*Monna Vanna,*" etc.

Scheinpflug (shīn′-pflookh), **Paul,** b. Loschwitz, Dresden, Sept. 10, 1875; pupil of the Cons.; from 1909 cond. at Königsberg; c. "*Frühlings symph.*" (1907), chamber music, etc.; overture to a comedy of Shakespeare (based on English melody of 16th century), Boston Symph. Orch., 1909; tone-poem for orch. (Bremen, 1908), songs, etc.

Schel′ling, Ernest (Henry), b. Belvedere, N. J., July 26, 1876; pianist; played in public before he was five; pupil of Mathias, Moszkowski, Leschetizky, and for four years of Paderewski; toured widely; c. symphonic legend, orch. suite, violin sonata, etc.

Schenk (shĕnk), **Peter Petrovich,** b. St Petersburg, Feb. 23, 1870; pupil of the Cons., and of Saloviev; librarian and critic; c. operas, 3 symph., etc.

Schering (shā′-rĭnk), **Arnold,** b. Breslau, April 7, 1870; violinist and historian, pupil of Joachim and Succo.

Schiefferdecker (shēf′-fĕr-dĕk-ĕr), **Jn. Chrn.,** d. Lübeck, 1732; organist; c. operas, etc.

Schiever (shē′-vĕr), **Ernst,** b. Hanover, March 23, 1844; violinist; pupil of Joachim, later member of his quartet; from 1878 in Liverpool as cond. of the Richter orch. and the Schiever quartet.

Schjelderup (shĕlt′-ĕr-oop), **Gerhard,** b. Christiansand, Norway, Nov. 17, 1859; 'cellist; pupil of Franchomme, Savard and Massenet; c. operas "*Norwegische Hochzeit*" (Prague, 1900), and "*Frühlings Nacht,*" a symph. and orch. works, "*Eine Sommernacht auf dem Fjord,*" etc.

Schlemüller (shlā′-mĭl-lĕr), (1) **Gustav,** Königsberg, Nov. 7, 1841 —Leipzig, May 22, 1900; teacher and critic. His son (2) **Hugo,** b. Königsberg, Oct. 2, 1872; 'cellist and teacher in Leipzig; pupil of Schröder, Klengel and Becker; teacher; c. 'cello music.

Schlögel (shlā′-gĕl), **Xavier,** b. Brillonville, Belgium, 1854 — Ciney, 1889; pupil Liège Cons.; c. mass with orch., chamber music, etc.

Schmeidler (schmīt′-lĕr), **Karl,** b. Kattowitz, Silesia, Aug. 21, 1859; teacher in Berlin; c. piano pieces, etc.

Schmitt, (shmēt) **Florent.** b. Blâmont, France, Sept. 28, 1870; studied at Nancy; 1889, entered Paris Cons. winning second Prix de Rome 1897; first 1900, with cantata *Sémiramis.* He sent from Rome a symph. poem *Combat des Raksasas et Délivrance de Sita,* a symph. ètude based on Poe's "*Le Palais hanté*" and the *46th Psalm,* which was later played with success, 1906, increasing to furore (1910 and Colonne Concerts, 1912); his piano quintet (1909) has won great fame; his *Tragédie de Salomé* was danced by Loie Fuller 1907; his symph. poem *Sélamlik* (1904), much chamber music, piano pieces, and songs have given him a high place in France.

Schmittbauer (schmĭt′-bow-ĕr), **Joseph Alois,** Bamberg, 1718 — Carlsruhe, 1809; cond. and composer.

Schneider, Edward Faber. b. Omaha, Neb., Oct. 3, 1872; pupil of X. Scharwenka in N. Y., and O. B. Boise, Berlin; from 1900 in San Francisco. Dean of mus. dept. of Mills College; c. music-drama "*Triumph of Bohemia,*" text by George Sterling, (Bohemian Club, 1907);

symph. "The Autumn Time" (San Francisco Orch. 1912), songs, etc.

Schönberg (shān′-bĕrkh), **Arnold,** b. Vienna, Sept. 13, 1874; composer of startling originality; pupil of Zemlinsky; c. symph. poem "*Pelleas und Melisande,*" etc. His music is written without bars and has aroused great hostility and great enthusiasm. His string quartet in D minor, op. 7, played in Berlin, 1912, was actually hissed as well as applauded; in London, 1912, 5 orch. pieces provoked a storm; also wrote treatise on harmony.

Scholtz (shôlts), (1) **Adolf,** 1823—Breslau, 1834; trumpet virtuoso. (2) **Hermann,** b. Breslau, June 9, 1845; pianist; pupil of Brosig, Liszt, von Bülow and Rheinberger; teacher in Dresden, 1880 chamber virtuoso; c. concerto; edited Chopin's text.

Schön, Ed., vide ENGELSBERG.

Schop (shôp), **Johann,** d. Hamburg, ca. 1665; court violinist in Denmark, 1615–19; from 1621 cond. at Hamburg; c. instrumental works.

Schöpf (shĕpf), **Franz,** b. Girlau, 1836; organist at Bozen; c. an opera and church music.

Schor (shôr), **David,** b. Simferopol, 1867; pianist; pupil of Amenda and Safonoff; at St. Petersburg; member of the Moscow Trio at Moscow.

Schos′takovski, Peter Adamovich, b. 1853; pianist; pupil St. Petersburg Cons., and of Kullak and Liszt; prof. at Moscow Cons.; 1894–98 dir. Italian opera at Moscow.

Schroeder, Alwin, add that in 1903 he resigned from the Boston Symph. Orch., and joined the Kneisel Quartet; 1905–7, teacher at New York Institute of Musical Art; 1907, first 'cello teacher at Hoch Cons., Frankfort-on-Main; 1908, returned to Boston as co-founder of Hess-Schroeder Quartet; 1910, first 'cellist of Boston Symph; resigned 1912 for concert tours.

Schultz-Adaievski (shoolts-ä-da-yĕf′-ski), **Ella von,** b. St. Petersburg, Feb. 10, 1846; pupil of Henselt and the St. Petersburg, Cons.; pianist; toured and from 1882 lived at Venice; c. opera "*Die Morgenröte der Freiheit*" (1881); "*Sonate grecque*" for clarinet and piano, etc.

Schumann-Heink, Ernestine, add that 1899-1904 she sang at Berlin Royal Opera as well as at Met. Op., N. Y.; 1904 she starred in a comic opera, "*Love's Lottery*"; 1909 she created "*Clytemnestra*" in Strauss's "*Elektra*" at Dresden; Paul Schumann, d. 1904; she m. William Rapp, Jr., 1905; divorced him, 1912; she has sung in concert with enormous success in America and in opera abroad; became naturalized American, 1908.

Schuppan (shoop′-pän), **Adolf,** b. Berlin, June 5, 1863; pupil of B. Härtel; c. chamber music.

Schwindel (shvĭnt′-l), **Fr.,** d. Carlsruhe, 1786; violinist; c. operettas, symphonies, etc.

Scott, (1) **Lady John Douglas** (née Alicia Ann Spottiswoode); Spottiswoode, 1810—March 12, 1900; composer of "*Annie Laurie,*" and other songs, (2) **Cyril Meir,** b. Oxton, Sept. 27, 1879; pupil of Hoch Cons.; c. a symph., 3 overtures, vocal works with orch., songs, etc.

Scot′ti, Antonio, b. Naples, 1869; barytone; début Malta, 1889; sang in various cities; from 1899 at Covent Garden and Met. Op. House, N. Y., regularly; famous as "*Don Giovanni.*"

Scriabine (or **Skrjabin**), **Alex.,** add that according to Rosa Newmarch he was born Jan. 10, not 6; he was piano prof. at Moscow Cons. 1898–1903, then devoted himself to composition; played in New York, 1906, his own concerto; 3 symph., the first with choral finale "*Rêverie*" and "*Poème de l'Extase*" for orch., 3 piano sonatas, etc. He gave recitals of his own works, Berlin, 1911. His wife **Vera,** is also a pianist.

Sebald (zä′-bält), **Alex.,** b. Pest, April

29, 1869; violinist; pupil of Saphir and C. Thomson; member of Gewandhaus orch., Leipzig, and toured with Gewandhaus Quartet; toured widely from 1903; was concertm. Berlin Royal Orch.; 1906 taught in Chicago; 1907 opened a school in Berlin; wrote a method and c. violin pieces, etc.

Seck'endorff, Karl Siegmund, Freiherr von, Erlangen, Nov. 26, 1744 — Ansbach, May 6, 1809; c. a monodrama and songs to Goethe's texts.

Seeg(e)r (sā'-gĕr) (or **Segert** or **Zeckert), Joseph Norbert,** Rzepin, Bohemia, March 21, 1716 — Prague, April 22, 1872; composer; famous organist and teacher; c. toccatas, masses, etc.

Segni (sān'-yē), **Giulio,** (called Giulio da Modena), Modena, 1498 — Rome, 1561; organist.

Seiffert (zīf'-fĕrt), **Max,** b. Beeskow, Feb. 9, 1868; historian and composer; pupil of Spitta; from 1891 at Berlin as author and 1907 Royal Prof.

Seixas (sā'-shăs), **José Ant. Carlos de,** organist and composer; Coimbra, June 11, 1704 — Aug. 25, 1742, organist and church composer.

Sekles (zĕk'-lĕs), **Bernhard,** b. Frankfort-on-Main, June 20, 1872; pupil of Hoch Cons., later theory teacher there; c. symph. poem "*Die Gärten der Semiramis,*" songs, etc.

Sel(e)neccer (sā'-lĕ-nĕk-kĕr), **Nikolaus,** Hersbruch, n. Nuremberg, 1528 — after 1587; organist and composer of hymns.

Sel'igmann, Julius, Hamburg, 1817 — Glasgow, May 4, 1903; teacher and conductor; founder of Glasgow Soc. of Musicians, and for 14 years its president.

Sel'mer, Johann, Christiania, Jan. 20, 1844 — Venice, July 21, 1910; Norwegian composer; cond. and author; pupil of A. Thomas, Paris, Richter and Paul, Leipzig; 1883-6 cond. Phil. orch., Christiania; driven south by pulmonary trouble; c. Norwegian Festival March, "*Scène funèbre,*" Finnish Festival Bells, "*In the Mountains,*" "*Carnival in Flanders,*" etc., for orch., choral works with orch., songs, etc.

Senaillé (sŭn-ī-yā), **Jean Baptiste,** Paris, Nov. 23, 1687 — April 29, 1730; famous violinist; at court of Louis XV; c. violin sonatas, etc.

Senger-Bettaque (zĕng'-kĕr-bĕt-täk-vĕ), **Katharina,** b. Berlin, Aug. 2, 1862; soprano; a ballet dancer at the Imperial Opera, Berlin, then studied with Dorn, and 1879 appeared on the same stage in soubrette rôles; sang in various cities, 1888 in Bayreuth as "*Eva*"; 1895 married the actor Alex. Senger.

Serato (sā-rä'-tō), **Amigo,** b. Bologna, Feb. 7, 1877; violinist, son and pupil of a violinist and prof. at the cons.; later pupil of Sarti; has played with success in Germany and elsewhere.

Serran'o (or **Serrão), Emilio,** b. Vitoria, 1850; court pianist at Madrid; prof. at the Cons., and dir. of Royal Opera; c. operas.

Servais (sĕr-vĕ'), **Franz** or **François, (Matthieu),** 1844 — Asnières, Jan. 14, 1901; cond. at Brussels; c. opera "*L'Appolonide*" or "*Ion*" (Carlsruhe 1899). Son of Adrien Fr. (g. v.)

Ševcik (shĕf'-chĭk), **Otokar,** b. Horaždowitz, Bohemia, March 22, 1852; famous violin teacher; pupil of Prague Cons.; from 1870 concertmaster various cities; 1875 prof. at Kiev; 1892 at Prague Cons.; teacher of Kubelik, Kocian, etc.; author of methods; c. Bohemian dances, variations, etc.

Sévérac (sā-vā-răk), **Déodat de,** b. Saint Felix, July 20, 1874; writer and composer; pupil Toulouse Cons., and the Schola cantorum, Paris; a concert of his works was given in 1905 with success; c. 2-act lyric drama "*Le Coeur de Moulin*" (Op. Com. Paris. 1909); lyric tragedy

"*Héliogabale*" (Arènes de Beziers, 1910); "*Muguetto*" (1911); "*Hélène de Sparte*" (Paris 1912); symph. poems, "*Nymphes au Crépuscule*" and "*Didon et Enée*"; a piano sonata, etc.

Seydel, Irma. b. Boston (?) 1896 (?); violinist; pupil of her father, Theodore S. (contrabass of Boston Symph.) Strube, C. M. Loeffler, and Maquarre; début at Cologne 1910; played with Boston Symph. 1912.

Seyfert (zī′-fĕrt), **Johann,** b. Prague, 1837; 'cellist; pupil Prague Cons.; from 1859, teacher at St. Petersburg Cons.

Shaliapin, vide CHALIAPINE.

Sharpe, Ethel, b. Dublin, Nov. 28, 1872; pianist; pupil R. Irish Acad., and of R. C. M., London; début London 1891; 1895 married Alfred Hobday, viola-virtuoso.

Shepherd, Arthur. b. Paris, Idaho, Feb. 19, 1880; 1892, pupil at N. E. Cons. Boston, of Dennée and Faelten (piano), Benj. Cutter (harmony); Goetschius and Chadwick (comp.); graduated 1897, and settled in Salt Lake City as teacher; cond. Salt Lake Symph. Orch.; from 1909, teacher of piano, harmony and cpt. at N. E. Cons.; 1902, won Paderewski prize with "*Ouverture Joyeuse*"; 1909 won two Nat. Fed. prizes with piano sonata, and song, "*The Lost Child*"; c. also barytone solo with chor. and orch., songs and piano pieces.

Shir′reff, Jane, 1811 — Kensington, Dec. 23, 1883; singer at Covent Garden; 1838 toured America.

Sibelius, Jean, add that he became the principal of the Helsingfors Cons. and has increased his fame as a composer of remarkable nationalism, though he denies that he uses folk-music. Add to his compositions 2 symphs., overture and suites, "*Karelia*," tone-poems for orch. "*En Saga*," and "*Finlandia*"; orch. suite, "*Pelleas and Melisande*," symphonic fantasias, "*Pohgolas' Daughter*," "*Belshazzar's Feast*," incid. music to "*Kuolema*," etc.

Sichra (sĭkh′-ră), **Andreas Ossipovich,** Wilna, 1772 — St. Petersburg, 1861; guitarist and composer.

Sick (sĭk), **Theodor Bernhard,** b. Copenhagen, Nov. 7, 1827; artillery officer and composer of chamber music.

Siefert (zē′-fĕrt), **Paul,** Danzig, 1586–1666; organist and composer.

Simon (sē-môn), **Anton Yulievich,** b. France, 1851; composer; pupil of Paris Cons.; 1871 theatre cond. in Moscow; 1891 prof. at Phil. Society School; c. 6 operas, symph. poems, etc.

Simonet′ti, Achille, b. Turin, June 12, 1859; violinist; pupil of Sivori, Dancla, and Massenet; member of the "*London Trio*"; c. violin sonatas, etc.

Sinclair (sĭnk′-lĕr), **George Robertson,** b. Croyden, Oct. 28, 1863; organist; pupil Ouseley, Stewart, and Lloyd; at 17 was organist of Truro Cathedral; from 1889 at Hereford Cath., cond. the H. Festivals, 1891-1906; 1899 Mus. Doc. from Archbishop of Canterbury; 1904 fellow of R. Coll. of Organists.

Sinding, Christian, add that he c. 2 symph.; the first was played by the Boston Symph., 1899 and 1906, "*Episodes chevaleresques*" for orch. (based on a poem by Holgar Drachmann), "*Rondo infinito*" for orch. (1898, Theo. Thomas, Chicago, 1900); piano concerto, 2 violin concertos; chamber music, piano pieces, a song-cycle, "*Heimfahrt*," etc.

Sin′ico, (1) **Francesco,** Trieste, 1810–1865; conductor and composer. His son (2) **Giuseppe,** Trieste, Feb. 10, 1836 — Dec. 31, 1907, c. operas.

Sinigaglia (sē-nĭ-gäl′-yä), **Leone,** b. Turin, Aug. 14, 1868; pupil of the Cons. and of Mandyczewski; c. violin concerto, rhapsody "*Piemontese*," for violin and orch., string quartet, concert étude for quartet, overture "*Le baruffe chiozzotte*," etc.

Sládek (slä'-dĕk), **Wendelin,** d. Prague, July 1, 1901; contrabassist; composer and teacher at Prague Cons.

Smieton, (1) **John More,** Dundee, 1857 — Broughty Ferry, July 13, 1904. Before the age of 10, c. songs, piano pieces and produced cantata "*Peace.*" Pupil of Sir Herbert Oakeley. In collaboration with his brother, (2) **James,** prod. several choral works.

Smith, David Stanley, b. Toledo, Ohio, July 6, 1877; pupil of Horatio W. Parker, at Yale, where he graduated 1900 with a "Commencement Ode" for barytone (Herbert Witherspoon), chorus and orch.; studied then with Thuille and Widor abroad; 1903 Mus. Bac. Yale; from 1904 teacher, later asst. prof. at Yale; c. symph., symph. poem "*Darkness and Dawn,*" overture "*Joyeuse*" (Boston Symph. Orch., 1904); 1909, won Paderewski Prize with "The Fallen Star," for chorus and orch.

Smolen'ski, Stephan V., Kasan, 1848 — St. Petersburg, Aug. 6, 1909; prof. of history of Russian church music at Moscow Cons.; 1901 cond. court chapel at St. Petersburg; author of important historical works.

Smul'ders, Karl Anton, b. Maestricht, May 8, 1863; pupil of Liège Cons.; c. piano pieces, etc.

Smyth, Ethel Mary, add that she was born London, April 23, 1858; daughter of Artillery general; pupil of Leipzig Cons. and of Herzogenberg. Her string quintet was played there 1884; her violin sonata 1887; c. orch. serenade (London, 1890), overture "*Antony and Cleopatra*" (do.); *Mass in D* (London, 1893 under Barnby), and operas, "*Fantasio*" (her own libretto, Weimar 1898, Carlsruhe, 1901); 1-act "*Der Wald*" (her own German libretto, Dresden, 1901, Covent Garden, 1902 and 1903, Met. Op., N. Y., 1903); 3-act "*Les Naufrageurs*" (book by Leforestier), given at Leipzig, 1906, as "*Strandrecht*" (Prague, do.); c. also songs with orch.

Snoer (snoor), **Johannes,** b. Amsterdam, June 28, 1868; harpist at Leipzig and Bayreuth; pupil of Schuëcker; c. harp pieces.

Sokal'ski, (1) **Peter Petrovich,** Charkov, Sept. 26, 1832 — Odessa, April 11, 1887; author and composer of operas and piano pieces. His nephew and pupil (2) **Vladimir Ivanovich,** b. Heidelberg, April 6, 1863; lawyer and composer of a symph. (1894), a children's opera, "*The Turnip,*" a dramatic fantasie for orch., etc.

Sokolov, Nikolai Alexandrovich, add correct birth date, St. Petersburg, March 26, 1858; from 1896 teacher at the Cons.; c. incid. music to Shakespeare's "*Winter's Tale,*" ballet, "*The Wild Swans,*" 3 string quartets, songs, etc.

Sol'dene, Emily, Islington, 1844 — London, April 8, 1912; at first a music hall singer; 1871 appeared in "*Geneviève de Brabant,*" 1873 "*La Fille de Mme. Angot,*" touring America and Australia; she wrote a novel and contributed to journals.

Sol'nitz, Anton Wilhelm, 1722 — Amsterdam, 1758; c. symphonies, etc.

Soltys (sôl'-tēs), **Mieczyslaw,** b. Lemberg, Feb. 7, 1863; pupil of Krenn and Gigout; director and teacher Lemberg Cons.; c. operas, symph., oratorio, etc.

Som'born, Theodor Karl, b. Barmen, Nov. 16, 1851; pupil of Rheinberger and Wüllner; from 1882 teacher, Strassburg Cons.; c. operas "*Philenor*" (Strassburg, 1903), "*Die Flamme*" (1908), etc.

Son'neck, Oskar Geo. Th., b. Jersey City, N. J., Oct. 6, 1873; author; at 20 studied at Heidelberg, Munich and Italy; 1899 returned to America as music librarian at the Library of Congress.

Spagnoletti (spän-yō-lĕt'-tē), **Paolo** (rightly **P. Diana),** Cremona

1768 — London, 1834; violinist and cond.; pupil Naples Cons.; from 1802 in London in the King's theatre orch.; 1812 cond. Italian Opera, 1817 cond. King's theatre orch.; gained immense popularity in London.

Spanuth (spän′-oot), **August,** b. Brinkum, Hanover, March 15, 1857; pianist and critic; pupil of Hoch Cons., Frankfort-on-Main; 1886–1893 Chicago as pianist and teacher; then in New York as critic; 1906 returned to Berlin as editor.

Speer, (1) **Charlton T.,** b. Cheltenham, Nov. 21, 1859; pupil R. A. M. London, winning a scholarship; from 1885 prof. of piano there, also organist at various churches; c. 2 operas, "*The Battle of Lake Regillus,*" for chorus and orch.; symph. poem, "*King Arthur,*" etc. His cousin (2) **William Henry,** b. London, 1863; organist; pupil of Lloyd and the R. C. M.; 1906 Mus. Doc. Cambridge; c. symph., overture, orch., rhapsody, ballad, "*The Jackdaw of Rheims,*" etc.

Spielter (shpēl′-tĕr), **Hermann,** b. Bremen, April 26, 1860; pupil Leipzig Cons.; from 1894 in New York as composer and teacher.

Sporck, Georges, b. Paris, April 9, 1870; pupil of the Cons. and of d' Indy; c. symph. poems, symphonie "*Vivaraise,*" "*Esquisses symphoniques,*" etc.

Spring′er, Max, b. Schwendi, Dec. 19, 1877; pupil of Schachleiter and Klička; joined the Benedictine abbey of Saint Emaus at Prague; organist and composer there.

Squarcialupi (skwär-chä-loo′-pē), **Antonio,** famous 15th century organist and composer of the Florentine School.

Squire, William Barclay, b. London, Oct. 16, 1855; historian and author, educated at Cambridge, 1879, B. A.; 1902, M. A.; critic, librettist and antiquarian.

Stamm, (shtäm), **Thomas Oswald,** b. Uthleben, April 17, 1868; pupil of Jadassohn and Radecke; teacher and cond. at Weissenfels; c. symphony, etc.

Stanford, Sir Chas. Villiers, add that he was knighted, 1901, and made cond. of the Leeds Festival, resigning the Bach Chair, 1904; composed motet with orch., "*The Lord of Might*" (1903); symphony No. 6, "*In Memoriam G. F. Watts,*" 7th symphony (London Phil., Feb., 1912), "*Stabat Mater,*" with orch. (Leeds Fest., 1907); "*Wellington,*" for voices and orch., incid. mus. to "*Attila*" (1907), overture "*Ave atque Vale*" (Haydn Centenary, 1909), etc.

Stan′iforth, T. W., Sheffield, June 7, 1845 — March 25, 1909; pianist, organist and composer.

Starczewski (stär-chĕf′-skĭ), **Felix,** b. Warsaw, 1868; critic and author; pupil of the Music Institute and of Humperdinck, Fleischer, and d'Indy; c. orchestral pieces, etc.

Starzer (shtär′-tsĕr), **Josef,** Vienna, 1726 — April 22, 1787; from 1760 court conductor at St. Petersburg; c. ballets, c. oratorio, etc.

Statkov′ski, Roman von, b. near Kalisch, Dec. 24, 1859; pupil of Zelenski, and of St. Petersburg Cons.; teacher of instrumentation and history at Warsaw Cons. His opera "*Philaenis*" took an international prize in London and was prod., Warsaw, 1904; c. also opera "*Maria*" (Warsaw, 1906); fantasie and polonaise for orch., piano pieces, etc.

Stefani (stā′-fä-nē), (1) **Jan.** Prague, 1746 — Warsaw, Feb. 24, 1829; Mus. Director; director at Warsaw Cathedral; c. opera "*Die Krakowiter und die Bergvölker,*" 1794, and others, also masses and polonaises. His son (2) **Josef,** Warsaw, April 16, 1800 — (?); pupil of Elsner; c. ballets, operettas, also 10 masses, etc.

Stef′fan, Joseph Anton, Copidino, Bohemia, March 14. 1726 —

Vienna, 1800; court piano teacher at Vienna, numbering among his pupils Marie Antoinette and Queen Caroline of Naples; c. piano pieces and songs.

Steigleder (stīkh-lā-dĕr), **Johann Ulrich,** Lindau, 1580 — Stuttgart, 1635; from 1605 court organist and composer at Stuttgart.

Stein (shtīn), **Fritz,** b. Heidelberg, Dec. 17, 1879; theologian at first, then studied music; organist and cond. at Heidelberg, 1906; musical dir. of Jena University, cond. academic concerts.

Steinhauer (shtīn′-how-ĕr) **Karl,** b. Düsseldorf, May 29, 1852; pupil of Leipzig Cons.; singing teacher and cond. at Düsseldorf; from 1901 at Oberhauser; c. male choruses with orch., etc.

Stendhal (stäṅ-dăl), pen-name of **Marie Henri Beyle** (bĕl), Grenoble, Jan. 23, 1783 — Paris, March 23, 1842; French consul at Civitavecchia, 1831–42, and author of numerous books in music.

Sten′hammar, (1) **Fredrika,** Wisby, 1836 — Stockholm, 1880; operatic soprano; born Andrée. (2) **Ulrik,** Stockholm, 1829–1875; composer of oratorio "*Saul,*" etc. His son (3) **Wilhelm,** b. Stockholm, Feb. 7, 1871; pianist; pupil of the Cons., and of H. Barth; from 1898 cond. Phil. Society in Stockholm; from 1900 assistant cond. at the Royal Theatre; c. symph., "*Prinsessan och Svennen*" for voices and orch., music. dramas "*Tirfing*" (Stockholm, 1898), and "*Das Fest auf Solhaug*" (Stuttgart, 1899), overture "*Excelsior,*" and many important songs.

Stephani (stā′-fă-nē), **Hermann,** b. Grimma, June 23, 1877; from 1906 director and organist at Eisleben; pupil Leipzig Cons.; c. Fest. overture, etc.

Stierlin (shtēr′-lĭn), **Joh. Gottfr. Adolf.,** b. Adenau, Oct. 14, 1859; bass; pupil of F. Schmidt; 1897 founded a Cons. in Münster; c. operas ballets, etc.

Stock, Fr. Wm. Aug., b. Dülich, Nov. 11, 1872; composer; son and pupil of a military bandmaster; then studied with Humperdinck, Zöllner, Jensen and Wüllner, at the Cologne Cons.; 1891–5 violinist in the City Orch.; then joined the Thomas Orch. in Chicago; 1899 became assistant cond. to Theodore Thomas, on whose death in 1905 he was chosen as conductor; c. symphonic poems, symph., variations, chamber music, songs, etc.

Stojowski, Sigismund, add that he has lived in New York since 1906 as piano prof. Musical Art Inst., giving frequent recitals. Add to his comps. symph. (Leipsiz, 1898); romance for violin and orch.; chor. with orch. "*Spring*"; Polish Rhapsodie for piano and orch.; violin concerto (1908); violin and piano sonata op. 37 (New York, 1912).

Stokowski, (stō-kôf′-skĭ) **Leopold.** b. London, of Polish parentage; graduated at Oxford; studied at Paris Cons., acted as cond. there 1905–8 mus. dir. St. Bartholomew's, N. Y.; 1908, cond. in London; 1909–12, cond. Cincinnati Symph. Orch; 1912, cond. Philadelphia Orch., vice Carl Pohlig; 1911, married the pianist Olga Samaroff.

Stolze (shtôl′-tsĕ), (1) **G. Chr.,** Erfurt, 1762–1830; organist. His son (2) **H. Wm.,** Erfurt, 1801—Celle, 1868; organist; c. oratorio, cantatas, etc.

Stradal (strä′-däl), **August,** b. Teplitz, 1860; pupil of Door, Bruckner, and Liszt; pianist and composer.

Stran′sky Josef, b. Bohemia, 1873, of German parents; studied medicine at first; and then music while at the Universities of Vienna, Leipzig and Prague; début as cond. at Prague Opera, succeeding Muck, later succeeded Mahler at Hamburg; cond. Blüthner orch., Berlin; 1911, succeeded Mahler as cond. N. Y. Phil.

Straus (shtrows), **Oskar,** b. Vienna, April 6, 1870; pupil of Grädener and

Max Bruch; cond. theatres in various cities; c. overture "*Der Traum ein Leben*," chamber music and many operas, some of them extremely successful, especially "*Ein Walzertraum*" (Vienna, 1906; London and America as "*The Waltz Dream*"); "*Der tapfere Soldat*" (Vienna, 1908), "*Little May*" (Paris, 1909), etc.

Strauss, Richard, Add that a Strauss Festival was given in London, 1903, with S. conducting the Amsterdam Orch.; 1904 he was made general musical director of the Berlin Royal Opera; c. 2 symphonies, F moll. op. 12 and *Sinfonia Domestica* (1904); operas "*Salomé*" (1 act after Oscar Wilde, Dresden, 1905, and throughout Europe; prod. at Met. Op., N. Y.; it was withdrawn by the subscribers' request after one performance); "*Elektra*" (Dresden, 1909, and in many other capitals); "*Der Rosenkavalier*" (Dresden, June 26, 1911, and throughout Europe); "*Circe*," "*Ariadne auf Naxos*." (Stuttgart, Oct. 25, 1912).

Strube, Gustave, add that the Boston Symph. Orch. of which he is still a member, has played compositions of his as follows; symphony in C minor (1896), in B minor (1909 and 1912); overtures "*The Maid of Orleans*" (1895); "*Fantastic*" (1904); "*Puck*" (1910); symph. poems "*Longing*" (1905 and 1908); "*Fantastic Dance*" (1908); concertos, violin (1897, 1905, 1906); 'cello (1909), etc.; 1909 he became a cond. of the Worcester Festivals.

Strungk, Delphin, 1611 — Brunswick, 1694; organist and composer; father of **Nikolaus** S. (q. v.).

St(s)cherbatschev (sht-chĕr′-bät-shĕf), (1) **Nikolai Vladimirovich,** b. Aug. 24, 1853; Russian composer of songs & piano pieces; c. also Serenade op. 33 and 2 Idylls for orch., (2) **Andrew. V.,** b. Pultava, Jan. 29, 1869; pupil St. Petersburg Cons.; c. orch. march, piano sonata, songs, etc.

Such, Henry, b. London, March 31, 1872; violinist in public at eight; pupil of the Hochschule, Berlin, 1885–92; then toured, studied further with Wilhelmj; 1898 prof. at Guildhall School.

Suter (zoo′-tĕr), **Hermann,** b. Kaiserstuhl, Switzerland, April 28, 1870; pupil of his father, an organist, and of the Stuttgart and Leipzig Cons.; from 1892, organist and cond. in Zürich, from 1902 in Basel as cond.; c. quartets and choruses.

Sutor (zoo′-tôr), **Wilhelm,** Edelstetten, 1774 — Linden, Sept. 7, 1828; court cond. at Hanover; c. operas, etc.

Swoboda (svō′-bō-dä), (1) **August,** Bohemia, 1787 — Prague, May 17, 1856; teacher of theory, at Vienna. His son (2) **Adalbert Viktor,** Prague, Jan. 26, 1828 — Munich, May 19, 1902; historian and editor.

Szamotulski, vide WENZEL.

T

Tanejew (or **Taneiev**), (1) **Sergei Ivanovich,** add that he composed a cantata "*John of Damascus*," 1884; four symphonies, No. 1 pub. 1902, a Russian overture, seven string quartets. His uncle (2) **Alexander Sergeivich,** b. St. Petersburg, Jan. 5, 1850; statesman and high chancellor; was a pupil of Reichel and later of Rimsky-Korsakov and Petrov; c. two symphs.; symph. poem "*Alecha Popovich*"; 1-act opera, etc.

Taubmann (towp′-män), **Otto,** b. Hamburg, March 8, 1859; mus. director; pupil Dresden Cons.; 1886–9 dir. Wiesbaden Cons. 1891 theatre cond. in St. Petersburg; from 1895 in Berlin as critic; c. mass with orch. (1898), choral drama "*Sängerweihe*" (Elberfeld, 1904), "Psalm 13" with orch., etc.

Taund (shĕl-townt), **Eugen von Schyll,** b. Pressburg, July 17, 1856; opera composer; c. operettas prod. at Vienna.

Tchaikovsky, The correct birth

date is May 7 (new style), April 25 (old style), 1840.

Tebaldini (tā-bäl-dē'-nē), **Giovanni,** b. Brescia, Sept. 1864; historian; pupil Milan Cons., and in musical history of Amelli, Haberl and Haller; 1889 cond. at St. Mark's, Venice; 1894 at San Antonio, Padua; from 1897, dir. Parma Cons., wrote historical works, and c. Arabian fantasie for orch., also church music.

Teichmüller (tīkh'-mĭl-lĕr), **Robert,** b. Braunschweig, May 4, 1863; piano teacher; pupil of his father and of Leipzig Cons.; later teacher there; 1908 Royal Prof.

Tempia (tĕm'-pē-ä), **Stefano,** Racconizi, Dec. 5, 1832 — Turin, Nov. 25, 1878; violin teacher at Turin Cons. and composer of masses, etc.

Terrabugio (tĕr-rä-boo'-jō), **Giuseppe,** b. Primiera, May 13, 1842; writer; pupil of Rheinberger, etc.; from 1883 editor of "*Musica Sacra*" at Milan, and active in the reform of church music; author of organ methods; c. overtures, 12 masses, and much church music.

Ter'ry, Richard Runciman, b. Ellington 1865; organist; 1890—2 at Elston School, then in Antigua, West Indies, at St. John's Cathedral; 1896–1901 Downside Abbey; from 1901 at Westminster Cathedral; active in reviving early English Catholic music.

Tetrazzini (tĕt-rä-tsē'-ne), **Luisa,** b. Florence; pupil of Ceccherini, and her sister Eva, wife of Cleofonte Campanini; début 1895 as *Inez* in "*L'Africaine,*" Teatro Pagliano, Florence; later at Rome and elsewhere, touring widely in Russia and South America; a favourite in San Francisco, her fame had not reached eastward till after a season of great success at Covent Garden, 1907, she made a sensation at the Manhattan Opera, N. Y. She has since held a foremost position among the world's sopranos in opera and concert. Her voice is one of extraordinary grace and flexibility in coloratura rôles.

Theindl (tīnt'-'l), **J. N.,** d. Pest, Dec. 30, 1902; pianist.

Thiard-Laforest (tē-ăr-lă-fôr-ā), **Josef,** Püspöki, March 16, 1841 — Pressburg, March 2, 1897; from 1881 cond. at Pressburg Cathedral.

Thibaud (tē-bō), **Jacques,** b. Bordeaux, Sept. 27, 1880; violinist; pupil of Marsick at Paris Cons., winning first prize at 16; played at the Café Rouge and was engaged for Colonne's orch., became soloist 1898; has toured widely in Europe and America.

Thiébaut (t'yā'-bō), **Henri,** b. Schaerbeck, near Brussels, Feb. 4, 1865; teacher and critic in Brussels; founded, 1896, a music-school developed 1907 into the "Institut des hautes études musicales et dramatiques"; c. orch. works, songs, etc.

Thiele, (1) **K. L.,** should be **Johann Fr. Ludwig.** His son (2) **Eugen Felix Richard,** Berlin, Oct. 29, 1847 — April 25, 1903; organist at English church; composed pantomimes, etc. (3) **Edvard,** d. Dessau, Jan. 10, 1895.

Thirion (tē-rĭ-ôṅ), **Louis,** b. Baccarat, 1879; piano teacher at Nancy Cons.; c. symph.; played by Colonne's orch., under Pierné, 1911, with success.

Thomelin (tŭm-lăṅ), **Jacques,** famous organist in Paris; ca. 1667 chapel organist to Louis XIV; c. organ works, etc.

Thompson, Lady, vide LODER.

Thoost (tost), **Willem Frans,** Amsterdam, July 10, 1829 — Rotterdam, Aug. 27, 1900; pupil of Dupont, Hauptmann and Richter; founded the German opera at Rotterdam, 1860; c. choral prize symphony, "*Karl V*" (1861); 3 other symphs., an opera, etc.

Thor'ley Handel, d. Manchester, Jan. 20, 1910, age 87; bass singer, chorister; double bass in Halle orch. over 40 years.

Thorne John of York, d. York,

Dec. 7, 1573; important English musician; c. motet, etc.

Thouret (too-rā), **Georg,** b. Berlin, Aug. 25, 1855; historian, especially of German military music.

Thrane (trä-nĕ), **Waldemar,** Christiania, 1790–1828; violinist; c. overtures, etc.

Tierie (tē′-rē), **Anton H.,** b. Wageningen, April 4, 1870; organist. teacher in Amsterdam Cons.; cond. oratorio society.

Till′metz, Rudolf, b. Munich, April 1, 1847; flutist; pupil of Bohm; 1864 soloist in court orch.; 1883 teacher in Royal Musichsch., and cond. to Prince Ludwig Fd.; c. flute works.

Tim′mermans, Armand, b. Antwerp, 1860; pupil of the Cons., and teacher in Antwerp; c. prize winning choral works.

Tischer (tĭsh′-ĕr), **Johann Nikolaus,** 1731–66 organist at Schmalkalden; pupil of J. S. Bach; c. clavier-pieces, orch. works, etc. (2) **Gerhard,** b. Lübnitz, Nov. 10, 1877; historian, Ph.D., Berlin, 1903; from 1904 teacher of musical history in Cologne.

Titelouze (tēt-looz), **Jean,** St. Omer, 1563 — Rouen, Oct. 25, 1633; organist; called the "founder of French organ music"; 1585 org. at St. Jean Rouen, from 1588 at the cathedral there; c. mass, and organ works.

Titov or **Titoff** (tē′-tôf), (1) **Vassili,** 17th century church composer. (2) **Alexei Nikolaievich;** 1769 — St. Petersburg, Nov. 20, 1827; Russian cavalry general; c. 13 operas. His brother (3) **Sergei N.,** b. 1770; c. operas and ballets. (4) **Nikolai Alexeivich,** St. Petersburg, May 10, 1800 — Dec. 22, 1875; son of (2) called the "grandfather of Russian song"; a lieutenant-general, whose songs were the first to obtain foreign vogue; c. also popular dances and marches.

Tiv′endell, Frederick, b. England, 1825; organist at Liverpool; 1843 pupil of Spohr and Leipzig Cons.; popular as accompanist to Spohr, Jenny Lind, etc.

Tod (tōt), **Eduard Adolf,** Neuhausen, 1839 — Stuttgart, 1872; organist and composer.

Todt (tōt), **Joh. Aug. Wilhelm,** b. Düsterort, July 29, 1833 — Stettin, Oct. 26, 1900; organist, cantor and composer.

Tofano (tō-fä′-nō), **Gustavo,** Naples, Dec. 22, 1844 — June 30, 1899; pupil at the Bologna Cons. and prof. there; pianist and composer.

Tofft, Alfred, b. Copenhagen, Jan. 2, 1865; pupil of Nebelong and Bohlmann; c. opera "*Vifandaka*" (Copenhagen, 1898), songs, etc.

Tofte (tŏf′-tĕ), **Lars Waldemar,** Copenhagen, Oct. 21, 1832 — June, 1907; court violinist and teacher at the Cons.

Tol′lius, Jan. b. Amersfort, 1550 — Copenhagen, 1603 (?); church-cond. in Italian cities; 1601 court-cond. at Copenhagen; c. motets, madrigals, etc.

Tolstoi (tŏl′-stō-ē), **Count Theophil Matveievich,** 1809 — St. Petersburg, March 4, 1881; critic under pen-name "Rostislav" and composer; studied singing with Rubini, comp. with Fuchs, Miller, Raimondi and Hebel; 1832 prod. opera "*Birichino di Parigi*," Naples; 1835 at St. Petersburg, its failure led Nicholas I to forbid the Italian singers to appear in Russian works. He c. also songs.

Tolstov (tŏl′-stôf), **Victor Paulovich,** b. St. Petersburg, Dec. 5, 1843; pianist; pupil of Leschetizky; from 1878 teacher at St. Petersburg Cons.; 1889 prof. there.

Tonassi (to-näs′-sē), **Pietro,** Venice, Sept. 1801 — Nov. 4, 1877; composer of church music, etc.

Tonel′li, Antonio, Carpi, Italy, Aug. 19, 1686 — Dec. 25, 1765; important early 'cellist; pupil of his mother and of Pace; after a wandering life including (perhaps) three years in Denmark, he was made cond. at the Cathedral in Carpi; c. opera "*Lucio Vero*" (Alassio, 1740). After some years the Wanderlust carried him off to and from Carpi, where he died; c. oratorio, cantatas, etc.

Töpler (tĕp'-lĕr), **Michael,** Ullersdorf, Jan. 15, 1804 — Brühl, Nov. 12, 1874; teacher and composer of church music.

Torrance, Canon Geo. Wm., add that he returned to Ireland, 1897, and 1900 became canon at Kilkenny, where he died Aug. 20, 1907. His madrigal "*Dry be that tear,*" won Molyneux prize and London Madrigal Society medal, 1903.

Toscanini (tôs-kä-nē'-nē), **Arturo,** b. Italy; pupil Milan Cons.; won eminence as conductor at La Scala, and since 1908 has cond. with greatest success at the Met. Op. House, N. Y., not only Italian operas, but Wagnerian and French.

Töschi (tĕsh'-ē), **Carlo Giuseppe,** Romagna, 1724 — Munich, April 12, 1788; court dir. and composer. His son and successor (2) **Johann Baptist,** Mannheim, ca. 1745 — Munich May 1, 1800; c. 18 symphs., etc.

Tournemire (toorn-mēr), **Charles Arnould,** b. Bordeaux, Jan. 22, 1870; organist and successor of César Franck at Ste. Clothilde; pupil of the Paris Cons. (winning first organ prize 1891); then of d'Indy. The City of Paris prize was awarded to his "*Le Sang de la Sirène,*" for voices and orch. 1904, and it has been given in various cities; c. symph., lyric tragedy "*Nittetis,*" chamber music, etc.

To'vey, Donald Francis, b. Eton, July 17, 1875; pianist; pupil of Sophie Weisse (piano), Parratt, Higgs and Parry (comp.); graduated at Oxford, 1898; began to compose at 8; at 19 gave a concert at Windsor with Joachim; from 1900 played in London and on the continent; 1903 and 1906 performed his own piano concerto under Wood and Richter; c. military band music, chamber music, sonata for clarinet and piano, etc.

Trautner (trowt'-nĕr), **Fr. Wm. Lorenz,** b. Buch-am-Forst, May 19, 1855; cantor and organist at Nördlingen; c. Reformation cantata, "*Martin Luther,*" "*Sängers Gebet*" for voices and orch., etc.

Traver'sa, Gioachimo, prominent 18th century violinist to Prince Carignan; pupil of Pugnani.

Trem'bath, Henry Gough, d. Herne Bay, July 31 1908, age 65; pupil R. A. M., organist and composer.

Tricklir (trēk-lēr), **Jean Balthasar,** Dijon, 1745 — Dresden, 1813; 'cellist; from 1783 in Dresden court chapel; c. 'cello works.

Trneček (tŭ-rŭ-nĕ'-chĕk), **Hans,** b. Prague, May 16, 1848; harpist; pupil of the Cons.; from 1882–8 harpist at Schwerin Court Theatre, then prof. of piano and harp at Prague Cons.; virtuoso on the Jankò Keyboard; c. piano and harp music and operas "*Der Geiger von Cremona*" (Schwerin, 1896), "*Amaranth*" (Prague 1890), and "*Andrea Crini*" (Prague, 1900).

Trunk, (troonk) **Richard.** b. Baden-Baden, 1879; composer and conductor; studied at the gymnasium there; 1896–1901, at Royal Music Academy, Munich, under Jos. Rheinberger, winning gold medal; founded the Gemischter Volkscor Union; dir. also of the Munich Burgers Saenger-Zunft; 1912 elected director Arion Singing Society of New York.

Tscherepnin (chĕr-ĕp'-nēn), **Nikolai Nikolaievich,** b. 1873; composer; studied law at first, then at St. Petersburg Cons. under Rimsky-Korsakov; c. valuable male and mixed choruses, overture "*La Princesse lointaine,*" "*Sappho's Song*" for soprano and orch., lyric poem for violin and orch., choruses with orch., etc.

Tscheschichin (chĕsh-ē′-chēn), **Vsevolod Ievgrafovich,** b. Riga, Feb. 18, 1865; critic and author at Riga.

Tura (too′-ra), **Gennaro de,** tenor, sang at Milan and in Europe; début May, 1912, with great success at Hammerstein's London Op.

Tur′ban, Charles Paul, b. Strasburg, Oct. 3, 1845 — Paris, May 11, 1905; clarinet soloist at the Opéra; pupil and frequent prize winner at the Cons.; from 1900 prof. there.

Tutkov′ski, Nikolai Apollonovich, b. Lipovetz, Feb. 17, 1857; pianist; pupil of Puchalski; from 1881–90 teacher of history at St. Petersburg Cons.; from 1893 dir. of Cons. in Kiev; c. symph. "*Pensée élégiaque*" and "*Bachanale bohêmienne*" for orch., etc.

U

Überlée (ü′-bĕr-lā), **Adelbert,** Berlin, June 27, 1837 — Charlottenberg, March 15, 1897; organist and royal director; c. opera, oratorio, etc.

Udbye (oot′-bē), **Martin Andreas,** b. Drontheim, 1820; pupil of Hauptmann and Becker; organist at Drontheim; c. operas, cantatas, songs, etc.

Ujj (oo′-yĭ), **Bela von,** b. Vienna, 1875; Hungarian composer, blind from his 7th year; c. opera "*Der Bauernfeind*" (Baden, near Vienna, 1897); operettas "*Der Herr Professor*" (Vienna, 1903), "*Kaisermanöver*" (do., 1907), and "*Der Müller und sein Kind*" (Graz, 1907).

Urbach (oor′-băkh), **Otto,** b. Eisenach, Feb. 6, 1871; composer; pupil of Müller-Harting, Stavenhagen, Scholz, Knorr and Humperdinck; won the Liszt stipend, 1890, and the Mozart stipend 1896, and studied with Draeseke and Klindworth; from 1898 piano teacher at the Dresden Cons.; c. opera "*Der Müller von Sanssouci*" (Frankfort, 1896); overture "*Bergfahrt,*" string quartet "*Haliba,*" etc.

Urbanek (oor′-bä′-nĕk), **Jan,** b. Slanin, Bohemia, Jan. 31, 1809; violinist; pupil Prague cons.; concertmaster in Berlin.

Urlus (oor′-loos), **Jacques,** tenor; sang many years at Leipzig Stadttheater; 1912 Boston Op.; engaged to sing at Met. Op., 1912–13.

Usiglio (oo-sēl′-yō), **Emilio,** Parma, Jan. 8, 1841 — Milan, 1910; operatic composer.

V

Note: For names not found under V, consult W.

Vaccari (väk-kä′-rē), **François,** Modena, 1775—Portugal, after 1823; violin-virtuoso of astonishing powers; pupil of Nardini; toured Europe with great success; acted as court musician in Spain; c. medleys, etc.

Vacher (or **Levacher**) (lŭ-vă-shā), **Pierre Jean,** Paris, 1772–1819; violinist at Paris Opera; c. trios, etc.

Vachon (vă-shôn), **Pierre,** Arles, 1731 — Berlin, 1802; violinist and composer of sonatas, chamber music, etc.; toured widely; 1784–98 court cond. to the Emperor in Germany.

Vacqueras (vă-kā′-răs), **Beltrame,** 1481 singer at St. Peter's, Rome; 1483–7 papal chapel singer; c. motets, etc.

Val or **Duval** (dü-văl), **François Du,** d. Paris, 1738; violinist to Louis XIV; the first Frenchman to write violin sonatas in the Italian style, with *basso continuo.*

Valente (vä-lĕn′-tĕ), **Antonio** *il cieco*), blind organist and composer at Naples, 1580. (2) **Vincenzo,** b. Corigliano, near Cosenza, 1855; c. operas and songs.

Van Den Eeden (văn dĕn ā′-dĕn), **Jean Baptiste,** b. Ghent, Dec. 26, 1842; pupil of the Cons., and of Brussels Cons., where he won a prize with a cantata, "*Fausts laaste Nacht*"; from 1878 dir. music school at Mons.; c. symph. poem "*La lutte au XVI siècle*" cantatas, a 3-part work "*Judith*" or "*Le siège de Bêthulie*," etc.

Van der Stucken, Frank, add that he was dean of the Cincinnati College of Music 1897–1901; cond. Cincinnati Symph. 1895–1907, when he returned to Germany, retaining the conductorship of the Cincinnati May Festivals.

Van'nius, vide WANNENMACHER.

Var'lamov (or **Warlamoff**), **Alexander Igorovich,** Moscow, Nov. 15 (27), 1801 — St. Petersburg, Oct. 1848; singer in the court chapel as youth, later director of it; then teacher in Moscow; c. the famous melody "*The Red Sarafan*," and many other songs.

Vasquez y Gomez (văs'-kĕth ē gō'-mĕth), **Marino,** Granada, Feb. 3, 1831 — Madrid, June 1894; concertmaster at Madrid Royal Theatre; c. zarzuelas, etc.

Vassilen'ko, Sergei Nikiforovich, b. Moscow, 1872; writer; pupil of the Cons., winning gold medal, 1901; c. cantata "*The Legend of the Sunken City of Kitesch*" (given as an opera, Moscow, 1903); "*Epic Poem*" for orch., choral works "*Nebuchadnezzar*," and "*Daphnis*," etc.

Vatielli (vä-tĭ-ĕl'-lē), **Francesco,** b. Pesaro, Jan. 1, 1877; pupil of Liceo Rossini; 1905 librarian at Bologna, teacher and writer on history; c. intermezzi, etc.

Vau'tor, Thomas, English song composer of early 17th century; probably a musician to Sir George Villiers; 1616 Mus. Bac. Oxford; published songs in 1619.

Vecsey (vĕt'-chĕ-ē), **Franz von,** b. Budapest, March 23, 1893; violinist; at 8, pupil of Hubay; at 10 accepted by Joachim as a great musician, and toured Germany, England and America with immense success; toured South America, 1911; reappeared in London, 1912.

Venth (vĕnt), **Karl,** b. Cologne, Feb. 10, 1860; pupil of the Cons. and of Wieniawski; from 1880 in New York as concertmaster at Met. Op. House; founded 1888 a cons. in Brooklyn; c. Schiller's "*Bells*" for chorus and orch., etc.

Venturini (vĕn-too-rē'-ne), **Francesco,** d. Dresden (?) April 18, 1745; from 1698 in the Hanoverian court chapel as cond.; c. concertos, etc.

Venzl (fĕnts'-'l), **Josef,** b. Munich, March 26, 1842; pupil of the Royal Music Sch.; c. violin pieces and method.

Ver'rinder, C. G., d. Ealing, June 27, 1904; organist; Bachelor of Music Oxford; 1873 Doctor of Music by Archbishop of Canterbury; c. cantata "*Israel*," Hebrew services and Psalter; Anglican church music, etc.

Verstovsky (or **Werstowski**), **Alexei Nikolaievich,** Tambov, Feb. 18 (March 1), 1799 — Moscow, Nov. 5 (17), 1862; composer; while studying civil engineering at the Institute in St. Petersburg, he was also a pupil of John Field and Steibelt (piano), Böhm (violin), Tarquini (voice), Brandt and Tseiner (theory); c. a vaudeville at 19, and soon acquired a vogue; at 25 was inspector of the Imp. Opera, Moscow; at 29, c. a succ. opera, "*Pan Tvardovski*," followed by five others, including "*Askold's Tomb*" (1835), which had enormous success and was revived in 1897; was accepted as a beginning of national opera and had undoubted influence on its development. He c. also cantatas and 29 popular songs.

Vetter (fĕt-tĕr), (1) **Nikolaus,** Königsee, 1666 — Rudolfstadt, 1710; court organist and important choral composer; (2) **Hermann** b. Grossdrebnitz, Saxony, July 9, 1859; pupil Dresden Cons.; from 1883 teacher there; 1907 Royal Prof.; c. technical studies, etc.

Verhey (vĕr'-hī), **F. H. H.,** b.

Rotterdam, 1848; pupil of the Royal Music Sch., at The Hague and of Bargiel; teacher at Rotterdam; c. operas, a mass, chamber music, etc.

Vieuxtemps, Jean Joseph Lucien, Verviers, July 5, 1828 — Brussels, Jan. 1901; pianist and composer; pianist, teacher, and c. of piano pieces, brother of **Henri** and **Jules V.** (q. v.).

Vigna (vēn'-yä), **Arturo** cond. Met. Op. House, N. Y., 1903–7; pupil Milan Cons.

Vilain (vē-lăṅ), **Léandre,** b. Trazegnies, Belgium, 1866; pupil of Lemmens, and von Mailly; from 1890 organist at Ostend; from 1902 teacher at the Ghent Cons.

Vilano'va, Ramon, Barcelona, Jan. 21, 1801 — May, 1870; cathedral cond.; c. church music.

Vilar (vē'-lär), **Joseph Teodor,** Barcelona, Aug. 10, 1836 — Oct. 21, 1905; pupil of Vilanova and in Paris of Herz, Bazin and Halévy; later cond. at Teatro Principal; c. zarzuelas, etc.

Vilda, vide WILT.

Villafiorita (vĭl-lä-fē-ō-re'-tä), **Giuseppe Burgio di,** Palermo, March 22, 1845 — Milan, Nov. 1902; composer of operas.

Vi'ner, William Letton (or **Litton**), Bath, 1790 — Westfield, Mass., 1867; organist; from 1859 in America; c. popular hymn tunes.

Vizentini (vē-zĕn-te'-nē), **Louis Albert,** Paris, Nov. 9, 1841 — Oct. 1906; violinist; pupil of the Paris and Brussels Cons.; critic on the *Figaro;* cond. in theatres in various cities; c. operettas, ballets, etc.

Vock'ner, Josef, Ebensee, March 18, 1842 — Vienna, Sept. 11, 1906; organ teacher at the Cons.; c. oratorio, organ fugues, etc.

Volbach (fôl'-bäkh), **Fritz,** b. Wipperfürth, Dec. 17, 1861; organ-virtuoso; pupil of Cologne Cons. for a year; studied philosophy, then took up music again at the Royal Inst. for church mus., Berlin; from 1887 teacher there; 1892 cond. at Mainz; 1907 at Tübingen; has written biogs. and edited musical texts; c. symph., symph. poems, "*Ostern*" (Easter), for organ and orch. (Sheffield Fest., 1902); "*Es waren zwei Königskinder,*" "*Alt Heidelberg, du Feine,*" a series of vocal works with orch. which he cond. in London, 1904, etc.

Volkov, vide WOLKOW.

Vos (väs), (1) **Eduard de,** b. Ghent, Jan. 19, 1833; director and teacher at the Cons.; c. songs. (2) **Isidore,** Ghent, 1851—March 31, 1876; dying just after he won the Prix de Rome with his cantata "*De Meermin*"; c. also piano pieces, etc. His brother (3) **Franz,** is teacher at the Cons.

Vreuls (vrŭls), **Victor,** b. Verviers, Feb. 4, 1876; pupil Liège Cons. and of d'Indy, at whose Schola cantorum he became teacher of harmony; 1903 won the Picard prize of the Belgian Free Academy; c. symphonic poems, "*Triptyque*" for voice and orch., chamber music and songs.

W

Note: For names not found under W, consult V.

Waack (väk), **Karl,** b. Lübeck, March 6, 1861; pupil of Grand-ducal School, Weimar,; cond. in Finland and at Riga; 1890 studied with H. Riemann, returned to Riga as editor, cond. and author.

Wad'dington, Sidney Peine, b. Lincoln, July 23, 1869; composer; pupil R. C. M., London; later teacher there and pianist to Covent Garden; c. "*John Gilpin*" for chorus and orch. (1894); "*Ode to Music,*" do.; violin and 'cello sonatas, etc.

Waefelghem, (vä'-fĕl-khĕm or vā-fĕl-gäṅ), **Louis Van,** Bruges, Jan. 13, 1840 — Paris, June 19, 1908; violinist and virtuoso on the viole d' amour; pupil Brussels Cons.; soloist at Budapest Opera; 1888 violaist at

Paris Opéra, and in Lamoureux's orch.; after 1893 soloist on the viole d'amour, for which he composes.

Wagenaer (väkh′-ĕ-när), **Johann,** b. Utrecht, Nov. 1, 1862; organist at the Cathedral; c. "*Fritjofs Meerfahrt*" and "*Saul and David*" for orch., overture "*Cyrano de Bergerac,*" etc.

Wagner, Siegfried, add that from 1898 he was teacher in Vienna; 1901 cond. Acad. Singing Society, and Tonkünstler Orch.; 1912, cond. special concert of the London Symph orch. c. 8 operas "*Der Kobold*" (Hamburg, 1904), "*Bruder Lustig*" (do., 1905), "*Das Sternengebot*" (do., 1908), "*Banadietrich*" (Elberfeld, 1910) and "*Schwarzschwanenreich*" (Black-swan Country), c. also male and female choruses, etc.

Wakefield, Augusta Mary, b. Sedgwick, Aug. 19, 1853; contralto; pupil of Randegger, Alari and Sgambati; 1885 organized the so-called Wakefield Competition Festivals, said to be "the most vital movement in the musical life of England to-day;" from 1890 she lectured; c. songs, etc.

Waldauer (väl′-dow-ĕr), **August,** 1825 — St. Louis, Dec. 26, 1900; founder and dir. Beethoven Cons.

Waldmann (vält′-män), **Madame,** b. Vienna; contralto; made sensation in London, 1875.

Waldteufel (vält′-toi-fĕl), **Emil,** b. Strasburg, Dec. 9, 1837; pupil Paris Cons.; pianist to Empress Eugènie; c. immensely succ. waltzes.

Walk′er, Ernest, b. Bombay, July 15, 1870; composer; Mus. Bac. Oxford, 1893; Mus. Doc. 1898; from 1900, dir. at Balliol College; mainly self-taught as composer of "*Stabat Mater,*" "*Hymn to Dionysus,*" and "*Ode to Nightingale*" for voices and orch.; overture, chamber music, songs etc.

Wall′ace, William, b. Greenock, July 3, 1860; at first a surgeon; in 1889 took up music and studied at the R. A. M., London, till 1890; c. symph. "*The Creation*" (New Brighton, 1892); choral symph. "*Koheleth*"; 6 symph. poems, "*The Passing of Beatrice*" (Crystal Palace, 1892), "*Amboss oder Hammer*" (do., 1896), "*Sister Helen*" (do. 1899), "*Greeting to the New Century*" (London Phil., 1891), "*Sir William Wallace*" (Queen's Hall, 1905), "*François Villon* (New Symph., 1909; also by New York Phil., 1910, 1912), overtures, suites, song cycles, 1-act lyric tragedy "*Brassolis,*" etc. He is author of poetry and a critical work, "*The Threshold of Music.*"

Wall′worth, Thos. Adlington, 1834 — Brixton, Jan. 7, 1904, age 70; pupil, later singing prof. R. A. M., London; pupil of Crevelli; sang with Pyne & Harrison Opera Co.

Walpurgis (väl-poor′-gēs), **Antonia,** 1724–1780; Saxon Crown Princess; c. an overture "*Talestria Regina dell' Amazone,*" revived at a concert of women's compositions by the German Lyceum Club, Berlin, 1912, cond. by Elizabeth Knyper.

Wal′thew, Richard H., b. London, Nov. 4, 1872; pupil of the Guildhall and with scholarship at R. C. M. under Parry; 1907 prof. at Queen's College, and cond. opera class at the Guildhall; 1909 cond. at Finsbury. c. "*Pied Piper*" for chorus and orch; (1893); piano concerto (1894), two operettas, etc.

Wannenmacher (vän′-nĕn-mäkh-ĕr) (or **Vannius**), **Johannes,** d. Interlaken, ca. 1551; important Swiss church composer; and canon, renounced Catholicism, was tortured, and banished.

Ware, Harriet. b. Waupun, Wis.; graduated at Pillsbury Cons. Owatonna, Minn., 1895; pupil of Wm. Mason, N. Y. for 2 years, then of Stojowski (piano and comp.) and Juliana, Paris, later of Hugo Kaun, Berlin; c. "*The Fay Song,*" 1905;

cantata *"Sir Olaf"* (New York Symph. 1910), piano pieces and many successful songs.

Warnke (värn′-kĕ), **Heinrich,** b. Wesselbüren, Aug. 30, 1871; 'cellist; son and pupil of his father, a violinist; later at Hamburg Cons.; début there, then studied with Klengel at Leipzig; member of various orchs., finally with the Kaim orch., Munich, for 10 years; from 1905 with Boston Symph. Orch.

Warot (vă-rō), (1) **Charles,** Dunkirk, Nov. 14, 1804—Brussels, July 29, 1836; violinist and theatre-cond.; pupil of Fridzeri; c. operas, 3 grand masses, etc. His brother (2) **Victor,** Ghent, 1808—Bois Colombes, 1877; cond. and teacher; c. operettas, a mass, etc. (3) **Constant Nöël Adolphe,** Antwerp, 1812—Brussels, 1875; 'cello-teacher, Brussels Cons.; c. 'cello-pieces, etc. (4) **Victor Alex. Jos.,** Verviers, 1834—Paris, 1906; son of **Victor** (2); opera tenor, later teacher at Paris Cons.

War′rum Helen, b. Washington, D. C. (?); soprano; pupil of Oscar Saenger; engaged for Chicago Opera, 1912.

Warwick (wär′-ĭk), (1) (or **Warrock**), **Thomas,** organist Hereford Cathedral, 1586–9; 1625 org. at Chapel Royal; c. anthems, etc. (2) **Giula,** d. June 13, 1904; pianist and opera singer, then prof. of singing Guildhall School of Music, later founded vocal academy.

Web′ber, Amherst, b. Cannes, Oct. 25, 1867; studied music at Oxford, then at Dresden with Nicodé and at Paris Cons.; pianist to Covent Garden and Met. Op., N. Y.; c. symph. (Warsaw Phil., 1904, Boston Symph., 1905); 1-act opera *"Fiorella"* (London, 1905), songs, etc.

Web′er, Frederick, Würtemberg, Nov. 5, 1819—London, Feb. 16, 1909; organist and author of works on the pianoforte.

Wecker (vĕk′-ĕr), **Georg Kaspar,** Nuremberg, 1632–1695; organist, teacher and composer.

Weckmann (vĕk′-män), **Matthias,** Oppershausen, 1621—Hamburg, 1674; organ-virtuoso and comp.

Wedekind (vā′-dĕ-kĭnt), **Erika,** b. Hanover, Nov. 13, 1869; coloratura soprano; pupil of Orgeni at Dresden Cons.; 1894–1909 at court opera Dresden, then at Berlin Comic Opera.

Weeber (vā′-bĕr), **Johann Chr.,** b. Warmbronn, 1808—Nürtingen, 1877; court mus. director and composer.

Weed, Marion, b. Rochester, N. Y., soprano; 1903–4 Met. Op., N. Y.

Wehrle (vār′-le), **Hugo,** b. Donaueschingen, July 19, 1847; violinist; pupil of Leipzig Cons. and Paris Cons.; toured and played in Singer's Quartet till nervous trouble lamed his hand; 1898 retired to Freiburg; c. violin pieces.

Weidig (vī′-dĭkh), **Adolf,** b. Hamburg, Nov. 28, 1867; pupil of the Cons. and winning Mozart stipend, pupil of Rheinberger; from 1892, teacher in Chicago and co-director of the American Cons.; c. orch. and chamber music.

Weingartner, Felix, add that 1908 he succeeded Mahler as dir. Vienna Royal Opera; Jan. 4, 1911, he signed contract for 3 years with Berlin Phil. Orch., resigning directorship of Royal Opera; he married Marie Juillerat; in 1903 he married Baroness Feodora von Dreifus; author of *"Über das Dirigieren* (1895, 3rd edition 1905), *"Die Symphonie nach Beethoven"* (1897, also in English), a drama *"Golgotha"* (1908), etc.; c. 3 symph., *"Frühlingsmärchenspiel"* (Weimar, 1908), music to *"Faust"* (do., 1908); his 3rd symph. was played by New York Phil., Dec. 28, 1911.

Weismann (vīs′-män), **Julius,** b. Freiburg, Dec. 26, 1879; pupil of Royal Musicschool, Munich, then with Herzogenberg and Thuille; from

1905 in Freiburg as composer of choral works, a symph., etc.

Weissheimer (vīs′-hī-mĕr), **Wendelin,** b. Osthofen, Feb. 26, 1838; mus. director and composer; pupil Leipzig Cons., teacher and theatre-cond. in various cities; c. 2 operas, "*Theodor Körner*" (Munich, 1872), and "*Meister Martin und seine Gesellen*" (Carlsruhe, 1897), bass solo with orch., "*Das Grab in Busento,*" etc.

Well′ings, (Joseph) Milton, b. Handsworth, n. Birmingham, Eng., Dec. 4, 1850; c. popular songs and "*The Dancing Master*" (London, 1894).

Wendel (vĕn′-dĕl), **Ernst,** b. Breslau, 1876; violinist and director; pupil of Wirth, Joachim, Lucco and Bargiel; 1896 joined Thomas Orch., Chicago; 1898 cond. Königsberg Musikverein; 1909 cond. Bremen Phil.; c. choruses with orch., etc.

Wenzel von Gamter (or **Szamotulski**) (shä-mō-tool′-skĭ), Gamter, 1525 — Cracow, 1572; Polish composer of church music,

Werschbilovich (vĕrsh-bē′-lō-vĭch), **Alex. Valerianovich,** b. Jan. 8, 1850; 'cellist; pupil of Davidov and his successor at the Italian Opera in St. Petersburg; from 1885 prof. at the Cons.

Wessely (vĕs′-sĕ-le), **Hans,** b. Vienna, Dec. 23, 1862; violinist; pupil of the Cons.; toured with success; from 1889 prof. R. A. M., London, leader of the W. Quartet.

Wetzel (vĕt′-tsĕl), **Hermann,** b. Kyritz, Pomerania, March 11, 1879; teacher at Riemann Cons. 1905–7; then in Potsdam as teacher and a author; c. songs, etc.

Weweler (vā′-vĕ-lĕr), **August,** b. Recke, Westphalia, Oct. 20, 1868; composer; pupil Leipzig Cons.; c. fairy operas "*Dornröschen*" (Kassel, 1903), comic opera "*Der grobe Märker*" (Detmold, 1908), etc.

Weymarn (vī′-märn,) **Paul Platonovich,** b. St. Petersburg, 1857; son of a lieut.-general and himself an officer; gave up the army for music; writes biographies, criticisms, 'cello-pieces, etc.

White, (1) **John,** York, 1779 — Leeds, 1831; organist and assist.-cond. of Leeds Festivals. (2). **Carolina,** b. Dorchester, Mass., Dec. 23, 1883; pupil of Weldon Hunt; concert début, 1905; 1907 studied with Sebastian at Naples; début at San Carlo Theatre, 1908; sang in Italy, and from 1910 with Chicago Op. Co.; 1911 with Boston Op.; married, 1910, Paul Longone, dir. San Carlo Theatre.

Whitehouse, William Edward, b. London, May 20, 1859; 'cellist; pupil of Pettit and R. A. M., winning prize, 1878; and from 1882 teacher there; later prof., member of Ludwig Quartet and London Trio.

Whit′ney, (1) **Myron William,** Ashby, Mass., Sept. 5, 1835 — 1910; bass; pupil of Frost, Randegger, and Vannucini; début Boston, 1858; sang with greatest success in concert and oratorio and for a time in opera with the Boston Ideals, and the American Opera Co.; retired 1900; his son (2) **Myron, Jr.,** is a popular bass.

Wichern (vēkh′-ĕrn), **Karoline,** Horn, near Hamburg, Sept. 13, 1836 — March 19, 1906; soprano; led choruses at the houses of correction for 20 years, then for 15 years taught in Manchester, returning 1896 to her previous task; 1900 cond. at Hamburg a concert of her own orchestral works; c. vocal works of many sorts, etc.

Wickenhausser (vĭk′-ĕn-hows′-sĕr), **Richard,** b. Brünn, Feb. 7, 1867; pupil of Leipzig Cons.; 1894 was given a stipend on the advice of Brahms and Hanslicj; 1895 leader of a singing society in Brünn; 1902 in Graz; 1907 dir. Vienna Singakademie, c. choral works in great numbers, also 2 piano sonatas, a violin sonata, etc.

Wiedermann (vē′-dĕr-män), **K. Fr.,** b. Görisseiffen, Dec. 25, 1856; organist and Royal Dir., in Berlin; c. overture, songs, etc.

Wiehmayer (vē′-mī-ĕr), **Theodor,** b. Marienfeld, Westphalia, Jan. 7, 1870; pianist; pupil Leipzig Cons. and of Krause; début Leipzig, 1890; teacher there; 1902–6 at the Cons.; from 1908 at Stuttgart Cons., 1909 prof.; c. piano pieces and songs.

Wiemann (vē′-män), **Robert,** b. Frankenhausen, Nov. 4, 1870; pupil Leipzig Cons.; cond. various theatre orchs. and singing societies; from 1899 in Osnabrück; c. orch. works, "*Erden wallen,*" "*Kassandra,*" etc.; choral works with orch., etc.

Wietrowetz (vē′-trō-vĕtz), **Gabrielle,** b. Laibach, Carmola, Jan. 13, 1866; violinist; pupil of Joachim, winning Mendelssohn prize at Berlin Hochsch.; début 1885 at Münster; toured and from 1904, teacher at the Berlin Hochsch., the first woman so employed.

Wig′gins, Thomas ("**Blind Tom**"), Columbus, Ga., May 24, 1849—Hoboken, N. J., June 13, 1908; phenomenal pianist; a negro slave imbecile in all except music; son of slaves and exploited by the former owners of his parents; played in public for forty years, with enormous financial success, and revealed extraordinary gifts for musical mimicry and repetition of pieces performed in his hearing, though of course his powers were greatly exaggerated.

Wilhelmj, Adolf (not **Anton**), correct birth date is March 31, 1872.

Williams, (1) **Charles Lee,** b. Winchester, May 1, 1853; organist; pupil of Arnold; 1882–98 org. at Gloucester Cathedral; cond. of five festivals; c. cantatas, church music, etc. (2) **Charles Francis Abdy,** b. Dawlish, July 16, 1855; took music degrees at both Cambridge and Oxford; later pupil Leipzig Cons.; organist at various posts; authority on Greek music and Plain song; c. church music, choruses for "*Alcestis*" "*Antigone,*" and "*Agamemnon.*" (3) **Ralph Vaughan,** b. Down Amprey, Oct. 12, 1872; studied music at Cambridge and the R. C. M.; later at Berlin with Max Bruch and with Ravel in Paris; organist at South Lambeth, 1896–9; c. "*A Sea Symphony*" (Walt Whitman) for voices and orch.; symphonic impression "*In the Fen Country*" (London, 1909), three Norfolk Rhapsodies (1906–7), cantata "*Willow Wood*" (Liverpool, 1909), "*Toward the Unknown Region*" (Walt Whitman), chorus and orch. (Leeds Fest., 1907), etc.

Wille (vĭl′-lĕ), **Georg,** b. Greiz, Sept. 20, 1869; 'cellist; from 1899 court-concertmaster at Royal Chapel in Dresden and teacher in the Cons.; pupil of Leipzig Cons.

Wil′son, Grenville Dean, Plymouth, Conn., Jan. 26, 1833—Nyack, N. Y., Sept. 20, 1897; teacher and song composer.

Wilt (vĭlt), **Marie** (née **Liebenthaler**), Vienna, Jan. 30, 1883—(suicide) Sept. 24, 1891; famous operatic soprano; début 1865 at Graz; sang throughout Europe, also popular in concerts. In 1866–7 she sang at Covent Garden under the name "**Vilda**," again in 1874–75.

Wiltberger (vĭlt′-bĕrkh-ĕr), (1) **Heinrich,** b. Sobernheim, Aug. 17, 1841; son of an organist; 1872–1906 teacher in Alsace; co-founder of the Cecilia society and composer of church music, and favourite Alsatian composer of male-choruses. His brother (2) **August,** b. Sobernheim, April 17, 1850; teacher in various towns; 1884 at Brühl; author of an organ method, a theory, and c. oratorios "*Cecilia*" and *Bonifacius,*" cantatas, etc.

Winkelmann (1) **Hermann,** tenor; correct birth date is Braunschweig, March 8, 1849; (2) **Hermann** d. Frankfort-on-Main, March 11, 1899; organist and teacher at Raff Cons.

Winkler (vĭnk′-lĕr), (1) **Theodor,** d. Weimar, Dec. 21, 1905; flutist at the court chapel; c. concerto, etc. (2) **Alex. Adolfovich,** b. Charkov, March 3, 1865; pianist; studied at Charkov and at Vienna under Leschetizky and Navrátil; teacher at Charkov; from 1896 at St. Petersburg Cons.; c. prize-winning string quartet. op. 7, piano pieces, etc.

Winneberger (vĭn′-nĕ-bĕrkh-ĕr), **Paul,** d. Hamburg, Feb. 8, 1821; 'cellist and composer.

Winter-Hjelm (vĭn′-tĕr-hyĕlm), **Otto,** b. Christiania, Oct. 8, 1837; organist at Christiania; pupil Leipzig Cons. and of Kullak and Wüerst; dir. Phil. concerts; c. 2 symph., 50 Psalms, 45 Norwegian "*Fjeld melodier*" or mountain songs, etc.

Wirtz (vērts), **Charles Louis,** b. The Hague, Sept. 1, 1841; pupil of the Cons.; later piano teacher there;. c. church music.

Wis′ke, Mortimer, b. Troy, N. Y., Jan. 12, 1853; from 1872 organist and dir. Brooklyn; c. church and organ music.

Witek (vē′-tĕk), **Anton,** b. Saaz, Bohemia, 1872; violinist; pupil of Bennewitz; concertmaster of Berlin Phil.; also toured; later became concertm. Boston Symph.; married (2) **Witek, Vita** (née **Gerhardt**), b. Copenhagen; at first a violinist; pupil of Gade and Joachim; decided to be a pianist, studied with Leschetizky and Carreño.

Witherspoon, Herbert, add that his correct birthplace is Buffalo, N. Y., July 21, 1873; in 1908 he coached with Lamperti in Berlin; in 1908 he joined the Met. Op., N. Y., and has sung there with increasing success, making especially deep impression in the rôles of *Gurnemanz*, *King Mark*, etc. Gave recitals in London with great success, 1910, and has continued his concert and oratorio appearances.

Witkowsky (vĭt-kôf′-skĭ), **G. M.,** lieutenant in French Army; pupil of d'Indy; c. symph., (Paris 1901) quintet, etc.

Wittkowska (vĭt-kôf′-skä), **Marta,** b. Poland; contralto; brought to America as a child; studied at Syracuse, N.Y., University with a scholarship; pupil of Emma Thursby, then of Colonogi; début at Perugia; sang in various Italian cities, then at Covent Garden; 1911 Chicago Opera Co.

Witting (vĭt′-tĭnk), **Karl,** Jülich, Sept. 8, 1823—Dresden, June 28, 1907; tenor singer; pupil of Reichel in Paris; teacher in various cities; c. 'cello sonata, etc.

Woikowski-Biedau (voi-kôf′-skĭ-bē′-dow), **Victor Von,** b. Nieder-Arnsdorf, Sept. 2, 1866; pupil of B. Wolff and W. Berger; c. operas "*Helga*" (Wiesbaden, 1904), and "*Der lange Kerl*" (Berlin, 1905).

Wolf, Hugo, correct birthplace is Windischgräz, Styria, March 13, 1860; correct death date is Vienna, Feb. 22, 1903; add that he was expelled from the Vienna Cons. as incorrigible, and suffered constantly from poverty and hunger, giving occasional piano and violin lessons; 1886–90 he was critic to the *Salonblatt;* 1888–89 he c. 200 songs, then wrote no more for 3 years; his opera "*Der Corregidor*" though praised was never repeated; he was at work on another "*Manuel Venegas*" when his mind failed; after some months in an asylum, he was released only to be taken back as a violent maniac in 1898; paralysis followed, but he lived for five years. His songs continue to deepen their impression and he seems to be safely established among the greatest composers of lyrics.

Wolf-Ferrari (vôlf′-fĕr-rä′-rē), **Ermanno,** b. Venice, Jan. 12, 1876; important and versatile composer;

son of a painter; largely self-taught; later pupil of Rheinberger, Munich; 1902 dir. Liceo Benedetta Marcello, Venice; resigned 1909 and settled in Germany; c operas "*La Sulamita*" (Venice, 1889), "*Cenerentola*" (Venice, 1900 as "*Aschenbrödl,*" Bremen, 1902), comic opera based on Goldoni, "*Le Donne Curiose*" given at Munich as "*Die neugierigen Frauen,*" Munich, 1903, also with great success Chicago and Met. Op., N. Y., 1912 and throughout Europe; "*Die vier Grobiane*" (Munich, 1906), the very successful '*I Giojelli della Madonna*" or "*Der Schmuck der Madonna*" (Berlin Royal Op., 1911, Chicago and Met. Op., N. Y., 1912), "*The Secret of Susanne*" (do., 1912), c. also the important oratorio "*La Vita Nuova*" (text from Dante), 1903 a symphony da camera, violin sonata, piano quartet, etc.

Wolkenstein, (vôl'-kĕn-shtīn), **Oswald von,** Tyrol, ca. 1377 — Aug. 2, 1445; a knight, ambassador, and wanderer, "the last of the Minnesinger," c. poems and melodies.

Wolkow (vôl'-kôv), **Feodor Grigorievich,** Kostroma, 1729 — St. Petersburg, 1763; "founder of the Russian theatre, 1756, and the first Russian opera composer", according to Riemann; he wrote the first original Russian libretto "*The Charitable Titus*" for Araja, 1751; and c. an opera "*Tanjuscha*" (St. Petersburg, Dec. 9, 1756).

Wolle (vôl'-lĕ) **John Frederick,** b. Bethlehem, Pa., April 4, 1863; founder of a choir of Moravians among the Bethlehem steel-workers with which from 1900 he gave remarkable productions of the works of Bach; in 1901 at a three-day festival the Christmas oratorio, *Passion According to St. Matthew*, and Mass in C. minor were given entire; 1904, a nine-day festival of Bach's works was given; from 1905 prof. University of California and cond. symph. concerts at the Open Air Greek Theatre at Berkeley, Cal.

Wol'stenholme, William, b. Blackburn, Feb. 24, 1865; organist, blind from birth; pupil of Dr. Done, Mus. B. Oxford, 1887, from 1888 organist in London; toured the U. S. 1908; c. organ music of all kinds, piano sonata, choral ballad, "*Sir Humphrey Gilbert,*" etc.

Wood, (1) **Charles** b. Armagh, June 15, 1866; pupil of T. O. Marks, and at R. C. M., London, winning the Morley scholarship, later teacher there, and cond. Cambridge U. Musical Society; Mus. Doc. Cambridge, 1894; L L. D. Leeds, 1904; c. "*Ode to the West Wind,*" voices and orch., (1890); incid. music to Greek plays; "*Dirge for Two Veterans*" (Leeds Fest., 1901), "*Ballad of Dundee,*" (do., 1904); symphonic variations on "*Patrick Sarsfield*" (London, 1907), songs, etc. (2) **Henry J.,** correct birth date is London, March 3, 1870; he was appointed cond. of the Sheffield Festivals in 1902 and of the Norwich Festivals in 1908.

Woodward, Richard, Dublin, 1744 — Nov. 22, 1777; composer of church music; org. at St. Patrick's Cath., 1765; vicar-choral from 1772.

Wool'ridge, H. Ellis, b. Winchester, March 28, 1845; writer; historian; at first a painter and 1895 Slade Prof. of Fine Arts at Oxford; took up musical history and has written extensively on mediæval music.

Worobkiewicz (vôr-ôp-k'-yā'-vĭch), **Isidor,** Czernowitz, 1836 — Sept. 18, 1903; priest in the Greek church, and pupil on stipend at Vienna Cons.; later teacher of church music at Czernowitz and author; c. 8 Roumanian songs, etc.

Wot'quenne, Alfred, b. Lobbes, Hennegau, Jan. 25, 1867; pupil Brussels Cons.; from 1894 librarian.

Wright (rīt), **Thomas,** Stockton-on-Tees, 1763–1829; organist, composer and inventor.

Wydow (or **Wedow, Widow, Wydewe**) (wĭd′-ō), **Robert,** called "Grammaticus"; Thaxted, Essex (?) — Buckland Newton, Oct. 4, 1505; music master to Edward IV of England; first Mus. Bac. of Oxford; rector and vicar.

Wyssotzki (vēs-sôt′-skĕ), **Michael Th.,** 1790 — Moscow, Dec. 28, 1837; guitar-virtuoso, teacher and composer.

Y

Yaw, Ellen Beach, b. Boston, Sept. 18, 1868, concert soprano of remarkable range (to c′′′′); has toured Europe and America; pupil of delle Sedie, Paris concert début St Paul, 1894; operatic début Rome 1897.

Z

Zabel, (tsä′-bĕl) **Albert,** Berlin, 1835 — St. Petersburg, 1910; harpist; pupil Berlin Royal Inst. for church mus.; soloist Berlin Opera from 1851 at Royal Ballet orch. St. Petersburg; from 1862 prof. at the Cons.; c. harp concertos, etc.

Zach (tsäkh), **Johann** Czelakowicz, 1699 — Irrenhause, 1773; director at Mayence and composer of church music.

Zacherevich (tsä-chĕ-rā′-vĭch), **Michael,** b. Ostroff, Russia, Aug. 26, 1879; violinist; début Odessa at 15, under auspices of Tchaikovski, who secured funds for his study with Sevčik at Prague, also with Ysaye; has toured widely.

Zahn (tsän), **Johannes,** Espenbach, Franconia, Aug. 1, 1817 — Neudettelsau, Feb. 17, 1895; historian of church music, and compiler of hymn books, etc.

Zajicek (zä′-ĭ-tsĕk), **Julius,** b. Vienna, Nov. 2, 1877; composer of opera "*Helmbrecht*" (Graz, 1906).

Zamara (tsä-mä′-rä), (1) **Antonio,** Milan, June 13, 1829 — Hietzing, near Vienna, Nov. 11, 1901; harp-virtuoso, pupil of Sechters; teacher at Vienna Cons.; c. for harp, flute, etc. (2) **Alfred Maria,** b. Vienna, April 28, 1863; c. operettas.

Zandonai (tsän-dō-nä′-ē), **Riccardo,** b. Sacco (Trentino) 1883; pupil of Gianferrai at Trento; from 1899 at Rossini Cons., Pesaro, in 1902 winning comp. prize with symph. poem for voices and orch.; c. also "*Serenata Mediœvale*" for cello, 2 harps, and strings; "*Ave Maria*" for female voices, harp, and strings; "*O Padre Nostro*" (from Dante's Purgatorio), for chorus, orch., and organ; operas, "*Grillo del Focolare*" (Cricket on the Hearth) (Turin, 1908), and with great success elsewhere, and the highly succ. "*Conchita*" (based on Pierre Lovÿ's "*Femme et le Pantin*" (Milan, 1911, Covent Garden, 1912, etc.); "*Melænis*" (Milan, 1912).

Zanella (tsä-nĕl′-lä), **Amilcare,** b. Monticelli d'Ongina, Sept. 26, 1873; pupil of Parma Cons. and from 1903 director, after years as operatic cond. in South America, etc.; c. a symph. fantasie and fugue for piano and orch., 2 operas, etc.

Zan′ten, Cornelie Van, b. Dordrecht, Aug. 2, 1855; operatic soprano. pupil of Geul, Schneider, and Fr; Lamperti; début in Turin, sang throughout Europe, and with the "National Opera" in America; then sang at Amsterdam and taught in the Cons.; from 1903 teacher in Berlin.

Zel′ler (tsĕ′-lĕr), **Dr. Karl,** St. Peter-in-der-Au, Lower Austria, July 19, 1842 — Baden, near Vienna, Aug. 17, 1898; c. operettas.

Zenatello (tsĕn-ä-tĕl′-lō), **Giovanni,** b. Verona; very popular operatic tenor, appearing first at Covent Garden 1905, and singing there annually; from 1907 in America each year, 1909 at Manhattan Op., N. Y.

Zepler (tsĕp′-lĕr), **Bogumil,** b. Breslau, May 6, 1858; composer; a physician at first then pupil of Urban, in Berlin; c. parody on

"*Cavalleria Rusticana*" as "*Cav. Berolina*" 1891, c. various operettas and ballets.

Ziehn, (tsēn), **Bernhard,** Erfurt, Jan. 20, 1845 — Chicago, Sept. 8, 1912; theorist; came to Chicago 1868; teacher and organist; author of important works: "*Harmonie und Modulations lehre*" (Berlin, 1888), "Five and Six Part Harmonies" (Milwaukee, 1911), etc.

Ziehrer (tsē'-rĕr), **Carl Michael,** b. Vienna, May 2, 1843; military bandmaster; toured; c. 600 dances and an operetta "*Ein tolles Mädel*" (Nuremberg, 1908).

Zilcher (tsĭlkh'-ĕr), **Hermann,** b. Frankfort-on-Main, Aug. 18, 1881; pupil of the Hoch Cons.; lives in Berlin; c. concerto for 2 violins with orch., violin concerto, etc.

Zimbalist (tsĭm'-bä-lĭst), **Efrem,** b. Rostov, Russia, May 7, 1889; violinist; pupil of his father, a conductor; 1901–7 at St. Petersburg Cons. under Auer, winning gold medal and scholarship; toured Europe and 1911 America; c. 3 Slavish dances, "*Old Folks at Home*," etc., for violin.

Zinck (tsĭnk), **Harnack Otto Konrad,** Husum, 1746 — Copenhagen, 1832; singer, teacher and composer.

Zingel (tsĭng'-ĕl), **Rudolf Ewald,** b. Liegnitz, Sept. 5, 1876; pupil Berlin Royal Hochsch.; from 1899 dir. Singakad. at Frankfort-on-Oder; from 1907 at Greifswald; c. operas "*Margot*" (Frankfort-on-Main, 1902), "*Liebeszauber*" (Stralsund, 1908), "*Persepolis*" (Rostock, 1909).

Zoboli (tsō-bō'-lē), **Giovanni,** b. Naples, July 22, 1821; pupil of the Cons.; teacher; c. operas and church music.

Zocca (tsôk'-kä), **Gaetano,** Ferrara, 1784 — Sept. 14, 1834; violinist and cond.

Zois-Edelstein (tsō'-ēs'-ā'-dĕl-shtīn), **Hans Freiherr von,** b. Graz, Nov. 14, 1861; c. popular songs and operettas.

Zuschneid (tsoo-shnīt'), **Karl,** b. Oberglogau, Silesia, May 29, 1856; pupil Stuttgart Cons.; director of societies in various towns; from 1907 dir. Mannheim Hochschule; c. male choruses with orch., etc.

Zwyssig (tsvēs'-sĭkh), **P. Alberich,** (rightly **Joseph**), b. Bauen, Nov. 17, 1808; Cistercian abbey Mehrerau; entered the Cistercian order 1826; c. the famous "*Swiss Psalm*" (1841), etc.

Necrology

(NOTE. This list contains the names of those who are included in the Biographical Dictionary and have died since the original publication.)

Allitsen, Frances, d. London, Oct. 1, 1912.
Altès, E. E., d. St. Dye, July 8, 1899.
Anderton, Thomas, d. Edgbaston, Sept. 18, 1903.
Appel, K., d. Dessau, Dec. 9, 1895.
Arditi, Luigi, d. Brighton, Eng., May 1, 1903.
Armingaud, J., d. Paris, Feb., 1900.
Artot, Desirée, d. Vienna, Apr. 3, 1907.
Attrup, Karl, d. Copenhagen, Aug. 5, 1892.

Bach, L. E., d. London, Feb. 15, 1902.
Bacon, Mrs. Elizabeth (née Poole), d. Jan. 15, 1906.
Balakirew, M. A., d. St. Petersburg, May 30, 1910. (Born Dec. 21, 1836.)
Baptie, David, d. Mar. 26, 1906.
Bargheer, Adolf, d. Basel, Mar. 10, 1901.
Bargheer, K. Louis, d. Hamburg, May 19, 1902.
Bartay, Ede, d. Pest, Aug. 31, 1901.
Bassford, W. K., d. New York, Dec. 22, 1902.
Batta, d. Versailles, Oct. 8, 1902.
Bechstein, Fr. W. K., d. Berlin, Mar. 6, 1900.
Becker, Jeanne, d. Mannheim, Apr. 6, 1893.
Beer, Max J., d. Vienna, Nov. 25, 1908.
Behr, Franz, d. Dresden, Feb. 15, 1898.
Bellermann, J. G., d. Potsdam, Apr. 10, 1903.
Berger, Wilhelm, d. Meiningen, Jan. 16, 1911.
Bergson, M., d. London, Mar. 9, 1898.
Bernard, Emile, d. Paris, Sept. 11, 1902.
Bernsdorf, E., d. Leipzig, June 27, 1901.
Bernuth, J. von, d. Hamburg, Dec. 24, 1902.
Berwin, Adolf, d. Rome, Aug. 29, 1900.
Betz, Franz, d. Berlin, Aug. 11, 1900.
Bevignani, Enrico, d. Naples, Aug. 29, 1903.
Biese, W., d. Berlin, Nov. 14, 1902.
Bibl, Rudolf, d. Vienna, Aug. 2, 1902.
Bilse, B., d. Berlin, July 13, 1902.
Blanc, Adolphe, d. Paris, May, 1885.
Blockx, Jan, d. Antwerp, May 22, 1912.
Boott, Francis, d. Cambridge, Mass., Mar., 1904.
Boulanger, H. A. A. E., d. Paris, Apr. 14, 1900.
Bourgault-Ducoudray, L. A., d. Vernouillet (Seine-et-Oise), June 4, 1910.
Braga, Gaetano, d. Milan, Nov. 21, 1907.
Brambach, Joseph, d. Bonn, June 19, 1902.
Brinsmead, Edgar, d. Nov. 28, 1907.
Brooks, Walter M., d. Mar. 14, 1907.
Bruch, Max, d. Vienna, Sept. 17, 1907.
Brull, Ignaz, d. Vienna, Sept. 17, 1907.
Bruyck, Karl Debrois van, d. Waidhofen, Aug. 1, 1902.
Büchner, Emil, d. Erfurt, June 9, 1908.
Buck, Dudley, d. Brooklyn, N. Y., Oct. 6, 1909.
Bullard, F. F., d. Boston, June 24, 1904.
Bürgel, Konstantin, d. Breslau, July 1, 1909.
Busoni, Anna Weiss, d. Trieste, Oct. 3, 1909.

Cahen, Albert, d. Cap d' Ail, Mar. 1903.
Callaerts, J., d. Antwerp, Mar. 3, 1901.
Calkin, J. B., d. London, May 15, 1905.
Chaumet, William, d. Gajac, Gironde, Oct. 1903.
Choudens, A., d. Paris, 1902.
Chrysander, Fr., d. Bergedorf, Sept. 3, 1901.
Clauss-Szarvady, Wilhelmine, d. Paris, Sept. 2, 1907.
Cobb, G. F., d. Cambridge, Mar. 31, 1904.

Coccon, Nicolo, d. Venice, Aug. 4, 1903.
Coenen, (1) J. M. d. Amsterdam, Jan. 9, 1899. (2) Franz, d. Leyden, Jan. 24, 1904.
Cohen, Jules, d. Paris, Jan. 14, 1901.
Coleridge-Taylor, S., d. London, Sept. 1, 1912.
Colonne, Ed., d. Paris, Mar. 28, 1910.
Coquard, Arthur, d. 1910.
Courvoisier, Carl, d. 1908.
Cossmann, B., d. Frankfurt, May 7, 1910.
Czartoryska, Marcelline, d. Cracow, June 8, 1894.

Dancla, J. B. C., d. Tunis, Nov. 8, or 9, 1907.
Danks, H. P., d. Philadelphia, Nov. 20, 1903.
Dannreuther, Edward George, d. Pimlico, Feb. 12, 1905.
Deffès, L. P., d. Toulouse, June 10, 1900.
Deiters, D. H., d. Coblenz, May 11, 1907.
Delle Sedie, Enrico, d. Paris, Nov. 28, 1907.
Dick, Charles G. C., d. 1895.
Dienel, Otto, d. Berlin, Mar. 10, 1905.
Dietrich, A. H., d. Berlin, Nov. 20, 1908
Doppler, Karl, d. Stuttgart, Mar. 10, 1900.
Dörffell, A., d. Leipzig, Jan. 22, 1905.
Dorn, Alexander, Julius Paul, d. Berlin, Nov. 27, 1901.
Drobisch, M. W., d. Leipzig, Sept. 30, 1896.
Dupont, Joseph, d. Brussels, Dec. 31, 1899.
Durand, Auguste, d. Paris, May 31, 1909.
Durand, Emile, d. Neuilly, May 6, 1903.
Duvernoy, V. A., d. Paris, March 7, 1907.
Dvořák, Antonin, d. Prague, May 1, 1904.

Edwards, Julian, d. 1910.
Ehrlich, A. H., d. Berlin, Dec. 30, 1899.
Eitner, Robert, d. Templin, Jan. 22, 1905.
Erdmannsdörfer, Max von, d. Munich, Feb. 14, 1905.
Erkel, Gyula (or Julius), d. Pest, Mar. 22, 1909.

Fernandez, Caballero, Manuel (fĕr-nän-dĕth kăv'-ăl-lā'-rō), d. Madrid, Feb. 20, 1906. See Caballero.
Fétis E., d. Brussels, Jan. 31, 1909.
Fleischer, Reinhold, d. Görlitz, Feb. 1, 1904.
Fornari, V., d. Naples, Aug. 1900.
Fritzsch, E. W., d. Leipzig, Aug. 14, 1902.
Fuchs, Albert, d. 1910.
Fumagalli, P., d. Milan, June 21, 1900.

Gadsby, Henry R., d. Putney, Nov. 11, 1907.
Garcia, Manuel, d. Cricklewood, London, July 1, 1906.
Geistinger, Marie, d. Rastenfeld, Sept. 29, 1903.
Gevaert, Fr. A., d. Brussels, Feb. 24, 1908.
Gleason, F. G., d. Chicago, Dec. 6, 1903.
Godfrey, Daniel, d. Beeston, June 30, 1903.
Goldschmidt, Otto, d. South Kensington, Feb. 24, 1907.
Goldschmidt, Adalbert von, d. Vienna, Dec. 21, 1906.
Götze, Emil, d. Charlottenburg, Sept. 28, 1901.
Grieg, Edvard, d. Bergen, Norway, d. Sept. 4, 1907.
Grimm, J. O., d. Münster, Westphalia. Dec. 7, 1903.
Grossi, Carlotta, d. May 28, 1900.
Grützmacher, Fr., d. Dresden, Feb. 23, 1903.
Gudehus, H., d. Dresden, Oct. 9, 1909.
Guercia, Alfonso, d. 1890.
Gumprecht, Otto, d. Meran, Feb. 7, 1900.
Gura, Eugen, d. Aufkirchen, Bavaria. Aug. 26, 1906.
Gurlitt, C., d. Altona, June 17, 1901.

Haberl, F. X., d. Regensburg, Sept. 7 1910.

Halir, Karl, d. Berlin, Dec. 21, 1909.
Hanslick, Eduard, d. Baden near Vienna, August 6, 1904.
Härtel, Benno, d. Berlin, Aug. 4, 1909.
Hartmann, Ludwig, d. 1910.
Häser, Charlotte H., d. Rome, May, 1871.
Hasse, Gustav, d. Berlin, Dec. 31, 1889.
Hatton, Jno. d. Leptrot, Sept. 20, 1886.
Hausegger, Fr. von., d. Graz, Feb. 23, 1899.
Hausmann, Robert, d. Vienna, Jan. 19, 1909.
Hegner, Otto, d. Hamburg, Feb. 27, 1907.
Heilf, Arno, d. Bad Elster, Aug. 2, 1909.
Heinze, G. Ad., d. Muiderberg, near Amsterdam, Feb. 20, 1904.
Heinze, Sarah, d. Dresden, Oct. 7, 1901.
Held, Leo, d. Vienna, May 16, 1903.
Henkel, H., d. Frankfort-am-Main, Apr. 10, 1899.
Hey, Julius, d. Munich, Apr. 23, 1909.
Hill, Wilhelm, d. Homburg, May 6, 1902.
Hillemacher, Lucien, d. Paris, June 2, 1909.
Hipkins, A. J., d. London, June 3, 1903.
Hol, Richard, d. Utrecht, May 14, 1904.
Holmes, Augusta, d. Paris, Jan. 28, 1903.
Holmès, Henry, d. San Francisco, Dec. 9, 1905.
Homeyer, Paul, d. Leipzig, 1908.
Horwitz, Benno, d. Berlin, June 3, 1904.

Ivry, Marquis Richard, d', d. Hyères, Dec. 18, 1903.

Jackson, John P., d. Paris, Dec. 1, 1897.
Jacobsohn, Simon E., d. Chicago, Oct. 3, 1902.
Jacques-Dalcroze, vide Dalcroze, 1865.
Jadassohn, Salomon, d. Leipzig, Feb. 1, 1902 (not 1901).
Jansen, Gustav F., d. Hanover, May 3, 1910.
Japha, Louise, d. Wiesbaden, Oct. 13, 1910.
Jedliczka, Dr. Ernst, d. Berlin, Aug. 3, 1904.
Joachim, Joseph, d. Berlin, Aug. 15, 1907.
Joncières, Felix-Ludger, d. Paris, Oct. 25, 1903.
Jürgensen, P., d. Moscow, Jan. 6, 1904.

Kauffmann, Emil, d. Lubingen, June 18, 1909.
Kirchner, Fritz, d. Potsdam, May 14, 1904.
Kirchner, The., d. Hamburg, Sept. 18, 1903.
Kistler,Cyrill, d. Kessingler, Jan. 1, 1907
Klein, Bruno Oscar, d. New York, June 22, 1911.
Kleinmichel, Richard, d. Charlottenburg, Aug. 18, 1901.
Klingenberg, Fr. W., d. Sirlan, Silesia, Apr. 2, 1888.
Klughardt, A. F. M., d. Dessau, Aug. 3, 1902.
Kontski, A, de., d. Ivanitshi. near Akulovka, Dec. 2, 1899.
Kretschmer, Edmund. d. Dresden, Sept. 13, 1908.
Krauss, Gabrielle, d. Paris, Jan. 6, 1906.
Krug; Arnold, d. Hamburg, Aug. 4, 1904.
Kuczinski, Paul, d. Berlin, Oct. 21, 1897.
Kuhe, Wm., d. Kensington, Oct., 1912.

Labitzky, August, d. Reichenhall, Aug. 29, 1903.
Lamoureux, Charles, d. Paris, Sept. 21, 1899.
Lang, B. J., d. Boston, Apr. 4, 1909.
Langer, Victor, d. Pest, Mar. 19, 1902.
Lassalle, Jean, d. Paris, Sept. 7, 1909.
Lassen, Eduard, d. Weimar, Jan. 15, 1904.
Lasserre, Jules, d. Tarbes, Feb. 19, 1906.
Lavigne, A. J., d. (in the almshouse), Manchester, Eng., Aug. 1, 1886.
Lenepven, Chas. Fd. d. 1910.
Levasseur, J. H., d. Paris, 1823.
Levi, Hermann, d. Munich, May 13, 1900.
Lie, Erica, d. Christiania, Oct, 27, 1903.
Longhurst, H., d. Harbledown, Canterbury, June 17, 1904.

Löschhorn, Albert, d. Berlin, June 4, 1905.
Lübeck Louis, d. Berlin, Mar. 8, 1904.
Lucas, Stanley, d. So. Hampstead, July 24, 1903, aged 69.
Lucca, Pauline, d. Vienna, Feb. 28, 1908.
Lussy, Mathias, d. 1910.
Lutz, W. M., d. W. Kensington, Jan. 31, 1903.

Macbeth, Allan, d. Glasgow, 1910.
MacDowell, Edward, d. New York, Jan. 24, 1908.
Macfarren, Walter Cecil, d. London, Sept. 2, 1905.
Mahler, Gustav, d. Vienna, May 18, 1911.
Mann, J. G. H., d. Amsterdam, Feb. 1904.
Manns, Sir August, d. Norwood, Mar. 1, 1907.
Martucci, G., d. Naples, June 3, 1909.
Marty, G. E., d. Paris, Nov. 11, 1908.
Mason, William, d. New York, July
Massenet, Jules, d. Paris, Aug. 13, 1912.
14, 1908.
Maszkowsky, Raphael, d. Breslau, Mar. 14, 1901.
Mathias, Georges, d. Pontoise, 1910.
Mathews, W. S. B., d. Denver, Col., Apr. 8, 1912.
Maylath, H.,d. New York, Dec. 31, 1883.
Mehrkens, Fr. Ad., d. Hamburg, May 31, 1899.
Merklin, Jos., d. Nancy, July 10, 1905.
Meyer-Lutz, William, d. London, Jan. 31, 1903.
Milanollo, Teresa, d. Paris, Oct. 25, 1904.
Milde, Hans F. von, d. Weimar, Dec. 10, 1899.
Millöcker, Karl, d. Baden, Dec. 31, 1899.
Moir, Frank Lewis, d. Deal, England, July 14, 1904.
Monasterio, Gesù, d. Santander, Sept., 28, 1903.
Molloy, J. L., d. Wooleys, Bucks, Feb. 4, 1909.
Monk, E. G., d. Radley, England, Jan. 3, 1900.
Mottl, Felix, d. Munich, July (?) 1911.
Mounsey, Elizabeth, d. London, Oct. 3, 1905.
Mühlfeld, Richard, d. Meiningen, June 1, 1907.
Müller, Richard, d. Leipzig, Oct., 1904.
Musiol, R. P. J., d. Fraustadt, Posen, Oct. 18, 1903.

Neumann, Angelo, d. Prague, Dec. 20, 1910.
Nixon, H. C., d. Bromley, Dec. 25, 1907.
Norman-Neruda, (Lady Hallé), d. Berlin (?) Apr. 15, 1911.
Noszkowski, Sigismund, d. Warsaw, July 24, 1909.
Novello, Clara, d. Rome, Mar. 12, 1908.
Novello, Mary Sabilla, d. Genoa, Jan. 8, 1904.

Oakeley, Sir Herbert Stanley, d. Eastbourne, Oct. 26, 1903.
Odenwald, R. T., d. Hamburg, Apr. 22, 1899.
O'Leary, Mrs. Arthur, d. June 17, 1909.

Paine, J. K., Cambridge, Mass., Apr. 25, 1906.
Papperitz, Robert, d. Leipzig, Sept. 29, 1903.
Parratt, H. L., d. Huddersfield, Feb. 15, 1904.
Parry, Joseph, d. Penarth, Feb. 17, 1903.
Pauer, Ernst, d. Jugenheim, Darmstadt, May 9, 1905.
Petersilea, Carlyle, d. Tropico, near Los Angeles, Cal., June 11, 1903.
Pfeiffer, Jean Georges, d. Paris, Feb. 14, 1908.
Pfeil, Heinrich, d. Leipzig, Apr. 17, 1899.
Piccolomini, Maria, d. near Florence, Dec. 1899.
Planquette, Robert Jean, d. Paris, Jan. 28, 1903.
Planté, François, d. Prigueux, July, 1898.
Poisot, Charles (Emile), d. Dijon, Mar., 1904.

Pole, William, d. London, Dec. 30, 1900.
Polidoro, Federigo, d. S. Giorgia a Cremano, near Naples, Aug. 14, 1903.
Pollitzer, Adolf, d. London, Nov. 14, 1900.
Porges, H., d. Munich, Nov. 17, 1900.
Preyer, G. von, d. Vienna, May 9, 1901.
Prout, Ebenezer, d. Hackney, Dec. 5, 1909.
Pyne, Louisa F., d. London, Mar. 20, 1904.

Randegger, Alberto, d. London, Dec. 1911.
Rappoldi, Eduard, d. Dresden, May 16, 1903.
Rauscher, Max, d. Pfarring, Mar. 14, 1895.
Rea, William, d. Newcastle-on-Tyne, Mar. 8, 1903.
Reay, Samuel, d. Newark-on-Trenk, July 21, 1905.
Rebicek, Josef, d. Berlin, Mar. 24, 1904.
Rebling, Friedrich, d. Leipzig, Oct. 15, 1900.
Rebling, Gustav, d. Madgeburg, Jan. 9, 1902.
Reichel, A. H. J., d. Berne, Mar. 4, 1896.
Reichmann, Theodor, d. Marbach, Switzerland, May 22, 1903.
Reinecke, Carl, d. Leipzig, Mar. 10, 1910.
Reisenauer, Alfred, d. Libau, Silesia, Oct. 3, 1907.
Reissmann, August, d. Berlin, Dec. 1, 1903.
Reuss, Edward, d. Dresden, 1911.
Reyer, Ernst, d. Le Lavandon, near Toulon, Jan. 15, 1909.
Rheinberger, Joseph, d. Munich. Nov. 25, 1901.
Ricordi, Giulio, T., d. Milan, June 6, 1912.
Rimsky-Korsakov, Nicholas Andneievitch, d. St. Petersburg, June, 21, 1908.
Ritter, Josef, d. Salzburg, Austria, June 21, 1911.
Röckel, Edw., d. Bath, Nov. 2, 1899.
Roger, Victor, d. Paris, Dec. 2, 1903.
Rotoli, A., d. Boston, Nov. 26, 1904.
Rosseau, Samuel, d. Paris, Oct. 1, 1904.
Ryan, Thomas, d. New Bedford, Mass., Mar. 25, 1903.

Salaman, C. K., d. London, June 23, 1901.
Sanderson, Sibyl, d. Paris, May 16, 1903.
Sarasate, Pablo, d. Biarritz, Sept. 20, 1908.
Sauzay, Eugène, d. Paris, Jan. 27, 1901.
Schäffer, Julius, d. Breslau, Feb. 10, 1902.
Schitler, Madeline, d. New York, July 3, 1911.
Schimon-Regan, Anna, d. Munich, Apr. 18, 1902.
Schnecker, P. A., d. New York, Oct. 3, 1903.
Schneider, Theodor, d. Zittau, June 15, 1909.
Schneider, Theodor, d. Zettan, June 15, 1909.
Schnorr von Karolsfeld, Malwina, d. Karlsruhe, Feb. 8, 1904. (aged 72).
Schytte, Ludwig, d. Berlin, Nov. 10, 1909.
Seibert, Louis, d. Eisenberg, near Wetzlar, July 29, 1903.
Seiss, Isidor, d. Cologne, Sept. 25, 1905.
Serpette, Gaston, d. Paris, Nov. 3, 1904.
Sherwood, William H., d. Chicago, Jan. 7, 1911.
Silas, Eduard, d. West Kensington, Feb. 8, 1909.
Singer, Edmund, d. Stuttgart, Jan. 23, 1912.
Sittard, Josef, d. Hamburg, Nov. 23, 1903.
Slaughter, W., d. London, Mar. 2, 1908.
Smith, Gerrit, d. Greenwich, Conn., July 21, 1912.
Smolian, Arthur, d. Leipzig, Nov. 5, 1911.
Sontheim, Heinrich, d. Stuttgart, Aug. 2, 1912, aged 92.
Spicker, M., d. New York, Oct. 16, 1912.
Spindler, Fritz, d. Lössnitz, near Dresden, Dec. 26, 1905.

Spinelli, Nicolo, d. Rome, 1909.
Stade, F. W., d. Altenburg, Mar. 25, 1902.
Stainer, Sir John, d. Verona, Mar. 31, 1901.
Steggall, Charles, d. London, June 7, 1905.
Steingräber, Theodor, d. Lepzig, Apr. 5, 1904.
Stehle, G. Ed., d. St. Gallen, Apr. 11, 1896.
Sterling, Antoinette, d. Hampstead, Jan. 10, 1904.
Stern, Leo, d. London, Sept. 3, 1904.
Stern, Margarethe, d. Dresden, Oct. 4, 1899.
Stiehle, L. M. A., d. Mulhaüsen, Alsatia, July 6, 1896.
Stoltz, Rosine, d. Paris, July 31, 1903.
Stockhausen, Julius, d. Frankfort-on-Main, Sept. 22, 1906.
Sucher, Josef, d. Berlin, Apr. 4, 1908.
Sunderland, Mrs. Susan Sykes, d. Brighthouse, May 7, 1906.
Svendsen, J. S., d. Copenhagen, June 13, 1911.
Székely, Imre, d. Pest, Apr., 1887.

Taffanel, Paul, d. Paris, Nov. 22, 1908.
Tamagno, Francesco, d. Varese, Aug. 31, 1905.
Tappert, Wilhelm, d. Berlin, Oct. 27, 1907.
Taubert, Otto, d. Torgau, Aug. 1, 1903.
Thallon, Robert, d. 1910.
Thiele, Eduard, d. Dessau, Jan. 10, 1895.
Thomas, Theodore, d. Chicago, Jan. 4, 1905.
Thomé, François, d. Paris, Nov. 16, 1909.
Thuille, Ludwig, d. Munich, Feb. 5, 1907.
Trotère, Henry, d. London, April 10, 1912.
Tinel, Edgar, d. Brussels, Oct. 28, 1912.
Turpin, Dr. E. H., d. London, Oct, 25, 1907.

Ugalde, Mme. D., d. Paris, July 18, 1910.

Verdi, Giuseippina, d. Busetto, Nov. 14, 1897.
Vianesi, Auguste, d. New York, Nov. 11, 1908.
Viard-Louis, J. Jenny, d. Auteuil, Paris, Jan. 27, 1904.
Viardot-Garcia, Mme. Michelle, d. Paris, May 18, 1910.
Vidal, L. A., d. Paris, Jan. 7, 1901.
Vincent, H. Jos. d. Vienna, May 20, 1901.

Walter, Gustav, d. Vienna, Feb., 1910.
Weber, Miroslaw, d. Munich, Jan. 2, 1906.
Weckerlin, J. B., d. Trottberg (Alsace), May 20, 1910.
Willing, Chris. Edwin, d. St. Albans, Dec. 1, 1904.
Willis, Henry, d. London, Feb. 11, 1901.
Winkelmann, Hermann, d. Vienna, Jan. 19, 1912.
Wood, Mrs. Henry J. (née Olga Narishkin), d. London, Dec. 20, 1909.
Wurm, Wilhelm, d. St. Petersburg, June 20, 1904.

Zerrahn, Karl, d. Milton, Mass., Dec. 29, 1909.
Zumpe, Hermann, d. Munich, Sept. 4, 1903.

The
Stories of the Operas

The Stories of the OPERAS

told by Acts, Entrances and Songs; with the Casts of the Original Creators

BEETHOVEN, LUDWIG VON.

Fidelio, *oder die eheliche Liebe* (fē-dāl'-yō, ō'-dĕr dē ā'-ĕ-lĭkh-ĕ lē'-bĕ). Fidelio, or Conjugal Love.

Two-act opera. Book by Joseph Sonnleithner and Treitschke after Bouilly's romance "Léonore, ou l'Amour Conjugal."

Produced in three acts, Vienna, Nov. 20, 1805, without success. Revised by Breuning and produced as "Leonore" in 2 acts without success. Revised by Treitschke and produced as "Fidelio," Vienna, May 23, 1814, with success. For this work Beethoven composed four overtures. That called "No. 1," was composed third, in 1807. The "Leonore," or "No. 3" was composed second in 1806; the "No. 2" was written first, in 1805, the "No. 4" or "Fidelio," in 1814.

CHARACTERS AND THEIR CREATORS.

DON FERNAN'DO,
Minister............Weinkoff, bar.
DON PIZARRO (dôn pē-tsär'-rō),
Governor of a State Prison...............Meier, bar.
FLORESTAN (flôr'-ĕs-tän),
A prisoner.........Demmer, tenor.
ROC'CO,
Chief jailer.................Rothe.
JAQUINO (yäk-wē'-nō),
Turnkey....................Cache.
CAPTAIN OF THE GUARD ....Meister.
LEONORE (lā-ô-nō'-rĕ),
known as FIDELIO, *wife of Florestan*.........Frl. Milder.
MARZELLINE (mär-tsĕl-lē'-nĕ),
Rocco's daughter........Frl. Müller.

Act 1.—Scene, Courtyard of the Prison. Marzelline ironing, worried and beset by Jaquino, who makes love to her, with interruptions of someone knocking. Rocco calls him and he goes, jealously mentioning Fidelio, who has entered Rocco's service and whom Marzelline loves, thinking her to be a man. Left alone the girl rejoices in hope that Fidelio will marry her (in an aria "Die Hoff'nung"). Jaquino enters with Rocco, inquiring for Fidelio, who enters in man's garb, laden with provisions and a box of letters. Rocco and Marzelline hint of marriage, and Fidelio secretly expresses her uneasiness. In a famous quartet ("Mir ist so wunderbar"—in canon-form) their varying feelings find vent. Rocco tells of the importance of money to wedded bliss. Fidelio asks to be allowed to help him in his prison duties, and he consents that she shall have admittance to all but the dungeon, where a certain wretch has lain two years. The two women depart on the announcement that Pizarro is coming. He enters with a guard, and Rocco gives him the letters. One of them is a secret warning that Don Fernando is going to make an unannounced inspection of the prison, having heard that there are several prisoners unjustly held. Pizarro plans to put his old rival, Florestan, out of the way. He sends an officer to watch from a tower for Fernando's approach; then orders Rocco to kill Florestan. Rocco refuses, and is ordered by Pizarro to dig the doomed man's grave, while Pizarro himself commits the murder. When they have gone, Fidelio enters; she has overheard the plot, and pours out her horror (in the great aria "Abscheulicher!"). Her rage changes to grief, then to hope in God. When she has gone, Marzelline and Jaquino enter, quarrelling. Rocco appears, rebukes Jaquino for hoping to marry his daughter, and orders him to release the minor prisoners for their breath of air. The prisoners rejoice in the sun, and Rocco tells Fidelio that she may come and help him dig the grave of the mysterious prisoner whom Pizarro is going to kill. Fidelio is overcome with horror at having to dig her husband's grave. Marzelline and Jaquino hurry in, saying that Pizarro is coming in a rage. After them enters Pizarro, storming at Rocco's letting the prisoners out. They are ordered back to their cells.

Act II.—Scene I. The dungeon. Florestan, chained, bemoans his fate; he sees his wife in a vision, but sinks down exhausted and oblivious of the entrance of Rocco and Fidelio. She cannot see the prisoner's face, but believes it is her husband, and vows to save him in any case. She gives feeble aid to Rocco in digging the grave, and when Florestan, waking, calls for drink, she lifts a pitcher of wine to his lips and gives him a crust of bread. Pizarro enters and orders Fidelio away. She does not obey, but when Pizarro starts to stab Florestan she protects him and declares herself his wife. She draws a pistol and threatens Pizarro. A trumpet is heard. Jaquino enters, announcing the coming of Don Fernando. Pizarro hurries away, and Rocco follows him, after pressing the hands of the reunited lovers, who join in a rapturous duet ("O Namenlose Freude"). Rocco returns, saying that all the prisoners are to have a hearing, and leads them out. Scene 2. The square before the castle. The Minister frees the rejoicing prisoners. Rocco leads in Florestan and Fidelio, for whom he pleads. Pizarro is sent away in disgrace, and all join in praise of the wife's fidelity.

BELLINI, VINCENZO.

Nor'ma.

Two-act lyric tragedy. Book by Romani. Produced in Milan, 1832.

CHARACTERS AND THEIR CREATORS.

Pollio'ne,
A Roman Pro-Consul, Donzelli, tenor.
Flavio (flä'-vĭ-ō),
His friend..................tenor.
Oroveso (ôr-o-vā'-so),
Druid Chief................bass.
Nor'ma,
His daughter, a Druidess.....sopr.
Adalgisa (ä-däl-gē'-zä),
A young priestess.............sopr.
Clotilde (klō-tēl'-dĕ),
Norma's confidante...........sopr.
Two children of Norma and Pollione.

Act I.—Scene I. Night in the Sacred Druid Forest in Gaul; in the centre the Oak of Irminsul. The Druids enter in religious procession. Oroveso bids them strike the bell thrice when the moon appears. They wait for Norma to cut the sacred branch, and give the signal for the defeat of the Roman invaders. When they have passed on Pollione and Flavio steal in. Pollione confesses that though he has loved Norma, who has broken all her vows and borne him two children, he has tired of her, and loves Adalgisa, a priestess vowed to virginity. He tells of a dream ("Meco all' altar di Venere") in which Norma blights his vision of joy with Adalgisa. The sacred shield resounds, calling the Druids back, and the two Romans slip away, Pollione vowing to wipe out their religion. The Druids welcome Norma.

she enters with a retinue of priestesses, but in place of calling them to fight the impious Romans, she rebukes their wrath and bids them keep peace ("Sediziose voci"), saying that Rome will perish from its own vices. She cuts the sacred mistletoe, and, kneeling, calls on the moon's "chaste goddess" ("Casta diva") to shed peace upon them. They demand Pollione's life, and she promises them revenge, but aside confesses her love for him ("Ah bello a me ritorno"). When the Druids have left, Adalgisa appears, dreaming of her love for Pollione ("Sgombra è la sacra selva"). In contrition she kneels before the altar she has forgotten. Pollione, appearing, reproaches her for praying to the god ("Va, crudele"), and begs her to go to Rome with him ("Dove è amor"), and she consents. Scene 2. Norma's dwelling. Norma and Clotilde speak of the two children of her secret and forbidden love. Hearing someone approach, she has Clotilde conceal the children. Adalgisa appears and, prostrating herself, confesses her unholy love. Norma grants her forgiveness and then asks her lover's name. Adalgisa points to Pollione, who appears. Norma, in her rage, has no blame for Adalgisa, but covers Pollione with reproaches, and, hearing the temple bell, leaves him. Adalgisa also repulses him.

Act II.—Scene I. Norma's dwelling. Her children are asleep on a couch. She enters with a dagger to kill her children in revenge on Pollione. But a revulsion of motherly feeling leads her to embrace them. She sends Clotilde to bring Adalgisa, who enters and is asked to take the children to Pollione ("Deh, con te li prendi") and become his wife, while Norma kills herself. Adalgisa pleads with Norma to seek her own happiness ("Mira, O Norma"). Adalgisa and Norma pledge friendship. Scene 2. A solitary place where the Gauls chant of war. Oroveso says that Pollione is to return to Rome and be replaced by a still more cruel pro-consul; he counsels delay, however, before they take up arms. Scene 3. Temple and altar of Irminsul. Norma is hopefully waiting Adalgisa's mission begging Pollione to return to the mother of his children. Clotilde comes to say Pollione has refused, and even vows to take Adalgisa by force from the temple. Norma, in high frenzy, strikes the shield of Irminsul three times, and the Druids and Gallic warriors assemble excitedly. Norma cries for immediate war on the Romans ("Guerra, guerra!"). Clotilde runs in to say that a Roman warrior has been caught in the temple. Pollione is brought in, and Norma is given the sword to kill him for his impiety. Her hand trembles, and she begs all to withdraw while she questions the culprit. Alone with Pollione, she tells him his life is in her power ("In mia mano alfino tu sei"). She says Adalgisa will be burned for breaking her vows. He kneels and prays that she be spared. Norma summons the Druids back and says that one of the priestesses has broken her vows and must be burned alive. The Druids demand her name. Pollione implores mercy, and is dumbfounded when Norma announces herself as the guilty one. In a sudden recrudescence of his old passion he climbs the funeral pyre with her ("Qual cor tradisti"). Her last prayer is that her father protect her children ("Deh, non volerli"). The Druids throw over her the black veil, and she and Pollione look forward to bliss beyond this life.

BELLINI, VINCENZO.

La Sonnambula (lä-sôn-näm′-boo-lä). The Somnambulist.

Two-act opera. Book by Felice Romani, after a vaudeville by Scribe. Milan, March 6, 1831.

CHARACTERS AND THEIR CREATORS.

Elvino (ĕl-vē′-nō),
A rich farmer.......Rubini, tenor.
Rodolfo,
A young lord incognito,
Mariano, bar

Ales'sio,
A peasant, in love with Lisa . .bass.
Amina (ä-mē'-nä),
An orphan, Teresa's ward,
Mme. Pasta, sopr.
Lisa (lē'-zä),
An innkeeper...Mme. Toccani, sopr.
Teresa (tā-ra'-sä),
The miller's wife..........m.-sopr.

Act I.—Scene. In front of a mountain inn. The peasants gather, singing a welcome to the bride Amina. Lisa, who loves Elvino, the bridegroom, alone is jealous amidst the joy ("Tutto è gioja"). Her lover, Alessio, cannot quiet her envy, though he speaks of his own approaching marriage with her. After a song of Switzerland ("In Elvezia non v'ha rosa"), Amina enters, grateful for the welcome and her serene future ("Come per me sereno" and "Sovra il sen la man mi posa"). She embraces her foster-mother and the grudging Lisa. The notary comes, and then Elvino, who had stopped to implore the Virgin to send his wife perfect virtue. He gives her the ring ("Prendi, l'annel ti dono") and violets. He invites everybody to be present at the wedding at dawn the next morning. The noise of post-horses is heard, and Rodolfo enters to ask the way to the castle. He recalls the familiar scenes ("Vi ravviso o luoghi ameni"), but he is not recognised by the others. He flatters the bride's bright eyes ("Tu non sai con quei begli occhi"), and Elvino feels a pang of jealousy. The sunset makes it dangerous to proceed up the mountain to the castle, and Rodolfo is warned of the phantom that appears at night ("A fosco cielo"). He decides to stop at Lisa's inn. When he has gone, Elvino jealously rebukes Amina. She tries to calm his jealousy ("Son geloso del zefiro amante"), and they are tenderly reconciled ("Mai più dubbi").

Act II.—Scene I. A bedroom in the inn. Lisa comes to welcome the Count, whom she has recognised. She slips into a cabinet on hearing someone approach, but leaves her shawl behind her. Amina enters in a nightdress, walking in her sleep. Rodolfo realises her condition, but Lisa, seeing her, hurries away scandalised. Amina lies down and sleeps on Rodolfo's bed while he leaves by the window. The villagers come tiptoeing in to welcome the Count, who has been away so many years. Lisa leads in Elvino and Teresa, who see Amina and believe her guilty. She wakes and is repulsed by Elvino. Teresa alone believes her innocence. Scene 2. A shaded valley. Peasants pass on their way to the castle to plead with the Count to clear Amina's good name. Amina and Teresa enter, and, later, Elvino, who again covers her with scorn, though he longs for the time of his old trust ("Ah, perchè non posso odiarti").

Act III.—Scene. The village green; a mill in the distance. Alessio is pleading with Lisa not to love Elvino, but she scorns him. Villagers enter to say that Lisa is chosen as bride to Elvino; he comes himself to tell her. Rodolfo appears and explains Amina's presence in his room, but Elvino refuses to hear him. Teresa comes, saying that the distraught Amina has at last fallen asleep. She brings Lisa's shawl, and accuses her of visiting the Count. The Count will not speak of her guilt, but persists in defending Amina, who is seen coming out of the mill. She is again walking in her sleep, and passes across a plank over the very mill-wheel. All watch her in suspense, but she crosses in safety dreaming of Elvino's cruelty. He gives her back the ring he took from her, and she wakes in his arms. She gives voice to her rapture ("Ah non giunge uman pensiero"), and all rejoice with her.

BIZET, GEORGES.

Carmen (kär-mān).

Four-act opera. Book by Henri Meilhac and Ludovic Halévy (after Prosper Mérimée's romance).

Produced, Paris Opéra Comique, March 3, 1875, with Mme. Galli-Marié as "Carmen," Mlle. Chapuy as "Michaela."

CHARACTERS.

Don Jose (dôn zhô-zā; in Spanish hō-zā'),
A brigadier..................tenor.
Zuniga (tsü-nē'-gä),
An officer.....................bass.
Morales (mô-rä'-lĕs),
A brigadier...................bass.
Escamillo (ās-kä-mēl'-yo),
A toreador.....................bar.
Il Dancairo (el-dän-kī'-ro), **Il Remendado** (ēl rā-mĕn-dä'-dhō),
Smugglers..............tenor, bar.
Lillas Pastia (lēl'-yäs păs-tē'-ä),
Innkeeper.....................
Carmen,
A cigarette girl............m.-sopr.
Michaela (mē-kä-ā-lä'),
A peasant girl.................sopr.
Frasquita (frä-skē'-tä), **Mercedes** (mĕr-thā'-dĕs),
Cigarette girls.............m.-sopr.

Act I.—Scene. A crowded square in Seville, in front of a cigarette factory near a bridge. Michaela enters, looking for Don José; she is advised by Morales to wait inside the guard-house. The guard is relieved ("Noi con la guardia"), under command of Zuniga and José. An officer chaffs José about Michaela, and José says none of the cigarette girls can compare with her. The bell rings for the noon-hour and the girls enter smoking and singing of life as all one vanity of smoke ("Seguir l'occhio in aria"). Carmen saunters in, gay and impudent, teasing her loving admirers with an old Spanish Habanera (composed by Pradier and called "El Aveglito") ("Amor, misterioso Angelo"). The bell rings and as the cigarette girls return to work, she tosses a flower at the bewildered José. Michaela appears and timidly tells that his mother has sent him by her a letter, some money, and also—a kiss ("La madre tua con me"). José is moved by memories of his mother ("Mia madre io la rivedo"), and feels that her letter has saved him from the tempter Carmen. He gives Michaela loving messages and the girl goes. A riot is heard in the factory; thither all rush in panic, discussing a fight between Manuelita and Carmen, who is brought out by officers. She mocks their questions and finally strikes one of them. They decide to tie her hands with a rope and leave José to guard her. On him she practises all her wiles, and asks him to meet her at Lillas Pastia's inn near the bastion (a seguidilla, "Pressa il bastion di Siviglia"). He at length unties her hands, but she pretends, when the officer returns, that they are still tied. When José starts to lead her across the bridge, however, she pushes him down and escapes.

Act II.—Scene. Lillas Pastia's inn, two months later. Cigarette girls, gypsies and others including Zuniga, are making merry and Carmen sings and dances with the rest ("Vezzi e anella scintillar"). Frasquita brings word that the inn must close; Zuniga invites Carmen to go, but seeing her sad, tells her that Don José, who has suffered imprisonment and reduction to the ranks for conniving at her escape, is now free. A procession in honour of the toreador Escamillo passes and the famous bull-fighter is invited in. He sings of the delights of the arena ("Toreador, attento"). He flirts with Carmen, she banters him, and Lillas Pastia clears the inn of all except the gypsies and Carmen and closes it up. The two smugglers appear and confess the usefulness of women in their profession (a quintet "Abbiam in vista"). Carmen declines to join them, and they blame it to love. José is heard singing ("Dragon d'Alcalà") and they decide that he would make a good smuggler. Carmen consents to try to win him over, and the others withdraw. José enters and she levels all her witchery on him, dancing and singing ("Voglio danzar per tua piacer"). He hears the "retreat" sounded at the distant barracks, but her pouting coquetry restrains him; he shows her the flower she gave him at their first meeting ("Il fior che avevi") and she pleads with him to give up the army and lead a gypsy life with her. He recoils at the thought of being a deserter, and is rushing away when Zuniga returns. He reproaches Carmen for preferring a private such as José to himself, an officer; and orders José back to the barracks. José, infuriated, defies him and draws his sword; the gypsies enter, cover Zuniga with their pistols and lead him away. José has no resource but to join the smugglers.

Act III.—Scene. The smugglers' lair in the mountains. They are rejoicing at their luck, but José is restless and thinks of his mother. Carmen tells him he would better go back home. He threatens her with his knife. She turns her back on him and the gypsies fall to telling fortunes with cards ("Mischiam; alziam"). Carmen finds always Death in her cards; she takes the omen jauntily. The smugglers move off followed by José. Michaela enters in great fear ("Io dico no"). She hides when a gun-shot is heard and Escamillo enters with a bullet hole through his hat. José appears and challenges the toreador, who says he comes to find his sweetheart Carmen who is tired of her dragoon lover. The rivals prepare to fight with knives, but Carmen saves Escamillo in the nick of time and he is sent away. Michaela tells José that his mother is dying with grief for him ("Io ti vengo a cercar"), and Carmen advises him to go. He jealously refuses at first to leave Carmen, but finally goes, glaring threateningly at the fickle siren, who hears with joy the distant song of the bull-fighter.

Act IV. Scene. A square in Seville outside the arena. A great crowd seethes about the place. Dancers whirl ("Danziam, danziam!"). The procession of bull-fighters of all classes passes into the arena with ceremony, and Carmen accompanies the idolised Escamillo. Frasquita and Mercedes warn Carmen that José is looking for her, but she pluckily waits for him after the crowd has entered the arena. He begs her to go away with him and threatens her when she refuses ruthlessly. As she taunts him with her weariness of his love, the noise of the spectators roars out from the arena. She wishes to enter but he blocks the way, and when she throws at him the ring he gave her, he stabs her and she dies without a word. The crowd pouring out of the arena find him kneeling lovingly at her side.

BOITO, ARRIGO.

Mefistofele (mā-fē'-stō-fā-lĕ). Mephistopheles.

Grand opera in prolog, four acts and epilog. Book and music by Boito. La Scala, Milan, 1868.

CHARACTERS.

MEFISTOFELE	bass.
FAUST, later HENRICO (fowst, ĕn-rē'-kō),	tenor.
WAGNER (väkh'-nĕr)	tenor.
NEREO (nā'-rā-ō)	tenor.
MARGHERITA	sopr.
MARTA, *her mother*	contr.
ELENA, Helen of Troy	sopr.
PAN'TALIS	contr.

In the attempt to cover the scope of Goethe's whole poem "Faust," the opera exchanges continuity for picturesque episodes. It opens with a "Prologue in the Heavens," a cloud-scene in which Satan interrupts the songs of the invisible angel-choirs, and parleys with the unseen Jehovah for the soul of Faust, which he boasts he can win.

Act I.—Scene 1. Holiday street-scene in Frankfort. The Elector passes with retinue. Faust and his friend Wagner stroll about, followed by Mefistofele, disguised as a gray friar, whom Faust dreads, but Wagner ridicules. Scene 2.

Faust's laboratory. The gray friar conceals himself in an alcove; Faust enters and begins to read his Bible, the dread of which betrays Mefistofele, who declares himself and assumes the form of a knight. He bargains for Faust's soul, offering him all earthly pleasures. Faust accepts, and steps on Mefistofele's cloak to be spirited away.

Act II.—Scene 1. The garden of Margherita, who engages in amorous dalliance and promise with her lover, Faust (Enrico), while her mother, Marta, flirts ludicrously with Mefistofele. Scene 2. The wild gorge of the Brocken, where evil spirits of all sorts hold the variegated orgy appropriate to the witches' Sabbath. Faust, under the guidance of Mefistofele, is shown a vision of the betrayed Margherita's sorrow, and Mefistofele pictures the world in a declamation over a globe of glass.

Act III.—Scene. The prison where Margherita, who has killed the child of her shame, is awaiting her execution. Faust appears and begs her to fly with him. With her dying breath she refuses, and as the day breaks he is haled away by Mefistofele, who declares Margherita doomed. But the angelic chorus (given to the orchestra) declares her to be forgiven and saved.

Act IV.—Scene 1. The moonlit banks of the river Peneus, on "The Night of a Classical Sabbath." Pantalis and the sirens sing of the moon, and Helen of Troy describes the capture and pillage of the old Homeric city. Faust wakens from slumber and appears on his restless pleasure hunt, and, watched by Mefistofele, finds in Helen a quick response to his ardor. Scene 2. Faust's laboratory, in which he muses on his dismal hunt for earthly pleasure, and longs for Heaven. Mefistofele tries to persuade him to continue the hunt, but the heavenly music is heard. Mefistofele invokes seductive sirens to counteract the better influence, but Faust clings to his Bible, and, praying and redeemed, dies in a shower of roses, which scorch and foil Mefistofele.

CHARPENTIER, GUSTAV

Louise.

Four-act opera. Book by the composer. Produced, Opéra Comique, Paris, February 2, 1900. [The story of this opera, by Annie C. Muirhead.]

PRINCIPAL CHARACTERS AND THEIR CREATORS.

JULIEN,
An artist.... .....Maréchal, tenor.
THE FATHER..............Fugère, bar.
LOUISE,
Mdlle. Marthe Rioton, dram. sopr.
THE MOTHER,
Mme. Deschamps-Jehin, mez.-sopr.

Other Characters (all with singing parts).

Men.

The Night Walker and
Master of the Revels.

An old Bohemian. A Song-writer. First Philosopher. Second Philosopher. A painter. A sculptor. A young poet. A student. A ragpicker. A jack-of all-trades. First policeman. Second policeman. An apprentice. A street urchin.

Women.

Irma,
Camille,
Gertrude,
Elise, } Sewing-girls.
Dressmaker's apprentice.
Dressmaker's forewoman.
Blanche,
Suzanne,
Marguerite,
Madeleine, } work-girls.

A ragpicker. A street-sweeper. A milk-girl. A newspaper-girl. A cigarette-gatherer.

The street-cries: Sellers of chickweed, green peas, potatoes, brooms, barrels, old clothes.

Place of action: Paris. Time: the present day.

Act I.—Scene. Room in a tenement

Louise at the window talking with Julien outside. He urges her to elope, since her parents prevent their marriage. She refuses to grieve them so. She asks how he fell in love with her. He tells. The mother, entering, listens angrily to their mutual confidences, then pulls Louise back and dismisses Julien. A violent scene follows between Louise and her mother, who talks of Julien's alleged bad character. The father enters, holding a letter, and tenderly greets Louise. While he reads the letter, which is from Julien, Louise anxiously scans his face; they embrace without a word (the orchestra, during this pantomime, is notably expressive). The family sup, the father talking contentedly of his lot, the mother making bitter allusions to artists and idlers. After supper, the parents discuss the letter. The father sympathises, the mother fiercely opposes. Then the father reasons with Louise about her inexperience and Julien's bad reputation. He asks whether she has ever spoken with him. Louise says no. The mother ironically mimics the talk she heard between the lovers. The father makes Louise promise to have no more dealings with Julien; says she will soon get over her pain, and sets her to reading aloud the newspaper. She breaks down at the word "Paris."

Act II.—Orchestral Prelude. "Paris awakening." Scene I. On the Hill of Montmartre. All sorts of workers beginning their day's toil. The Nightwalker enters and talks beguilingly to the girls He throws off his cloak, appearing garbed as Spring; explains that he represents the Pleasures of Paris, and runs off, knocking over an old ragpicker as he goes. This old man tells, weeping, how his daughter was formerly tempted away by the Nightwalker. An old street-sweeper tells how she once was rich and gay—it was paradise. An urchin asks for the address of her paradise. She points to Paris. Julien enters with Bohemian friends, and describes how he means to abduct Louise The young men sing gaily of love and a free life. Julien, left alone, sings passionately of his love and wonders whence help will come. As he pauses, the street-cries of Paris are heard. He listens with growing emotion; then breaks out in praise of city life. Work-girls pass chattering. Julien hides. Louise and her mother appear and separate for the day's work. Julien waylays Louise and entreats her to go with him, but she refuses. He sorrowfully departs. Street-cries resound on all sides. Scene 2. Interior of dressmaker's shop. Girls sewing, and quarrelling. Louise sits among them, pensive. The others note her sadness and talk among themselves, telling how severely her parents treat her, even striking her. Then they teasingly accuse her of being in love. Gertrude, an old maid, talks sentimentally (hurdygurdy in the distance). Camille moralises on the strong attraction of men for girls. Irma describes enthusiastically the charms of city life. Sounds of street-music are heard. The girls flock to the window and recognise Julien singing to his guitar. Each girl, thinking the serenade is for her, is loud in praise, till Julien, missing Louise, breaks his strings impatiently and sings in sadder vein; then the girls feign boredom. The pathos of the singer moves Louise's heart. She rises to go, pleading illness. As the girls watch from the window, they see Louise walking away with Julien.

Act III.—Scene I. Julien and Louise in the garden of a little house on the summit of Montmartre. Panorama of Paris in the background. Twilight, Louise rejoices that her happiest dream has come true. She regrets nothing—at home, her father treated her as a child, her mother with blows. Julien calls them Mother Routine and Father Prejudice. Louise tells how they wished her to be guided by their experience instead of by her heart. Julien declaims against experience. He asserts that everyone has a right to freedom and love. Louise asks whether anyone has the right to break another's heart. He answers that her parents' selfishness must be met with selfishness. He says her character has been developed by city life. They join in a rhapsody over Paris. The city begins to light up. The lovers exult in a pæan of liberty, echoed by voices from the city. Then they sing ecstatically of love and life. Scene 2. A crowd of their Bohemian friends arrive, and with dancing and ceremonies crown Louise "Muse of Montmartre." The mother suddenly appears. At her sad aspect, the revellers scatter in dismay. She comes humbly to tell of the Father's illness, and beg Louise to return home. The old ragpicker passes by, alluding to his lost daughter. Julien, touched, lets Louise go on the promise of her return.

Act IV.—Scene same as Act I. A summer evening. The father seated, broken down and sombre, gradually rouses to talk bitterly of the injustice of Fate; of rearing children only to suffer from their ingratitude. Louise at the window merely looks out into the night. Her Mother calls her to help in the kitchen and argues with her, while the Father eagerly listens, hoping she will be convinced. Louise recalls their promise that she should be free. The Mother refuses to let her return to a life of sin. Louise bids her father goodnight coldly. He draws her passionately to him and rocks her on his knee like a child, in forced gaiety singing a lullaby, promising that if the child will be good, she shall have whatever she wants. Louise answers that if they want her to be happy they must let her go to her lover, and repeats Julien's words of the individual's right to freedom of choice. Joyous voices heard from the town increase her longing. She declares Paris calls her. The Father becoming infuriated chases her from the house; then immediately repents and calls her back—in vain. He shakes his fist at the city, ejaculating bitterly "O Paris!"

DÉLIBES, LÉO.

Lakmé (lăk-mā).

Three-act opera. Book by E. Gondinet and Ph. Gille.

Produced, Opéra Comique, April 14, 1883.

CHARACTERS AND THEIR CREATORS

Gérald (zhā-räl),
English officer engaged to Ellen.......M. Talazac, tenor.
Frédéric (frā-dā-rēk),
English officer.......M. Barré, bar.
Nilakantha (nē-lä-kän-tä),
A devout Brahman,
M. Cobalet, bass.
Hadji (äd-zhē),
A servant.....Chenneviére, 2d tenor.
Lakmé (lăk-mā),
Daughter of Nilakantha,
Mlle. Van Zandt, sopr.
Ellen.......................contr.
Rose..............Mlle. Rémy, sopr.
Mistress Bentson..Mlle. Molé, 2d sopr.
Mallika,
A servant...Mlle. Frandin, m. sopr.

Act I.—Scene. A garden in India at dawn. A chorus in morning homage to Brahma. Nilakantha appears and invokes maledictions on the English conquerors, Lakmé joins the prayers. Her father tells her he must go to another temple for the day, and leaves Lakmé in charge of Mallika and Hadji. Lakmé lays her jewels on a table, sings of the beauty of the stream, and sets forth with Mallika in a little boat. The English enter laughing and chattering. They talk of the Hindus and of Lakmé's beauty, and force their way through the hedge. Frédéric explains that in trespassing on the garden of a Brahman they commit sacrilege, and are liable to a deadly revenge. The women hurry away, leaving Gérald to copy the design of Lakmé's jewels. He hides as Lakmé returns. She muses on love and seeing Gérald gives a cry. The servants enter hastily but she says it was nothing and sends them away. She upbraids Gérald when they have gone, but he wins her love by his flattery. Seeing her father return, she makes him steal away unseen. Her father finds the hedge broken, however, and vows revenge on the trespassers.

Act II.—Scene. A market-place full of people. The English enter, much bothered by the merchants. The bell for closing sounds; and soldiers clear the market-place. A fête begins, and bayadères dance. Nilakantha and Lakmé pass, he clothed as a penitent. Fréderic tells Gérald that their regiment moves at dawn to put down an uprising. The English leave, and Nilakantha explains to Lakmé that he is disguised searching for revenge. A crowd gathers and Lakmé sings to them a legend of Vishnu and a Hindu maid. The English officers return. Nilakantha recognises them and orders Lakmé to sing the legend again. Gérald recognises her, but she pretends not to know him. The English soldiers pass and the officers go. Nilakantha plots with the other Hindus, leaving Lakmé with Hadji. Gérald returns. They exchange vows of love. The crowd returns for the Brahmin rites, but soon withdraws again. Nilakantha stabs Gérald and disappears. Lakmé bends over him and seeing that he is not mortally wounded calls the faithful Hadji to her aid.

Act III.—Scene. The heart of a forest. Gérald asleep, watched by Lakmé. Songs of lovers are heard in the distance, Lakmé goes to bring him sacred water. Fréderic appears; he has followed Gérald by the drops of blood. He reminds him of his betrothal to Ellen and makes him promise to return to her. He leaves, and when Lakmé returns with the consecrated water in a cup she notes a change in Gérald's manner. He hears the soldiers singing in the distance, and she eats the leaf of a poison plant. Nilakantha returning finds them embracing. Lakmé tells her father that Gérald, having drunk of the sacred water, is consecrated. She offers herself as a sacrifice in his place and dies.

DONIZETTI, GAETANO.

La Favorita (lä fä-vō-rē′-tä). The Favourite.

Four-act opera. Book by Royer and Waëtz (based on the play "Le Comte de Commingues").

Produced, Paris, Dec. 2, 1840.

CHARACTERS AND THEIR CREATORS.

ALFON′SO, *King of Castile*.........bar.
BALDASSARE (sä′-rĕ).....Baroelhst, bass.
FERNAN′DO.............Duprez, tenor.
DON GASPARE (gäs-pä′-rĕ)
LEONORA (lā-ō-nō′-rä), Mme. Stolz, sopr.
INES (ē′-nĕs)..................contr.

Act I.—Scene I. Interior of a monastery. Chorus of monks passing. Fernando, in distraction, tells Baldassare that he has fallen in love with a maiden, an angel of heaven ("Una vergine, un angel di dio"). Baldassare is horrified and bids him begone ("Deh vanne!"). Scene 2. A flowery island. Ines and other women gathering flowers. A boat arrives with Fernando, blindfolded. His bandage is removed, but his questions are not answered. At length Leonora enters, and the lovers have a rapturous reunion. She shows him a parchment which will lead him to glory provided he gives her up. He refuses passionately. Ines enters to say that the King Alfonso has arrived. Leonora, in agitation, gives Fernando the parchment and hurries away. Ines warns him to be cautious. Left alone, he finds the parchment to be a commission with a title, and he welcomes his chance for military fame ("Si, che un tuo solo accento").

Act II.—Scene. The Palace of the Alcazar. The King is rejoicing with Don Gaspare in the victory over the Moors, giving the credit to the brave Fernando.

whom he is now waiting to load with honours. An attendant announces a message from the chief churchman, and Gaspare retires. The King broods over the plots of his courtiers, but swears they shall never separate him from Leonora, his favourite ("Vien, Leonora, a' piedi tuoi"). Don Gaspare returns, and is sent to invite the court to the fête. Leonora enters with Ines, who is sent away. The King pours out his love ("Ah, l'alto ardor"), but Leonora reproaches him with betraying her and decoying her from home on false promises. He tries vainly to console her with her rich surroundings. The court gathers. Don Gaspare, in much agitation, gives the King an intercepted love-letter to Leonora. The King demands the lover's name, which Leonora withholds. Baldassare is led in. He bears a mandate from the Pope, ordering Alfonso to put away Leonora and return to his queen. The King refuses fiercely, but Baldassare's threats of excommunication terrify him, and Leonora flees.

Act III.—Scene. A room in the palace. Fernando, dreaming only of Leonora, sees the King and Don Gaspare enter. The King has decided to yield to the Pope, and sends for Leonora. He welcomes Fernando and offers him whatever he may ask. He asks for Leonora. Leonora enters, and the King reproaches her ("A tanto amor"), but demands that she marry Fernando at once. Leonora, left alone, is enraptured, and cannot believe the truth ("Fia dunque vero?") that she is to possess her lover ("O mio Fernando"), but she thinks it dishonourable for her, disgraced as she is, to wed him, and decides to die. She leaves Ines to tell him the whole truth. When she is gone, Ines is arrested and led away. The courtiers gather. The King gives Fernando a title and the hand of Leonora, who, thinking Ines has told Fernando of her past, consents and is led to the altar. The courtiers, overcome with the shame of making the unknown Fernando a nobleman, and then marrying him off to the King's discarded mistress, treat him with contempt on his return from the altar. He is infuriated, and challenges Gaspare. Baldassare enters to make peace, and Fernando embraces him. Baldassare tells Fernando the truth, and he, in wild rage, rebukes the King, who returns with Leonora. Baldassare declares the marriage null, and Fernando refuses to keep his title and decorations. The King orders him into exile, and Leonora learns that Ines is under restraint.

Act IV.—Scene (composed in four hours). Convent cloisters. Monks digging their graves and chanting ("Scaviam l'asilo"). Fernando, in dejection returns to the monastery. Baldassare welcomes him, then leaves to console a youth who, he says, has just come as a novice. Fernando, alone, bewails his trust in hope, the gentle zephyr ("Spirto gentil"). He is led into the chapel. Leonora, clad as a monk, appears when he has gone, and scans the faces of the other monks. She has come to implore Fernando's forgiveness. Inside the church he is heard taking his vows. She sinks before the cross, and he, returning, finds her and bids her leave ("Ah, va, t'invola"). She tells him the truth and begs his forgiveness ("Clemente al par di Dio"). He takes her in his arms ("Vieni, ah, vieni") and offers to fly the cloisters once more with her. She dreads such a step, and dies beseeching him to be faithful to his vows. The monks, entering, are bidden to pray for the dead young novice.

La Figlia del Reggimento (lä fēl′-yä dĕl rĕd-jĭ-mĕn′-tō), *I.*, La fille du Régiment, *F.*, Marie, die Tochter des Regiments, *G.* The Daughter of the Regiment.

Two-act opera. Book by Bayard and St. Georges.

Produced, Paris, February 11. 1840.

CHARACTERS.

Maria, created by Mme. Anna Thillon....................sopr

Marchesa di Birkenfeld (or Maggiorivoglio)..............m.-sopr.
To'nio,
A young Swiss...............tenor
Orten'sio,
Steward to the Marchesa.......bar.
Caporale.......................bass.
Sulpizio (sool-pe'-tsĭ-ō),
A sergeant..................bass.
Pesa'no.

Act I.—Scene. The Tyrolese mountains during the French occupation. Peasants gather for war; women pray to the Virgin. The Marchioness and Ortensio are anxiously waiting news. Peasants enter to say the enemy are retreating. All withdraw. Sulpizio, a French sergeant, enters, followed by Maria, the "daughter" of the Regiment and its vivandière. She rejoices in having first seen the light of day on a battle-field ("Apparvi alla luce sul campo guerrier"). Sulpizio proudly claims credit for finding her on the battle-field and adopting her. He speaks of the letter he found with her; she speaks of the young Swiss who saved her life and whom she has learned to love. This very Swiss now enters as a captive. The French are about to kill him, but she saves him and he joins in a toast. Maria sings the song of the Regiment, which has no equal as "everybody says and knows" ("Ciascun lo dice; ciascun lo sà"). A drum calling to roll-call is heard and the soldiers hurry away, taking Tonio under guard. He returns, however, having eluded the others. Maria and he are on cordial terms, she welcoming his ardent vows ("A voti cosi ardente"). They stroll away together and Sulpizio and the Marchioness appear. She is reading the letter found with Maria many years before. It is addressed to her by the child's father, and she recognises Maria as her daughter by an early secret marriage with Captain Roberto. But she tells Sulpizio that Maria is her niece The soldiers return and Tonio enters, having decided to enlist with the French for Maria's sake. He asks the Regimental fathers for her hand, and they grant it. But Sulpizio tells them that her aunt has appeared to claim her. Maria bids her friends a fond farewell ("Convien partir"), to the disgust of the Marchioness.

Act II.—Scene. A salon. Sulpizio wounded. Maria dressed as becomes her new station, is mutinous against her training. The Marchioness makes her sing a romance by Caffariello ("Sorgeva il di") but Sulpizio prefers the regimental rataplan, in which Maria joins; the Marchioness leaves angrily. Ortensio calls Sulpizio away to see a soldier who has come. Maria hears the familiar music and the Regiment reappears, Maria welcoming all, particularly Tonio, now an officer. The soldiers are sent to broach a cask of wine, and the Marchioness finds Maria with Tonio and says the girl is engaged to the Duke of Krakenthorp. Tonio goes, vowing he will have Maria, who withdraws weeping. The Marchioness reads to Sulpizio a confession of her own secret marriage and begs him to aid her in marrying Maria to the Duke without telling the truth to the world. The mother of the Duke appears, he being unable to appear, and the contract is about to be signed when Tonio leads the Regiment in to protest against the bartering of its daughter ("Ti rincora amata figlia"). Maria avows her gratitude to the soldier who saved her from death ("Quando il destino"). The Marchioness relents and gives Maria to Tonio, to the joy of the Regiment.

Lucia di Lam'mermoor (loo-chē'-ă dē). Lucy, The Bride of Lammermoor.

Three-act opera. Book, from Sir Walter Scott's novel, by Cammarano.

Produced, Naples, 1835, with Persiani as "Lucia" and Duprez as "Edgardo."

CHARACTERS.

Enrico (ĕn-rē′-kō)................bar.
Lord Henry Ashton of Lammermoor.
Edgard′o.....................tenor.
Sir Edgar Ravenswood.
Raimondo (rä-e-môn′-dō).........bass.
Raymond Bide-the-Bent, Tutor.
Arturo (är-too′-rō).............tenor.
Lord Arthur Bucklaw.
Norman′no....................tenor.
Warrior-chief of Ravenswood.
Lucia.........................sopr.
Lucy, Ashton's sister.
Alisa (ä-lē′-sä)..................sopr.
Alice, her maid.

Time, Scotland, about 1670.

Act I.—Scene I. A vestibule. Norman and others are searching the tower. Henry enters brooding and tells Norman that he has lost his fortune and that his sister Lucy who can by marrying Arthur restore the Lammermoor prestige, refuses and spends her time mourning her dead mother. Meanwhile his enemy Edgar triumphs. Norman tells Henry that Lucy is in love; he tells how she was saved from a furious bull by a shot fired by Edgar, whom she now loves. At this Henry is insane with rage ("Cruda funesta smania"). A chorus of hunters enter and tell ("Come vinti da stanchezza") how they had seen a mysterious horseman stealing from the tower. It was Edgar. Henry threatens revenge ("La pietade in suo favore"). Scene 2. A Park. Lucy and Alice. Lucy is longingly awaiting Edgar ("Regnava nel silenzio"). Edgar enters to say he is ordered to France as an ambassador. He tells how Henry has killed his father and robbed him of his heritage; he had sworn revenge on his father's tomb ("Sulla tomba che rinserra"), but Lucy's love has changed his ideal. The act ends in a love-duet.

Act II.—Scene. A room in the castle. Henry and Norman are waiting for Lucy. They speak of intercepting Edgar's letters and poisoning Lucy's mind against him. Henry asks Norman for the forged letter and bids him summon Arthur. As Norman goes, Lucy enters. Reproached for her gloom, she accuses him of cruelty; he shows her the letter and she believes Edgar false; he begs her to marry Arthur, who is even now coming with nuptial splendour. They quarrel in a duet ("Se tradirmi tu portrai") and he threatens to kill Edgar if she persists. She prays for death. She leaves as Arthur enters with a great crowd, but is led back by Henry; intimidated by threats he utters under his breath, she signs the marriage contract. Suddenly Edgar appears and there are mutual reproaches in a powerful sextet ("Chi mi frena"). Raymond pleads that there be no bloodshed. Edgar, seizing the marriage contract, furiously upbraids Lucy for her faithlessness and will not listen to her explanation.

Act III.—Scene I. A room in the Castle on Wolf's Crag. Edgar alone rejoices in the storm. Henry enters and the men confront each other; they agree to fight at dawn, and pray for the sun to rise (in a duet "O sole, più rapido"). Scene 2. The chorus sings a song of jubilant victory ("D'immenso giubilo"). Raymond bids them cease their mirth, he tells how he had heard a groan from the bridal-chamber ("Dalle stanze ove Lucia") and entering had found Arthur dead and Lucy with his bloody sword in her hand; she had gone insane. The mad girl now appears, thinking she is about to wed Edgar. She sings the famous mad-song ("O gioja che si senti"). Henry enters and sees her frenzy with bitter remorse. Scene 3. Outside the castle at night. Edgar alone before the tomb of his ancestors begs for speedy death from his sorrows ("Tombe degli avi miei"). People enter to say that Lucy has gone mad: he determines to see her; Raymond enters with the news that she is dead, and Edgar stabs himself.

GLUCK, CHRISTOPH VON.

Orfeo e Euridice (ôr′-fä-ō ā ā′-oo-rē-dē′-chĕ), *I.*, Orphéus et Eurydice, *F.* Orph′eus and Euryd′ice.

Three-act opera. Book by Calzabigi.

Produced, Vienna, October 5, 1762, in two acts. Revised and extended. Paris Académie, August 2, 1774 (with the rôle of Orfeo transposed for the tenor Legros. In 1859 restored by Berlioz for the alto Viardot-Garcia).

CHARACTERS.

Orfeo (Orpheus) . . . . .alto.
L'Ombra Felice (*The Happy Shade*) (lôm′brä fä-lē′chĕ) . . . . .sopr.
L'Amore (lä-mō′-rĕ). *The God of Love* . . . . .sopr.
Euridice. . . . . .sopr.

Act I.—Scene I. A lonely wood with the tomb of Eurydice and a statue of Hymen. Rustics and nymphs dance about, calling on Eurydice to come back to life and her inconsolable husband, Orpheus. Orpheus, lost in sorrow, bids them leave him to his grief ("Chiamo il mio ben così"). He muses on his great loss ("Euridice! ombra cara"). At length the God of Love enters and offers his aid. Even Jupiter has been moved to grant Orpheus the privilege of descending into the abode of the dead to bring back his wife, provided he promises not to look back at her till he has safely led her to the upper world. The god bids Orpheus restrain his ardour ("Gli sguardi trattieni") and all will be well. The god vanishes and Orpheus sets forth boldly on his quest.

Act II.—Scene I. The gates of Inferno. Demons and furies gather and the sound of Orpheus' lyre sets them to dancing and crying out with wrathful amazement at the hardy wanderer in Erebus ("Chi mai dell' Erebo"). The barking of the three-headed hound Cerberus is hinted in the orchestra. Orpheus begs them to be calm; he tells them of the thousand pangs that rend his heart ("Mille pene"); and the furies melt before him. They order the gates to open and the minstrel enters. Scene 2. Elysium and the blessed shades, who wreathe a blissful dance under the leadership of one of them. As they withdraw Orpheus enters rejoicing in the pure sky and peace of the region ("Che puro ciel!"). When he cries out for Eurydice, the happy shades tell him she is there, and bid him come to the realm of repose ("Vieni ai regni del reposo"). They lead in Eurydice, veiled.

Act III.—Scene. A cavernous egress from Inferno. Orpheus enters leading Eurydice. She rejoices at the reunion, but is distressed at his anxiety and his refusal to look at her. She is angered at his mysteriousness, and deeply grieves ("Che fiero momento"). At length he turns and looks at her. She falls down lifeless, and Orpheus in despair at the thought of losing her, cries "What can I do without Eurydice!" ("Che farò senza Euridice"). He determines to kill himself that he may join her eternally. The God of Love entering stays his hand and restores Eurydice to life. The two embrace amidst a chorus of rejoicing at Love's triumph ("Trionfi amore").

GOUNOD, CHAS. FRANÇOIS.

Faust (fowst; in *F.* fōst), in Germany this opera is called Margarete (mär-gä-rā′-tĕ), in Italy, Faust e Margherita (ā mär-gä-rē′-tä).

Five-act opera. Book from Goethe's poem, Part I, by Jules Barbier and Michel Carré.

Produced, Théâtre Lyrique, Paris, March 19, 1859.

CHARACTERS AND THEIR CREATORS.

Faust, *An old scholar*. . . .Barbot, tenor.
Méfistofèle (mā-fē-stō-fĕl), Mephistopheles, *The Evil Spirit*. . . . .Balanqué, bass.
Valentin (văl-än-tăṅ), *Valentine, Brother of Marguerite*. . Regnal, bar

Wagner (văg-năr),
[in the German version,
Brander]....................tenor.
Siebel (sĭ-ĕb-ĕl),
A youth in love with Marguerite,
Mlle. Faivre, m. scpr.
Marguerite (măr-gŭ-rēt),
A village beauty,
Mme. Miolan-Carvalho, scpr.
Martha (mär-tä)...Mme. Duclos, a.to.

Act I.—Scene I. The study of the decrepit scholar Faust, who soliloquises on the vanity of research ("Interrogo invano"); he decides to kill himself and pours out poison. Bursts of song heard from peasant girls and men passing by, embitter his reflections on old age, and in his rage he calls on Satan, who to his amazement, appears and bargains for his soul, Faust asking for youth and pleasure ("Io voglio il piacer"). When Faust has signed, Mephistopheles shows him in a vision Marguerite at her spinning-wheel. Faust drinks to her, and is transformed to a richly dressed youth, who hurries away with the Evil One.

Act II.—Scene. A Fair, or Kermesse. Students, soldiers, etc., sing of wine, old men sing of peace, and young girls of love. Valentine enters wearing a medallion ("O santa medaglia") given by his sister; he is about to go to the wars and commends Marguerite to the charge of Siebel. As Wagner is singing a ballad of an old rat, Mephistopheles appears and joins the fun with a song of the calf of gold ("Dio del' or"). He tells fortunes, saying that Wagner will fall in battle, and that every flower Siebel touches will wither; he draws wine from the sign of the inn and as the goblet flares up, he drinks to Marguerite. Valentine indignantly knocks down the glass, and they draw swords. Mephisto draws a circle about him and Valentine's blade is shattered. When, however, the soldiers hold up their sword-hilts as crosses ("Tu puoi la spada frangere') the Evil One cowers while they pass. Faust arrives and asks to see Marguerite; a bevy of students and girls waltz in ("Come la brezza") and Marguerite appears. Siebel moves toward her but is kept away by Mephisto, while Faust offers her his arm; she declines it with meekness and passes on. Faust and Mephisto follow her.

Act III.—Scene. The garden of Marguerite. Siebel is plucking a bouquet for his beloved Marguerite ("La parlate d'amor"); each flower withers at his touch till he dips his fingers in holy water; as he passes on in his search, Faust and Mephisto look in and see him place the flowers at Marguerite's window. When he has gone, Faust apostrophises the pure and lowly dwelling of his love ("Salve! dimora casta e pura," or "Salut, demeure!"). Mephisto reappears with a casket of jewels which he places on the steps, then draws Faust back into the shrubbery. Marguerite enters alone; she is humming a folk-song ("C'era un re di Thule"—"Es war ein König im Thule" in Goethe's Faust) which she intermits with memories of Faust. She spins awhile, then rises wearily and sees Siebel's nosegay, but drops it in ecstasy over the jewels, in which she decks herself ("Ah, è strano poter"). Martha, an old neighbour, enters and tells her they were doubtless left by a suitor. Mephisto and Faust appear and Mephisto by flirting desperately with the giddy crone leaves Faust a chance to woo Marguerite, who tells of her loneliness, the absence of her brother ("Al campo è il fratel"), and the death of her little sister. Siebel appears and Martha drives him away and goes home. Mephisto watches the crescent passion of the lovers ("Sempre amar"). As night falls Marguerite begs Faust to be gone, and enters her home. Mephisto drives Faust back, and when she opens her window to tell her love to the night-wind ("Ei m'ama"), Faust takes her in his arms, while Mephisto chuckles in the shadow.

Act IV.—Scene I (often omitted). A room in Marguerite's house. The betrayed and deserted girl, taunted by passers-by, reflects that her shame is due to love alone ("Nascose eran"), but when Siebel tries to console her with promise of revenge ("Quando a te lieta") she determines to go to the church and pray for her false lover and for her unborn child. Scene 2. The square before the cathedral. The soldiers returned from war chant of victory and peace ("Deponiam il brando"). Valentine greets Siebel cordially, but is met only with embarrassment and evasion, and at last a plea that he forgive Marguerite. The soldiers pass on and Valentine gloomily enters his house. Faust appears full of remorse; Mephisto tries sardonically to win her forth with a burlesque serenade to "Catterina" ("Tu che fai l'addormentata"). Valentine comes out and demands the cause of the serenade, sends Mephisto's mandolin flying with his sword, and falls to fighting with the reluctant Faust. Valentine throws away disdainfully his sister's medallion and Faust with Mephisto's aid wounds him mortally and flies. The citizens gather excitedly and finally Marguerite, on whom the dying Valentine invokes maledictions ("Stammi adascoltar"). When his body is borne away she prays for heavenly mercy, but Mephisto taunts her with despair and claims her while a chorus of monks combat with a chorus of demons.

Act v.—Scene 1 (often omitted). The Walpurgis revel in the Brocken, with a vision of Marguerite shown. Scene 2. A prison, Marguerite lying asleep in a heap of straw. Faust and Mephisto enter and Mephisto, who has procured the keys, urges Faust to waken the girl and make her fly with him. Faust is torn with repentance and blames himself for Marguerite's fall and for the madness in which she killed her newborn child ("Penetrato è il mio cor"). She wakes and greets him as her rescuer ("Pur fra il riso beffardo"). Her mind wanders and she lives over their first meetings. Mephisto tries to drag Faust away before the dawn betrays his presence, and Faust tries to lead Marguerite with him, but seeing the Evil One, she falls on her knees and prays ("O del ciel angeli"). She repulses Faust with her dying breath and a chorus of angels welcomes her redeemed soul to heaven. A tableau (often omitted) shows her in Paradise; Faust, seeing her, prays and Mephisto falls beneath an Archangelic sword.

Roméo et Juliette (rôm-ā-ō ā zhül-yĕt′), *F.*, Romeo e Giulietta (rō′-mā-ō ā jool-yĕt′-tä), *I.* Romeo and Juliet.

Five-act grand opera. Book by Barbier and Carré, after Shakespeare.

Produced, Théâtre Lyrique, Paris, April 27, 1867.

Characters as in Shakespeare with the addition of Stephano, Romeo's page (played by a mezzo-soprano), and Gregorio, a watchman.

Act I.—Scene. The masked ball at Capulet's palace. Romeo disguised as a pilgrim meets and makes love to the young Juliet, who later confides her ecstasy in a famous waltz-song to her nurse. Her cousin Tybalt recognising the presence of his family enemy Romeo, is only restrained from interrupting the festivity by Capulet himself.

Act II.—Scene. Juliet's balcony, where Romeo finds her, and though interrupted by the impatience of the nurse and the tour of Gregorio and his watchmen, plights his troth.

Act III.—Scene 1. The cell of Friar Laurence (or Lorenzo) who marries the young runaways. Scene 2. Street before Capulet's palace. Stephano in a flippant serenade, provokes a street brawl between the retainers of the rival families, in which Tybalt kills Romeo's cousin Mercutio. Romeo coming from the church wishes to avoid a duel with Tybalt, now his kinsman, but taunted into a fight, kills him. Capulet appearing cries for "justice" from the Duke, who enters. Romeo, to his wild grief, is banished, but determines to see Juliet

Act IV.—Scene I. Juliet's chamber at daybreak. Her husband Romeo is bidding her farewell. When he has stolen away, her father Capulet enters with Friar Laurence and declares that Juliet must marry Paris at once. The Friar secretly gives her a potion to keep her as one dead till Romeo can be summoned to spirit her away. Scene 2 (usually omitted). The wedding celebration, in the midst of which Juliet swoons and is thought to have died.

Act V.—Scene. The tomb of the Capulets, where Juliet lies in state. Romeo, ignorant of the plot, has come to die at her side and takes poison. She wakens to see him perish in helpless regret and kills herself with his dagger.

HUMPERDINCK, ENGELBERT.

Hänsel und Gretel (hĕn′-zĕl oont grā′-tĕl).

Fairy opera in Three "Pictures." Book by the composer's sister, Frau Adelheid Wette.

Produced, Weimar, 1895.

CHARACTERS.

PETER (pā′-tĕr), *A broom-maker*	bar.
GERTRUD (gĕr′-troot), *His wife*	m.-sopr.
HÄNSEL, *Their son* (played by a girl)	m.-sopr.
GRETEL, *Their daughter*	sopr.
DIE KNUSPERHEXE (knoos′-pĕr-hĕx-ĕ), *A witch*	m.-sopr.
SANDMÆNNCHEN (zänt′-mĕn-khĕn), *The sandman, or sleep-fairy*	sopr.
TAUSENDMÆNNCHEN (tow′-zĕnt-mĕn-khĕn), *The dew man, or dawn-fairy*	sopr.

Based on one of Grimm's stories, this graceful opera imports Wagnerian ideas into the nursery.

Act I.—Scene. The home of Peter. His hungry children left alone bewail their poverty, then fall to frolic. Their mother finding them idle, in her eagerness to punish them knocks over the only jug of milk in the house. She sends them to the woods to pick berries for supper and falls asleep. Her husband returns slightly tipsy but burdened with provisions. On learning of the errand of the children he is terrified lest they fall into the clutches of the Witch who lives on the Ilsenstein in a honey-cake house and bakes into gingerbread all the children she can capture. Peter and Gertrud rush out to rescue their children.

Act II.—Scene I. The depths of a fir forest near the Ilsenstein. The children, at first delighting in the woods and their liberty, suddenly realise as it grows dark that they are lost. At length they fall asleep under the spell of the Sandman after they have said their prayers invoking the fourteen angels, who appear coming down a Jacob's ladder to guard the children.

Act III.—Scene. The Witch's House. The angels and the forest have vanished, and the Dew-fairy appearing wakens Gretel by sprinkling her with dew from a bluebell. She wakens Hänsel by tickling him. They discover the Witch's House with its oven and cage, and a fence of gingerbread. They are nibbling bits of this when the Witch appears, takes the children captive and gallops about on her broomstick weaving incantations. She prepares the oven and tells Gretel to crawl in and see if the cakes are ready. The shrewd Gretel, however, has already used the Witch's wand to release Hänsel from the spell, and now pretending stupidity, begs the Witch to show her the way. The Witch bends over the oven and the children pop her into it and close the door on her. The fire roars within at such a rate as the children dance with glee, that finally the oven falls to pieces. The gingerbread figures now lose their honey-crust and prove to be children whom Hänsel restores to life with the wand. The jubilation is increased by the entrance of Peter and Gertrud, and finds its climax in the discovery that the

Witch has been turned into a huge gingerbread-cake. A hymn of gratitude ends the quaint masterpiece.

LEONCAVALLO, RUGGIERO.

I Pagliacci (ē päl-yät'-chē), *I.* The Strolling Players. Der Bajazzo (dĕr bä-yät'-sō), *G.*

Two-act drama; text and music by Leoncavallo.

Produced, Milan, May 21, 1892.

CHARACTERS.

Strolling Players:

Canio (kä'-nĭ-ō)	tenor.
To'nio	bar.
Bep'pe	tenor.
Ned'da, *Canio's wife*	sopr.
Sil'vio, *A villager*	bar.

The scene is in Calabria on the Feast of the Assumption, about 1865. It develops a play within a play, a tragedy within a farce, and concerns the domestic crisis of a group of strolling players, presenting the venerable story of Harlequin, Columbine & Co., to the peasants of Italy.

After a brief orchestral flourish, Tonio, a hunchback, the clown of the troupe, sticks his head through the curtain and begs permission to revive the old Greek prologue. He steps forward as Prologue and explains that the play is a draught from real life, and shows that actors have their genuine, as well as their mimic tragedies. The purport of this famous number may be expressed in an inversion of Shakespeare's lines: "All the stage is a world, and all the players merely men and women."

Act I.—At Tonio's signal the curtain opens disclosing a cross-roads with a rude portable theatre. The distant sounds of a cracked trumpet and a belaboured drum call the peasants together and they greet with joy the familiar characters in whose costumes Canio, Nedda and Beppe enter in a donkey-cart. Silencing the crowd with his drum, Canio announces the play for the evening. Canio descends and boxes the ears of Tonio who loves Nedda and has hastened to assist her. The crowd laugh at Tonio who wanders off angrily. Beppe leads the donkey out and a villager invites the players to drink. Beppe throws down his whip and goes to change his clothes. Tonio says he must stay to clean the donkey. The villager hints that Tonio lingers to flirt with Nedda. Canio takes it as a joke. He says it is his place to play the hoodwinked husband on the stage, but off the stage—the end of the joke would be different ("Un tal gioca"). He loves his wife. After kissing Nedda, he goes with the men. The other peasants stroll away to Mass on hearing the church-bell.

Nedda left alone broods over the fierce look Canio gave her. She wonders if he suspects her. The sunlight thrills her with a vague ecstasy, and she revels in the song and sport of the birds ("Ballatella"). At the end of her rhapsody she finds that the hideous Tonio is listening. He makes ardent love ("So ben che difforme"—"I know I'm deformed"). She laughs him to scorn and advises him to save his love-making for the stage. He pursues her, however, and she, picking up Beppe's whip, slashes him across the face with it. He curses her, swears revenge, and stumbles away. Now her secret lover, Silvio, a villager, steals in over the wall. In an ardent love-scene he pleads with her to leave her hateful life, and join him. She begs him not to tempt her ("Non mi tentar"), but promises to meet him that night after the play is over. Tonio, having seen them, hurries away and returns with Canio. Silvio escapes, however, unrecognised in the thicket, while Tonio taunts Nedda. Canio returns and demands the lover's name. He threatens to kill Nedda, but she will not speak. Beppe rushes in and disarming Canio implores him to dress for the play as the people are even now approaching. Tonio hints that the lover may appear at the play. Left alone, Canio bewails his bitter fate sardonically, "On with the motley! ("Vesti la giubba") the people pay and want to laugh. If Harlequin steal your Columbine—laugh, Punchinello, and everyone will applaud. Laugh at your own frenzied love! laugh at the woe that is rending your heart." In wild grief Canio gropes his way into the theatre.

Act II.—Same scene in the evening, Beppe and Tonio beat the drum and blow the horn, and the people crowd into their places. Nedda collects the money and whispers a word of warning and promise to Silvio. The crowd grows impatient and at length the curtain of the theatre opens showing a crude little room. Nedda (as Columbine) is restlessly waiting. The servant Taddeo is away at market. She hears someone tuning a guitar outside and the voice of Beppe (as Harlequin) is heard outside in a serenade ("O Columbina, il tenero fido arlecchin"). As Columbine flutters with delight, the loutish Taddeo (played by Tonio) enters with a market-basket and makes ludicrous love. Harlequin entering the window kicks him. Taddeo finding a rival generously surrenders Columbine and promises to act as sentinel. Columbine and Harlequin feast gaily on the bird and wine fetched by Taddeo. He gives her a sleeping potion to mix with her husband's (Punchinello's) drink. Taddeo enters to warn the lovers, and Harlequin steals out of the window. Punchinello (played by Canio) enters the door just in time to hear Columbine promise to meet Harlequin at midnight. Canio's self-possession is shattered by the similarity of these words with those he had heard in real life a few hours before. He goes on with increasing difficulty. Columbine vows that no one has been with her, and Taddeo substantiates her story. Tonio lays such an ironic stress on the praise of Nedda's virtue that Canio again forgets himself and frantic with jealous rage demands the name of her lover. Nedda tauntingly calls him Punchinello, but he declares that he is a man again, not a puppet; and tells how he had taken her up as a starving orphan and loved her. He breaks down and the audience is much affected by the realism of the acting. Canio bursts out again in furious denunciation of Nedda's infidelity. The crowd applauds. Nedda volunteers to leave, but Canio says she shall not get to her lover so easily, and again demands the man's name. Nedda tries to resume the play with a flippant air ("Suvvia, così terribile"). Canio shrieks with rage at her manner and once more demands her lover's name, which she solemnly swears on her mother's soul that she will not tell. Tonio appears at the back of the stage restraining Beppe. Nedda, determined to escape, dashes toward the audience, but Canio seizing her stabs her. As she dies, she cries Silvio's name, and he rushing forward is also stabbed to death. Canio gasps to the horrified crowd, "The comedy is finished."

MASCAGNI, PIETRO.

Cavalleria Rusticana (kä-väl-lĕ-rē′-ă roos-tĭ-kä′-nä). Rural Chivalry.

One-act melodrama. Book by Targioni-Fozzetti and G. Menasci (based on a story by Giovanni Verga).

Produced, Rome, May 20, 1890.

CHARACTERS AND THEIR CREATORS.

Turiddu (too-rĭd′-doo), *A peasant*....Roberto Stagno, tenor.
Al′fio, *A carrier* .. ..bar.
Santuzza (sän-tood′-zä), *A peasant girl*, Gemma Bellinconi, sopr.
Lucia (loo-chē′-ä), *Turiddu's mother* ....contr.
Lo′la, *Alfio's wife* . ...m.-sopr.

Scene.—A village-square in Sicily on Easter Day. Before the curtain rises, Turiddu is heard carolling a *Siciliana* to Lola whom he loves. At rise of the curtain peasant men, women, and children enter the church. There is a chorus of May and love. The deserted Santuzza enters and going to Lucia's cottage asks where Turiddu is. Lucia says he has gone to Francofonte, but Santuzza says he was seen in the village. She cannot enter Lucia's house, being excommunicated. The whip and bells of the carrier are heard and Alfio appears singing of the joys of the road ("Il cavallo scalpita"), and also of the fidelity of his wife. He asks Lucia for wine. She says Turiddu has gone to the next town to fetch it. Alfio says he had seen him that very morning near his own cottage. Lucia is curious but Santuzza signs her to be silent. The Easter hymn is sung and all enter the church but Santuzza and Lucia. Lucia asks why Santuzza warned her to keep silent. Santuzza tells her, "Well, you know, mother" ("Voi lo sapete, O mamma"), how Turiddu, going to war had plighted troth with Lola, returning to find her wedded. He then won the heart and the honour of Santuzza, only to be reconciled with Lola, leaving Santuzza to despair. Lucia goes into the church sadly. Turiddu comes and when asked, says he has been to Francofonte. Santuzza gives him the lie, she had seen him at dawn leaving Lola's house. He denies that he loves her, but scorns Santuzza. Lola is heard singing a light flower-ballad ("Fior di giaggolo"). Lola comes and finding the two together, scornfully enters the church. Turiddu reviles Santuzza for awaking Lola's jealousy. She pleads with him frantically but vainly ("No, no, Turiddu"). He casts her off and enters the church. In her fury she tells Alfio, who enters, that Turiddu has betrayed him. Alfio swears revenge.

After an instrumental *Intermezzo*, the same scene. An Easter chorus of people returning from church. Turiddu speaks to Lola, but she is hurrying home expecting her husband. Turiddu invites all to join him in wine ("Viva il vino spumeggiante"). Alfio comes. Turiddu invites him to drink with them He says it would be poison to him. The women in alarm lead Lola away. Turiddu offers Alfio satisfaction and the men embrace, Turiddu according to custom biting Alfio's ear as a challenge. Turiddu begs Alfio not to blame Lola and thinks sadly of the lorn Santuzza. Alfio moves on to await Turiddu, who calls his mother and asks her blessing and her care for Santuzza if he does not return. He hurries away leaving her mystified and anxious. Santuzza and others appear. Confused voices are heard, then a woman screaming, "Turiddu is killed!" Santuzza and Lucia swoon.

MASSENET, JULES E. F.

Le Cid (lŭ cēd). The Cid (Commander).

Four-act opera. Book (after Corneille) by Messrs. D'Ennery, Gallet, and Blau.

Produced, Paris, November 30, 1885.

CHARACTERS AND THEIR CREATORS.

CHIMÈNE (shē-mĕn), *Daughter of De Gormas*, Mme. Fides-Devriès, sopr.
THE INFANTA.....Mme. Bosman, sopr.
RODRIGUE (rôd-rēg'), *Son of Don Diègue*, M. Jean de Reszke, tenor.
DON DIÈGUE (dôn dē-ĕg'), M. Edouard de Reszke, bass.
THE KING...Melchissédec, bar. or bass.
THE COMTE DE GORMAS (kônt dŭ Gôr-mäs), M. Plançon, bass or bar.
SAINT JAMES...M. Lambert, bass or bar.
THE MOORISH ENVOY, M. Ballerory, bass or bar.
DON ARIAS (don ă-rē-ăs), M. Girard, tenor.
DON ALONZO (don ă-lôn'-zō), M. Sentein, bass.

Act I.—Scene I. Hall in the Comte de Gormas's palace. The Count and his friends hear a trumpet fanfare summoning them to be present at the knight ing of the young Rodrigo. The friends say flatteringly that while honours are in the air, it were fitting the Count were appointed tutor to the King's son. The Count says how much he should value the honour. Chimène cannot contain her joy at the rejoicings in honour of Rodrigo. Her father smilingly accuses her of a tender interest in the hero of the day, and applauds her choice. Chimène, left alone, rejoices in being able to love openly. The Infanta, coming to visit her, reveals her own love for Rodrigo; but seeing Chimène's consternation, bids her love on untroubled, as a princess has not the right of loving whom she will. Scene 2. Gallery leading from Palace to Cathedral. Priests and people intone a psalm of thanksgiving for deliverance from the Moors. The King announces his intention to knight Rodrigo, though his valour is yet unproved, in compliment to Don Diègue. Rodrigo enters, his noble bearing admired by the assemblage. The King administers the oath of knighthood and presents the sword. Rodrigo apostrophises his sword, and invokes the aid of his patron St. James, and, gazing at Chimène, of his guardian angel. Chimène rejoices in this sign of his love for her. The King dismisses Rodrigo to the cathedral. As a further proof of his regard for Don Diègue, appoints him tutor to the Infanta. The friends of De Gormas express dissatisfaction. The King rebukes them, and goes. Diègue returns to ask the hand of Chimène for his son. The jealous Count repulses him, and ends by striking him. The old man, drawing his sword to avenge the insult, is easily disarmed by the Count, and is taunted by the others. Left alone, he bewails his age and dishonour. Hearing the voice of Rodrigo taking the oaths in the cathedral, he remembers that he has a champion in his son. When Rodrigo appears, he is told of the insult, which he angrily swears to avenge, and demands the offender's name. He is horrified to hear the name of Chimène's father. She appears from the church at that moment. His struggle between love and filial duty is fierce, but duty triumphs. He joins with his father in swearing vengeance.

Act II.—Scene I. Moonlight street in Burgos with the Count's palace. Rodrigo enters, bemoaning his cruel fate, and meditating suicide; but overcomes his weakness, meets the Count, and challenges him. The Count disdains so untried a foe, but Rodrigo forces him to fight, and kills him. Diègue enters with friends and commends his son, who, however, is distracted with grief. Diègue sympathises with his distress. Chimène enters and wildly inquires her father's murderer, going from one to another, till she sees by Rodrigo's face that he is the guilty one. She swoons. A Requiem is heard chanted within. Scene 2. Square in Burgos. Scene of popular rejoicing. The Infanta goes from group to group, distributing alms. The King enters and is received with acclamation, to his daughter's joy. Suddenly Chimène rushes in and calls excitedly for justice; followed by Don Diègue and his friends who give their explanation of the Count's death. All, in chorus, express varied emotions; interrupted by a Moorish envoy, who brings a defiant message from the returning enemy. He is answered proudly by the King and withdraws. Then the King reproaches Rodrigo for having deprived him of his best general in this extremity. Diègue boldly suggests that Rodrigo take the place of leader, and is seconded by the crowd and Rodrigo himself, who begs a chance of proving his valour before he dies. The King consents.

Act III.—Scene I. Chimène alone in her chamber at night, mourning her dead father and her lost lover ("Pleurez, pleurez, mes yeux!"). To her surprise, Rodrigo enters. They sing sadly of the bygone days of their happiness. Rodrigo, enraptured to find that Chimène still loves him, bids farewell before he goes to die. Chimène, reproaching him for thinking of death, urges him to return victorious, so that his past may be forgiven; then shocked with herself at this disloyalty to her father, tries to take it back, and flees, ashamed. But Rodrigo, glorying in her love, feels that no enemy can be too strong for him. Scene 2. Rodrigo's camp. Soldiers amusing themselves. Rodrigo entering reproaches them for frivolity in the face of death, and announces that an overwhelming army is upon them. Some counsel flight; it is indignantly repudiated by Rodrigo, who, however, lets the cowards go. He thanks the brave few who remain. Scene 3. Rodrigo praying in his tent. St. James appears and promises him victory. Scene 4. The battle-field at sunrise. Rodrigo assures his soldiers of victory.

Act IV.—Scene I. Hall in the palace at Grenada. The runaway soldiers tell that Rodrigo has been overpowered and slain and they alone escaped. Diègue accuses them of cowardice, and says he had rather see his son dead than living as they. The ladies, entering, hear the bad news and cry out in grief. The Infanta tenderly consoles the old father, Chimène mourns her twice-broken heart, then publicly proclaims that she still loves Rodrigo, and is glad he knew it before he died. The King entering inquires the meaning of their distress when the town is joyful. Sounds of acclamation are heard, and Chimène understands at once that Rodrigo is alive, and a conqueror. Scene 2. Court of the palace. The King, etc., enter and take their places, while the crowd sings praises of the Cid. Procession of soldiers, captives, etc., lastly Rodrigo. He proffers his sword to the King, who tells him to keep it and name his reward. Rodrigo sadly answers that the only reward he craves is not in the King's power to grant. The King, understanding, bids Chimène answer, and is echoed by the people. Chimène complains that she should be asked to reward her father's murderer, and the people fear she means to sentence him to death; but she can neither condemn nor forgive. Rodrigo, to relieve her, prepares to kill himself, but Chimène just in time prevents him, and confesses her love. General rejoicing.

MEYERBEER, GIACOMO.

L'Africaine (läf-rĭ-kĕn), *F.*, Die Afrikanerin (dē äf-rĭ-kä'-nĕr-ĭn), *G.* The African.

Five-act opera. Book by Scribe. The Académie, Paris, April 28, 1865.

CHARACTERS AND THEIR CREATORS.

Selika (sā-lē'-kä), *An African queen in slavery*, Mme. Marie Saxe, sopr.
Inez (ē-nĕs), *Daughter of Don Diego*....Mlle. Marie Batte, sopr.
Anna, *Her attendant*............contralto.
Vasco Di Gama (gä'-mä), *Portuguese naval officer*, Naudin, tenor.
Nelusko (nā-loos'-kō), *A slave*................Faure, bass.
Don Pedro (pā'-drō), *President of the Royal Council*...Belval, bass.
Don Diego (dē-ā'-gō), *Member of the Council and Admiral*....bass.
Don Alvar', *Member of the Council and Admiral*........bass.
Gran Sacerdote di Brama (sä-chĕr-dō'-tĕ), *High Priest of Brama*...............Obin, bass.
Grande Inquisitore (grän'-dĕ ēn-kwēz-ä-tō'-re) *and Inquisitors.*

Begun in 1838 the opera was not finished till 1863, nor produced till two years after Meyerbeer's death.

Act I.—Scene. Royal Council chamber. Inez and Anna appear; Inez, who loves the absent Vasco, has been summoned by her father, who comes to tell her that she is to marry Don Pedro. He tells her that Vasco is lost at sea, and she hurries away. The council assembles to discuss further explorations. Vasco appears. He has escaped alone from the shipwreck at the Cape of Storms, but begs a new ship to try the passage again, explaining that he has bought in Africa two slaves, members of a race not conquered by the Spaniards. Selika and Nelusko are brought in. Questioned as to their country, they refuse to tell. Vasco, persisting in his request for a ship, is arrested, and is condemned for impiety.

Act II.—Scene. The prison of the Inquisition at Lisbon. Vasco asleep. Selika declares her love for him, but hides as Nelusko enters to kill him as a Christian and enemy. She intervenes and pleads for him, but is forced to wake him, whereupon Nelusko conceals his dagger and leaves. Vasco studies his map and she warns him against dangerous capes. He expresses his gratitude, just as Don Pedro and Inez enter with his pardon. Inez suspects that Vasco loves Selika; to allay her suspicions he presents Selika to her as a slave. Don Pedro announces that he has won the royal commission to make the exploration Vasco planned. He also announces that he is to wed Inez, who has consented in order to secure Vasco's freedom. The treacherous Nelusko is to go as Pedro's pilot. Vasco is left alone in despair.

Act III.—Scene. The "between-decks" of a ship. Sailors' chorus and prayer. Inez, now Pedro's wife, is with him. Nelusko appears and gives commands. Accused of treachery, he denies it, but gleefully sings of Adamastor, the god of the typhoon, whom he trusts to destroy the Portuguese. A strange ship is sighted and a boat puts out. Vasco comes aboard and tells Pedro that he is drifting into the same trap he himself fell into; that the ship will fall prey to the storm and to a horde of savages from the shore. Pedro scornfully orders him to be tied to a mast and shot. Selika threatens to stab Inez if Vasco is not released. She is hoodwinked, overpowered and ordered to be scourged. But now the hurricane dashes on them, and in the panic, the ship is invaded by savages who overpower the crew.

Act IV.—Scene. Space between an Indian temple and a palace. The coronation ceremony of Selika. All the Portuguese have been condemned to death except Vasco, who had been found in chains. When all have departed, Vasco enters, guarded. He is overcome with the beauty of the place, an earthly Paradise. The Brahmans and soldiers are about to kill him, when Selika appears and rescues him, declaring that she has been plighted to wed him. Nelusko is overcome with grief at losing his beloved Selika. Vasco, in loving gratitude, consents gladly to the marriage, and the rites begin, when the mournful wails of Inez and her women are heard in the distance. He attempts to rush to her rescue, but the bridesmaids surround him and hale him to the altar.

Act V.—Scene I. The queen's gardens. Inez, under guard, is upbraided by the enraged Selika, because Vasco has found his way to her. Inez confesses that she and Vasco are lovers still, and begs to be killed; but Selika's anger subsides into anguish, and when Nelusko enters with soldiers, she orders Inez and Vasco to be put on board a ship and sent home. Scene 2. A promontory on which is a large tree—the manchineel, whose perfume produces an ecstasy ending in death. The lone Selika appears and, inhaling the odour, breaks into a rapturous delirium of love for Vasco, as she falls asleep. The sound of a distant cannon awakens her. Nelusko enters joyfully announcing that Vasco has sailed. With a despairing cry her soul departs, and Nelusko dies of grief at her feet.

Les Huguenots (lā-züg'-nō), *F.*, Gli Ugonotti (lē oo-gō-nôt'-tē), *I.*, Die Hugenotten (de hookh'-ĕ-nôt-tĕn), *G.* The Huguenots.

Four-act opera. Book by Scribe and Deschamps.

Académie, Paris, February 29, 1836.

CHARACTERS AND THEIR CREATORS.

Valentine (văl-ăṅ-tēn),
Daughter of St. Bris,
Mlle. Falçon, sopr.
Marguerite de Valois (dŭ văl-wä),
Betrothed to Henry IV.,
Mme. Dorus-Gras, sopr.
Urbain (ür-băṅ),
Her page, Mlle. Flécheux, sopr.; now a contr. rôle.
Comte de St. Bris (săṅ-brē),
Governor of the Louvre.......Leda.
Comte de Nevers (kôṅt dŭ-nŭ-věr)....................Derivis.
Raoul de Nangis (rä-ool dŭ näṅ-zhē), *A Protestant*..Nourrit, tenor.
Marcel (măr-sěl),
His servant.........Levasseur, bass.
Maurevert (mō-rŭ-văr).
Tavannes (tă-văn).
De Retz.
Meru (mŭ-rü).

Act I.—Scene I. A feast at the castle of De Nevers. The revellers persuade Raoul to tell of a beautiful stranger he had once rescued from a crowd of boisterous students, and had since loved though he does not know her name. His servant, a stern old Protestant soldier, appears and is persuaded to sing an anti-Popery song, which the Catholic noblemen take good-naturedly. A servant, followed by Valentine, heavily veiled, whispers to De Nevers, who leaves with the veiled woman. Raoul recognises her as his mysterious love. De Nevers returns. The page Urbain appears and with much flourish delivers to Raoul a letter, which he passes about; though not signed, it is recognised as Marguerite's writing and is an invitation to come blindfolded to Court. The noblemen shower the puzzled Raoul with congratulations. Scene 2. The château and gardens of Marguerite. Surrounded by her attendants, she is rhapsodising over love, "A questa voce sola." Valentine enters. She has become a favourite of Marguerite and at her request has asked De Nevers to absolve her from the promise of marriage arranged by her father. Urbain laughingly announces that a cavalier with eyes blindfolded is waiting. Raoul is led in. Marguerite bids him remove the veil, and he is overcome by her beauty. She exacts of him a promise to do as she bids. The Gentlemen of the Court, including Valentine's father, St. Bris and De Nevers enter. She makes them all take an oath of peace and friendship. Marguerite, who is eager to reconcile the Catholics and Protestants, who are already drifting toward the St. Bartholomew massacre, announces that Raoul is to wed a lady of her choice. St. Bris brings in his daughter, and Raoul recognising her as the veiled woman who had called on De Nevers, suspects her honesty, and firmly declines to wed her. De Nevers and St. Bris swear revenge, and Valentine is overcome with humiliation.

Act II.—Scene. Two inns and a chapel on the bank of the Seine. Catholic students at one tavern and Huguenot soldiers at the other are making holiday. A bridal procession appears, leading De Nevers and Valentine, and St. Bris and Maurevert. Valentine remains at the chapel to pray. De Nevers leaves. Marcel enters and delivers a letter to St. Bris, who finds in it a challenge. He plots with Maurevert to assassinate Raoul, and is overheard by Valentine, who warns Marcel and leaves. St. Bris and Raoul arrive and prepare for the duel, when Marcel seeing Maurevert appear with soldiers, summons the Huguenot soldiers from the inn. The Catholics hasten from theirs and a riot is brewing. Marguerite and Urbain appear, and the combatants begin recrimination. Valentine appears and Marguerite explains to Raoul the purpose of Valentine's visit to De Nevers. He learns with grief that she has now become the wife of De Nevers, who appears in a barge and takes her away.

Act III.—Scene. The château of De Nevers. Valentine, alone, bemoans her lot, wedded to De Nevers, loving Raoul. Raoul appears. She conceals him behind a curtain just before the entry of St. Bris, De Nevers and others, who have met to plan the annihilation of all the Huguenots. There is an impressive scene, "The Blessing of the Poignards." De Nevers refuses to stoop to assassination; he breaks his sword and is led away. St. Bris bids them await the signal of the bell for the general massacre. Monks enter with a basket of white scarves. They bless the swords. When all have gone, Raoul steps out, eager to warn his friends and slay the conspirators. Valentine pleads with him not to go lest her father and her husband perish. She clings to him lovingly and he echoes her passion till the distant bell announces the slaughter; they look out into the street and see the St. Bartholomew massacre in full course. She faints with terror for him and he leaves by the window. [The performance usually ends here.]

Act IV.—Scene. A cemetery and church. Within the church are Huguenot women and children preparing to die for the faith. Raoul meets Marcel, who falls wounded. Little remains to them but to die bravely. De Nevers has been killed for interceding. Valentine appears, dishevelled and breathless. She begs Raoul not to die but to live for her. Her husband is dead. Marcel will join them in marriage. The religious hymns from the church are interrupted by sounds of musketry and the fury of the assassins. After a silence the three begin to sing Protestant hymns. The Catholics appear. St. Bris leading a company of soldiers. Though Valentine tries to restrain him, Raoul declares that he is a Huguenot. Valentine and Marcel cry, "And we also." St. Bris gives the command to fire, not seeing his daughter. She dies declaring that she will intercede for her father in heaven.

[In some versions there is a scene in which Raoul makes wild but vain appeals to Marguerite to put a stop to the massacre.]

Le Prophète (lŭ prô-fĕt), *F.*, Il Profeta (ēl prō-fā′-tā), *I.*, Der Prophet (dĕr prô-fāt′), *G.* The Prophet.

Five-act opera. Book by Scribe.

Produced, Paris, April 16th, 1849, with Mme. Viardot-Garcia as *Fides*, and Roger as the *Prophet*.

CHARACTERS.

Jean de Leyden (zhôṅ dŭ lĕd-āṅ),
An innkeeper. The Prophet...tenor
Comte d'Oberthal (kôṅt d'ô-bĕr-tăl).
Gio'na, Ma'thisen, Zacca'na,
Three Anabaptist Leaders of the Revolt.
Fidès (fē-dĕs),
Mother of Jean..............alto.
Berta,
His betrothed................sopr.

Note.—The hero of the opera is John of Leyden, an historical personage, who led a religious revolt that succeeded for a time in Holland, 1534.

Act I.—Scene. Dordrecht. Peasants and millers are at breakfast. Berta and Fidès meet. Berta, a poor orphan, is to be wed to Jean; the bridegroom even now waits her. Berta says she cannot wed without the consent of Oberthal, the lord of the domain. They start to ask this, but meet with three Anabaptists, who enter, and by talk of liberty arouse the peasants to attack the Castle. Oberthal appears at the gates and scornfully reviles Giona as his late thievish cellar-keeper. This cools the mob's fury. Berta and Fidès interrupt to ask Oberthal's consent to the girl's marriage, but he, smitten with her beauty, refuses it, and has her and Fidès dragged into the Castle. In the distance the hymn of the Anabaptists is heard.

Act II.—Scene. Jean's inn at Leyden. A soldier and peasants drinking. Jean serves them, but dreams of Berta's return. The three Anabaptists enter. They are struck by Jean's likeness to the image of the patron saint of the city of Münster. They learn from a peasant that he is also brave and versed in the Scriptures. Left alone with Jean, they question him. He tells them of dreams that have disturbed him by showing the people kneeling and hailing him king, while he reads in blazing letters a warning against drawing the sword; then a sea of blood envelops him and as he tries to climb to the throne it is swept away; demon-voices roar round him, but give way to a soft voice whispering "Mercy." They hail him as their leader, but he prefers Berta and lowly peace, and they leave him. A sound of horses is heard and Berta rushes in in terror, hiding, just before Oberthal and soldiers hasten after her. Oberthal demands the delivery of Berta, and vows otherwise to take the life of Fidès, who is dragged in and threatened with a soldier's axe. Jean turns toward Berta, who comes from concealment, but cannot see his mother killed, and in despair surrenders Berta to Oberthal, who drags her away swooning. Fidès pours out her gratitude (in a famous air "Ah, mon fils" or "O figlio mio") and leaves him to his misery. The Anabaptists enter and offer him the crown and sword. He accepts with fire, but when they tell him he must give up all his family ties and depart without seeing his mother again, he wavers; at length, however he follows them.

Act III.—Scene I. The Anabaptist Camp, near a frozen lake in Westphalia. A battle is heard in the distance, and Anabaptist soldiers drag in a monk and other prisoners whom they and their women taunt. A band of skaters arrive with food, for which the soldiers barter spoils. Zaccana sends the visitors away and sends the soldiers to sleep. Scene 2. Zaccana's tent. He and Mathisen meet. They decide to assault Münster at once before Oberthal's father can bring up reinforcements. Oberthal is brought in as a prisoner. He is not recognised in the dark and offers to join them, swearing to help destroy the abbeys and the nobility. They declare that he must help destroy his father, and he consents. Giona strikes a light gaily and they all recognise Oberthal. They order him at once to the gallows, as Jean enters. He is determined to see his mother, and Zaccana says she will be killed if he attempts it. Oberthal is led past, but Jean demands his safety and, left alone with him, learns that Berta had leaped into the river to save her honour, and had escaped to Münster. A mutiny is threatened now by the soldiers chafing at Jean's inaction, till he, after prayers and exhortation and the seeing of a heavenly vision, sets forth with them to the assault.

Act IV.—Scene I. A square in Münster. The citizens are paying tribute of gold to the victorious Anabaptists and secretly cursing the impostor Prophet, who is to be proclaimed Emperor of Germany. Fidès enters, disguised as a beggar. The citizens give her alms and depart; Berta enters as a Pilgrim. Recognising Fidès by her voice, she tells of her flight from Oberthal, her rescue by a shepherd, her return to the inn, where she learned Jean and Fidès had gone to Münster. Fidès says that Jean is dead; she had found bloodstained clothes of his and she believed the mysterious Prophet had killed him. Berta vows to kill the Prophet in revenge. Scene 2. Interior of the Cathedral. The coronation procession of Jean passes across. Fidès kneeling, has not seen him and prays for his destruction, unwitting who he is. Jean re-enters as all kneel, and takes the crown. Fidès and he recognise each other. Mathisen tells him that if he acknowl edges her, she dies, and he disavows her. When she proclaims herself his mother, he says she is insane. She is about to be killed, but he intervenes, saying she has lost her reason. He then declares that if she still calls him her son, his followers must kill him. Faced by this crisis, Fidès denies him, and he is hailed as a miracle-worker for restoring the reason of Fidès, who is made prisoner.

Act v.—Scene 1. Prison in Münster Palace. The three Anabaptists meet; and learning that the true Emperor is marching on the town to recapture it, discuss a paper sent offering them clemency if they surrender Jean. Soldiers lead in Fidès, who, left alone, broods bitterly over her son's faithlessness to her. Jean enters, and she makes him kneel to implore her pardon. She demands that he renounce his power and repent. He consents. An officer enters to announce that the city is betrayed to the Emperor, and that a frantic woman was found trying to set fire to the palace. Berta is dragged in. Learning Jean's identity, she is revolted by his bloody ambition, and cursing him, stabs herself. Jean sends his mother away to safety, and determines to revenge himself on the traitors. The scene changes to 2. The Banquet Hall. Jean after sending two officers secretly to close the gates as soon as the Emperor's forces enter, joins wildly in the revel. The three Anabaptists now rush in, leading the hostile troops. They claim Jean as their prisoner. He cries that they are his. A great explosion rends the wall and all perish in the flames. Fidès rushes in to forgive her son, and dies with him.

Robert le Diable (rō-băr lŭ dĭ-ăbl'), *F.*, Rober'to il Dia'volo, *I.*, Robert der Teufel (toi' fĕl), *G.*, Robert the Devil.

Five-act opera. Book by Scribe and Delavigne.

Produced, Paris, Académie, November 21, 1831.

CHARACTERS AND THEIR CREATORS.

Robert,
Duke of Normandy, Nourrit, tenor.
Bertram (băr-träṅ),
His friend........Levasseur, bass.
Raimbaut (răṅ-bō),
A Norman peasant...Lafont, tenor.
Albert,
A knight....................bar.
Isabelle,
Princess of Sicily,
Mme. Cinti-Damoreau, sopr.
Alice,
A Norman peasant, Mlle. Dorus, sopr.
The Abbess.........Signora Taglioni.

[Next to Die Zauberflöte, probably the worst libretto in existence.]

Act 1.—Scene. A tented space near the port of Palermo. The Sicilian knights are drinking. Robert introduces himself and joins the chorus. A Norman minstrel (Raimbaut) appears and being asked to sing, tells the history of Robert the young duke ("Regnava un tempo"). According to this the Princess Bertha was won and wedded by a fiend in human disguise; their son was Robert called "the fiend." Robert in rage, declares himself the subject of the song, and orders his servants to hang the minstrel; he spares the man's life, however, when he learns that Raimbaut's betrothed has a message for him. Alice is shown in, Robert's heart softens toward her and he orders the boisterous knights away. Alice, his foster-sister, tells him his mother is dead, and dying had told her to go to her son ("Vanne, disse, al figlio mio") and beg him to reform his ways, and, on the day he felt worthy, to read the scroll which Alice shows: Robert feels unworthy to read. He tells Alice he has fallen in love with the Princess Isabelle, and in attempting to carry her off, was set upon by the knights of the court, and only saved by Bertram. Alice advises him to write to the Princess, whom he has not since seen. He dictates a letter and gives it to Alice to deliver, promising to consent to her marriage with Raimbaut. As she goes, she meets Bertram, who terrifies her by his resemblance to a picture of Satan she had seen. Robert confesses to Bertram he thinks his influence evil, but is persuaded to join the gambling knights, singing a Sicilian luck-song ("Sorte amica"). He loses everything he possesses in the game and receives only jeers from the others.

Act II.—Scene. Alone the Princess muses on her ill-fated love ("Dell' umana grandezza"). Alice and others enter with petitions, and Alice gives the Princess Robert's letter, which she receives with delight ("Ah, vieni"). She leaves just as Robert and Bertram enter. Robert has challenged the Prince to a bout at arms. A herald announces that the Prince desires the combat to be mortal; he leads Robert away to the forest. Isabelle and the King, Bertram, Alice, Raimbaut, and others assemble. After dances and song, the herald announces to Isabelle that the Prince wishes her to arm him. She gives his squires the arms, but secretly wishes Robert success. Bertram aside gloats over the fact that Robert is lost in the woods and will not come. The others wait anxiously for him, but he does not appear, and the procession moves away.

Act III.—Scene I. A gloomy place with a ruined temple, a cavern and a cross. Raimbaut has come to meet Alice here, but Bertram appears and giving him gold advises him not to be hasty about marrying Alice. The minstrel goes away in doubt. Bertram alone gloats demon-like over the approaching doom of Robert, who is actually his son. The chorus of fiends is heard ("Demoni fatali," the "Valse Infernale") and Bertram enters their fiery cave. Alice comes down the mountain dreaming of Normandy ("Nel lasciar la Normandia"). She is terrified by the sounds from the cavern, but hearing Robert's name called she stops, embraces the cross and swoons. Bertram enters in confusion; the demons have warned him that if he does not win Robert's soul before midnight, he loses him forever. Seeing Alice, he threatens her and her betrothed and all her friends with death if she discloses what she has heard. Robert comes gloomily and Bertram orders her away. She goes reluctantly, and Bertram tells Robert she is agitated with jealousy of Raimbaut; he tells Robert that the Prince has used sorcery and must be met with it. Scene 2. Mysterious vaults. Bertram entering calls statues of nuns to life and bids them entice Robert when he comes, and make him pluck the branch of magic power. When he withdraws, the nuns dance a wild Bacchanale and surround Robert, who enters, but in terror seeks to fly. After the ballets of "Intoxication," and "Gaming," and "Love," he seizes the branch.

Act IV.—Scene. Isabelle is in her apartments surrounded by bridesmaids; she is to marry the Prince. As he enters, Robert appears and with his magic branch puts all to sleep, then awakens Isabelle. She rebukes him for not being present at the combat, and pleads with him to throw off the infernal influence ("Roberto, o tù che adoro," or "Robert, toi que j'aime"). He consents, breaks the branch, and kneels at her feet. The court awakens from its sleep and Robert is seized and dragged away. Alice prays for him and the Princess swoons.

Act V.—Scene. Cloisters. A chorus of monks. Robert enters, dragging in the reluctant Bertram. Bertram promises him success after all if he will sign a scroll. As he is about to do so, he hears a hymn sung in the chapel, and his childhood faith wakes in him. Bertram tries to win him away to despair, and at last declares himself Robert's father. Alice enters and struggles for Robert with the fiend-father; as he finally produces a parchment and a stiletto, Alice presents the mother's will; in it Robert reads a warning not to trust the counsels of the fiend. As he still hesitates, the clock strikes twelve. Bertram vanishes in despair and a chorus of angels and men sing a hymn of joy.

MOZART, WOLFGANG AMADEUS.

Il Dissolu′to Puni′to; ossia il Don Giovanni (dôn jō-vän′-nē), *I.*, Don Juan (dôn hwän in *Sp.*, in *F.* dôṅ-zhwäṅ, in *E.* dän joo′-än).

Two-act opera buffa. Book by Lorenzo da Ponte (from Tirso de Molina's story, "El combidado de piedra"). Composed in great haste and produced, Prague, October 29, 1787.

CHARACTERS AND THEIR CREATORS.

Don Otta′vio	Baglioni, tenor.
Don Giovanni	Luigi Bassi, bar.
Leporel′lo, *His servant*	Felice Ponziani, bass.
Don Pedro (pā′-drō), *Il Commendatore* (in German, Der Komthur), the Commandant of Seville.	Loli, bass.
Maset′to, *A peasant.*	
Donna Anna, *Daughter of Don Pedro,*	Signora Teresa Saporitti, sopr.
Donna Elvira (ĕl-vē′-rä)	Micelli, sopr.
Zerlina (tsĕr-lē′-nä)	Bondini, sopr.

Act I.—Scene I. Seville Square before the Commendatore's palace at night. Leporello complains of working for his master night and day ("Notte e giorno faticar"). Don Giovanni now enters; he has attempted outrage upon Donna Anna, and being frustrated is taking flight; she clings to him to discover who he is and calls for help. Her father, the Commendatore, hurrying to her rescue, is killed by Don Giovanni, who slinks away undiscovered, followed by his disgusted and terrified servant. Ottavio, Anna's fiancé, enters with servants and torches. He and Donna Anna swear revenge against the murderer ("Fuggi crudele"; Schwur-Duett). Scene 2. A street. Don Giovanni enters hastily. Leporello protests against his master's mode of life, but is threatened and cajoled, and told of a new amour. Donna Elvira is seen coming and the men withdraw to one side, while she bewails her lost honour and Don Giovanni's perfidy ("Ah chi mi dice").. Not recognising her, the Don comes forward flirtatiously, only to be bitterly rebuked. The Don referring her to Leporello, steals away. Leporello tells her that she is only one of a long list of victims to the Don's gallantry; he unrolls a catalogue of them ("Madamina, il Catalogo"; Register-Arie), a thousand or more of all countries, ages and conditions. When he has gone, she breaks out into a prayer for revenge ("Mi tradi quell' alma ingrata"). Scene 3. The country near the Don's palace. Zerlina and Masetto, about to be married, make merry with the other peasants ("Giovenette, che fate"). The Don and his servant appear, and the Don questions Zerlina and orders the others to his palace for refreshment. Masetto, in spite of his jealous dread, is dragged away by Leporello. The Don promises the terrified girl that he will marry her, and after some fluttering she accepts the decoy (in a duet, "La ci darem"). They are confronted by Donna Elvira, who leads the girl away from danger. Ottavio and Anna in deep mourning enter. The Don now attempts to play the gallant to Anna, and pretends he does not know the cause of her mourning. Elvira returns and denounces him ("Non ti fider, O misera"), whereupon he declares that she is insane. Ottavio and Anna are deceived for the moment, but when, after inviting them to his palace, he follows Elvira away, Anna tells Ottavio that she believes Don Giovanni to be the mysterious man who had entered her room at night, and in his flight had killed her father. She describes the scene in detail and declaring to Ottavio "Now you know the villain" ("Or sai che l'indegno"), she bids him revenge her. When they have gone, Leporello enters, deciding to quit his distasteful service, and when Don Giovanni enters, he tells him how he has filled Masetto and the others with food and drink only to have Zerlina return with Elvira, who had told the company of the Don's misdeeds. Leporello tells how he finally got her out of the house, and the Don decides that a carousal with the peasants will please him ("Finchè dal vino"). Scene 4. A garden. Zerlina is trying to console the indignant Masetto, finally crying, "Beat me, beat me" ("Batti, batti"). Just as he is won over, the Don's voice is heard; Masetto and she hide and the Don enters with the peasants; they pass on and the Don discovers Zerlina; as he pleads with her, he also descries Masetto and with presence of mind invites him to join them at the feast. When they have gone Ottavio enters with Anna and Elvira, all three in dominoes and masks. In the "Mask-Trio" they disclose their plan to learn the true character of the Don who with Leporello appears and invites them in. Scene 5. A great ball-room. The peasants are revelling in the hospitality of the Don, and the attentiveness of his servant. Both master and man flirt outrageously, and Masetto is in torment, as the Don drags Zerlina away. Her voice is heard crying for help, and the three masked people entering realise the Don's blackness of heart. Zerlina escapes and throws herself on their protection. The Don tries to throw the blame on Leporello, but the three remove their masks and denounce his crimes. Thunder is heard foreboding his doom, but the Don laughs at fate.

Act II.—Scene I. A street at evening. Leporello is trying to get away from his master, who finally bribes him with money to carry out his plot. He exchanges cloaks and hats with the reluctant servant, and when the love-lorn Elvira appears at a window, the Don from concealment implores her to forgive him and come down. She is overwhelmed with joy at his return and descends. Leporello imitates his master's voice, and makes such love to her that when the Don makes a noise as if killing someone, she flees hastily with Leporello. The coast is now clear for the Don's plot against Zerlina, and he sings a serenade to bring her to the window ("Deh vieni alla finestra"). But Masetto enters with his friends armed with cudgels and guns. Thinking the Don to be the servant, he tells his plan to kill the libertine; the Don sends the villagers on a wild-goose chase, beats the stupid Masetto and gets safely away. Zerlina entering tries to appease her distracted and aching lover by her tenderness ("Vedrai carino"). Scene 2. Portico of Donna Anna's palace. Leporello and Elvira enter, he wondering how to get rid of the tenacious servants and torches. Ottavio is trying to comfort Anna. Leporello in eluding Elvira comes upon Masetto and Zerlina, but after pleading for pardon escapes by running. Ottavio declares himself convinced of the Don's guilt, and promises to console Anna "his treasure" ("Il mio tesoro") with speedy revenge. Scene 3. A square with a statue of the Commendatore. The Don and Leporello groping along, meet in the dark. The Don laughingly tells of an amorous encounter he had with some strange woman who thought him to be Leporello. The statue speaks warningly. Leporello is terrified, but the Don only mystified; he has Leporello read the inscription "On the impious wretch who caused my death, here I wait revenge." He laughs and says: "Tell the old buffoon, that I expect him to dinner to-morrow evening"; he is greatly amused at Leporello's terror, and asks the statue itself, "Will you come to dinner?" The statue answers "Yes," and the Don amazed, drags the trembling Leporello home. Scene 4. A garden. Ottavio is trying to pacify Donna Anna with hopes of speedy revenge, but when he talks of love she bids him wait ("Non mi dir"). Scene 5. Banquet-hall in Don Giovanni's palace. Musicians play while the Don eats, served by Leporello, who steals many mouthfuls meanwhile. (In this scene Mozart alludes to and parodies an aria from his rival Martin's opera, "La Cosa Rara," and later parodies his own "Non più andrai" from "Le Nozze di Figaro.") Elvira enters to plead with him to repent, the last proof of her love ("L'ultima prova"), but he ridicules her and she leaves him. As she goes, she gives a scream of terror. The Don sends Leporello to learn the cause. He cries out and fastens the door. The musicians take flight, and Leporello explains as he shivers, that the statue has come. Its knock is now heard, and the Don goes to the door while Leporello crawls under the table. The Don ushers in the statue and orders Leporello to bring him food, but the statue says he does not feed on mortal food; he has come to invite the Don to sup with him. In spite of Leporello's pleading, the Don jauntily accepts. The statue takes his hand, and in this chill clutch the Don learns fear for the first time. He refuses the statue's pleading that he repent, however, and is enveloped in flames and haled by demons down to eternal punishment.

Le Nozze di Figaro (lā nôd′-zĕ dē fē′-gä-rō), *I.*, Die Hochzeit des Figaro (dē-hôkh′-tsīt dĕs fē′-khä-rō), *G.*, Le Mariage (or Les Noces) de Figarò (lŭ măr-ĭ-ăzh (or lā nôs) dŭ *F.*), *F.* The Marriage of Figaro.

Four-act opera buffa. Book by Lorenzo da Ponte (after the comedy by Beaumarchais).

Composed, December, 1785—April, 1786. Produced, Vienna, May 1, 1786.

CHARACTERS AND THEIR CREATORS.

Conte Almaviva (kôn′-tā äl′-ma-vē-vä), Mandini, bar.
Figaro, *His valet* ....Benucci, bass.
Dr. Barto′lo..........Occheley, bass.
Basilio (bä-sē′-lĭ-ō), *A singing-master*....Bussani, tenor.
Anto′nio, *Gardener*.....................bar.
Don Curzio (dôn koor′-tsĭ-ō), *A magistrate*................tenor.
Cherubino (kā-roo-bē′-nō), *The Count's page*, Signora Mandini, sopr.
La Contes′sa, *The Countess* (in German Die Gräfin) (dē grā′-fĭn), Signora Storace, sopr.
Susan′na, *Her maid*......Signora Laschi, sopr.
Marcellina (mär-chĕl-lē′-nä), *Dr. Bartolo's housekeeper*, Signora Bussani, m.-sopr.
Barbarina (bär-bä-rē′-nä), *Antonio's daughter*, Frau Gottlieb, sopr.

[The story is really a sequel to that in Rossini's "Barber of Seville."]

Act I.—Scene. A half-furnished room in the Count's castle near Seville. Figaro and Susanna talk of their coming marriage. He thinks the room very convenient; "ding-ding!" he can soon answer his master's bell; "dong-dong!" she can soon answer that of her mistress. Susanna suggests that the bell may send him three miles away while the Count comes in his place. She tells the jealous Figaro of the Count's attention to herself. She is called away and he fumes and threatens to lead the Count a dance he will not like. When he has gone, Bartolo and Marcellina enter, she with a document, Figaro's former agreement to marry her. She is planning to break up the match between Susanna and Figaro, so that she can marry him herself; Bartolo, in love with Susanna, seeks revenge ("La Vendetta") on his successful rival. He goes and Susanna enters. The two women cast aspersions on each other ironically, and Marcellina leaves. Cherubino the page enters, and says the Count has threatened to discharge him for flirting with Barbarina; he is really in love with the Countess, and the Count is jealous of him. He says that he is a madman over love, and has written a poem (he sings "Non so più cosa son"). The Count is heard coming and he has just time to hide behind a great chair. Basilio is next heard and Susanna just manages to conceal the Count behind the chair and Cherubino in it. Basilio retails a deal of gossip about the page and the Countess till the Count rises angrily. Susanna pretends to swoon, and the two men support her with great solicitude. The Count tells how he discovered the page hiding under the table at Barbarina's. In illustration he lifts the cloth Susanna had thrown over Cherubino, and again discovers the page. The Count is first consternated, then angry. Peasants come in to deck the bridal-chamber, and the Count declares that he will send Cherubino to the war with a commission as Captain. Figaro gloats over the terrified boy, "No more you'll flit, amorous butterfly," etc. ("Non più andrai").

Act II.—Scene. The Countess's chamber. She is alone and sings a sad love-wail ("Porgi, amor"). Susanna enters, then Figaro, who tells a plan to torment the Count with jealousy by sending him a warning letter. He leaves and Cherubino appears. He shows his commission; they make him sing his poem, "You who know what love is" ("Voi che sapete"). They then dress him in women's clothes, Susanna bidding him kneel ("Venite inginocchiatevi"). Suddenly the Count is heard outside. Cherubino flies to the closet. The Count is suspicious and shows his letter; he hears the page in the closet, but his wife will not unlock the door. He makes her go with him while he hunts a crowbar. While they are gone Cherubino steals forth and jumps out of the window and Susanna takes his place in the closet. As the Count is about to break the door in, the Countess confesses that Cherubino is there and is overcome with grief. Susanna walks out to the astonishment of all. The Countess taunts the apologetic Count, and tells him Figaro wrote the letter. Figaro enters and is accused of the letter, but denies it. The gardener, half-drunk, enters complaining that some man had jumped out of the window and ruined his flowers, then run away. Figaro says it was he, in terror of the Count. The gardener says that he dropped some papers, among them Cherubino's commission. This is recognised and the Count is frenzied. To complete Figaro's discomfiture, Marcellina enters with his document promising to marry her. Bartolo and Basilio are witnesses. All ends in confusion.

Act III.—Scene 1. A large room decorated for a wedding. The Count, alone, plans to compel Figaro to marry Marcellina. Susanna, overhearing, pretends to have come for the Countess's smelling-salts; she says she has overheard the Count's scheme, but consents to meet him in the garden at night. He starts to go, and she tells Figaro, who enters, that he has won his cause. They hurry out; the Count, who has overheard her, ponders suspiciously; he miserably asks "Shall I behold, while I sorrow, my servant happy?" ("Vedrc, mentr' io sospiro"). Don Curzio enters with Figaro, Marcellina, and Bartolo. He says that Figaro must marry Marcellina or pay her a forfeit. Figaro proves that he is of good birth, and shows a mark on his arm by which Marcellina recognises him as her own son by Dr. Bartolo. They are all embracing when Susanna enters with the money to buy Figaro's liberty. Her indignation is soon assuaged and all leave. Scene 2. The Countess enters alone musing over the plan to disguise herself as Susanna and meet the Count in the garden; she bewails the lost devotion of her husband who had wooed her so ardently (see Rossini's opera "The Barber of Seville"). She moans "Where now are those blessed moments" ("Dove sono i bei momenti"). Susanna enters and the Countess dictates to her a letter (in a duet "The Zephyr"), telling the Count to meet her where the zephyr breathes in the pines. Cherubino enters in girl's clothes, and a chorus of country girls present the Countess with flowers. Antonio and the Count enter and recognise Cherubino. Figaro tries to calm the Count, the Wedding March is heard; Figaro sings ("Ecco la Marcia") and all leave except the Count and Countess, who remain and wait coldly till the double wedding-procession returns with Figaro and Susanna and Bartolo and Marcellina. Susanna (observed by Figaro) slips the note to the Count, who bids all make merry.

Act IV.—Scene. The garden. Basilio and Bartolo ponder the Count's duplicity and the folly of love. Basilio tells how "in those years when inexperienced" ("In quegli anni"), love had made him mad, till finally age and experience protected him with the skin of an old ass. They withdraw and Figaro entering grieves over Susanna's treachery and woman's frailty ("Ah, che il fidarsi a donna"). He hides, but is observed by Susanna, who enters with the Countess and Marcellina. To torment Figaro Susanna sings "Come, love, do not delay" ("Deh, vieni non tardar"), and leaves; Cherubino enters in regimentals looking for Barbarina; he sees the Countess in Susanna's garb and thinking her to be actually Susanna tries to flirt with her. He escapes into the pavilion on the left as the Count enters. Seeing Figaro, the Count whispers the supposed Susanna to hide with him in a pavilion on the right. Susanna enters in the Countess's gown and explains herself to the delighted Figaro. The Count reappears and seeing Figaro kneeling before the supposed Countess is infuriated and calls the servants. Figaro and Susanna escape into a pavilion on the left. Basilio and others enter with torches. The Count entering the pavilion on the left unearths Cherubino and Barbarina, Marcellina and Bartolo, and Susanna, who, pretending still to be the Countess, hiding her face, pleads for pardon, which the Count will not grant. The Countess herself now appears and the Count kneeling begs her forgiveness. She grants it and a chorus of general contentment ("Ah, tutti contenti") cuts the Gordian knot of complications.

Die Zauberflöte (dē tsow′-bĕr-flā-tĕ). Il Flauto Magico (ēl flä′-oo-tō mä-jē′-kō). The Magic Flute.

Two-act opera. Book by Emanuel Schickaneder. Composed, 1791.

Produced, Vienna, September 30, 1791, under the management of the librettist, who also played the rôle of Papageno.

CHARACTERS AND THEIR CREATORS.

Sarastro (sä-räs′-trō),
High-Priest of Isis.,
Schickaneder, sr., bass
Papageno (pä-pä-gā′-nō),
A bird-catcher.
Schickaneder, jr., bass.
Tamino (tä-mē′-nō),
A fisher.............Schack, tenor.
Monostatos,
A Nubian prince.......Gorl, tenor.
Bamboloda,
His slave.
Manes (mä′-nās),
And other priests of Isis.
Königin der Nacht (kā′-nĭkh-ēn dĕr näkht), *Queen of Night*
Frau Hofer sopr
Pamina (pä-mē′-nä),
Her daughter, a net-worker,
Frl. Gotlieb, sopr.

PAPAGE'NA,
Slave of Monostatos...Frau Gorl, —
THREE FAIRIES,
Disguised as women and guides.

NOTE.—The opera is sadly complicated by the vanity and gaucherie of the librettist and his desire to drag in certain allusions to Freemasonry, in which he and Mozart were enthusiasts.

Act I.—Tableau 1. A rocky path past a fairy cavern. Tamino in the toils of a serpent (or in some versions Gnomes) calls for help just as he falls asleep under the spell. The Fairies rescue him and discuss how he, a fisher, played his sweetheart such sweet tunes that the Queen of Night herself loved him. As her love is fatal, they plan to save him by getting him into the Temple of Isis. They retire as Papageno runs in; he meets Papagena and tells her who he is ("Der Vogelfänger bin ich ja," or "Sono un gaio uccellator"); she tells him she is in the power of Monostatos. Tamino wakes as from a dream and asks the way to the Temple; he tells of his beloved Pamina and shows a miniature of her ("Dies Bildniss ist bezäubernd schön"—"O cara immagine"). Papagena tells him that Monostatos has just bought Pamina as a slave. They decide to hunt for her, but cannot find the path; as they look for it, the Queen of Night appears to Tamino and sings to him a love-song, "Oh, fear not, dear youth" ("O zittre nicht, mein lieber Sohn"—"Giovane amato, non temer"). She pledges him to rescue her daughter Pamina and vanishes. The three Fairies offer to show the lost ones the path; but the price must be the power of speech or that of memory. Papagena loses memory and Papageno is rendered dumb, but later restored on swearing never to lie again, and given a magic bell, while Tamino is given a flute of magic power. They are then shown the path, after a quintet known as the "Padlock." Tableau 2. The Harem of Monostatos. Bamboloda drags Papagena in; in her absence Pamina has escaped. Monostatos enters and the recaptured Pamina is brought in and chained. Papageno appears and frightens Monostatos away. They sing a duet of love's power ("Bei Männern, welche Liebe füllen"—"Del cor gli affanni"); he shakes his bell, the gates open and they escape. Tableau 3. An Avenue. The Fairies tell that Pamina has fallen in Sarastro's power; appearing to Tamino disguised as Guides, they point him a path and leave him. He is warned by voices and by Manes, who tells him that he is moved by desire for revenge on Sarastro, and refuses to tell him where Pamina is. Tamino plays on his flute and sirens gather round; he wanders sadly away, searching. Papageno enters with Pamina and answers Tamino's distant flute with his own; encountering Monostatos and slaves, he compels them to dance away to his magic bell. Sarastro enters with retinue, and welcomes the two to his Temple. Monostatos drags in Tamino, who embraces Pamina. Sarastro orders Monostatos to be flogged and Tamino and Papageno to be veiled and led in.

Act II.—Tableau 4. The Hall of Initiations. Sarastro and the Priests invoke Isis and Osiris ("O Isis und Osiris!"—"Possenti Numi"). Tamino and Papageno are brought in and asked if they will undergo the rites; they are advised by two priests to avoid false beauty and they are left alone and find that their flute and bell have been taken. The three Fairies appear and warn them not to undergo the rites, but they resist the blandishments of the women, whose presence in the sanctuary causes the fall of the altar. Tableau 5. A Tent in a garden. Monostatos steals in, guided by Bamboloda. He is furious at being beaten, but dreams of the beloved Pamina ("Alles fühlt der Liebe Freuden"—"Regna amor"). Pamina is discovered in the tent; he tries to take her away, and she escapes only to be confronted by the Queen of Night, her mother, who hates her for her devotion to the noble Sarastro, who is trying to save the girl's soul. The Queen curses her in tremendous fury ("Der Hölle Rache kocht"—"Gli angui d'inferno"). Sarastro enters and declares that only peace and love rule in these sacred precincts ("In diesen heil'gen Hallen"—"Qui sdegno"). He leads the girl away and the Queen and Monostatos plot the death of Pamina. When they have gone, the three Fairies enter; they have overheard the plot but decline to aid it. Tamino and Papageno enter; the Fairies appear as the Guides and restore the magic talismans in a trio. Papageno shakes his bell and calls for Papagena, only to see her flirting with Bamboloda. He shakes the bell again and summons Pamina; she enters and embraces Tamino, but he is under pledge and does not answer her. She sings sadly that no joy is for her ("Ach! ich fühl's es ist verschwunden"—"Ah, lo so"). Sarastro enters and removing the pledge reunites the lovers; he bids Tamino hasten across the sacred forest to complete his rites. There is a trio of farewell and Tamino leaves. Tableau 6. The Sacred Forest. Papageno alone sings a love-song ("Ein Mädchen oder Weibchen"—"Colomba o tortorella"). Papagena enters, she does not remember him, and he reproaches her. She flees, and the three Fairies tell him of Tamino's ordeal. He leaves, and Pamina enters with a dagger; she would kill herself, but the Fairies prevent her. Tableau 7. The Crypt of the Temple. Tamino is taking his final vows; Pamina is brought in, and the two undergo the ordeal of fire and water, the evil spirits being chased by Tamino's flute. He is hailed by the Priests as a victor. Tableau 8. The Portal of the Temple. Papageno in despair for Papagena is about to hang himself; the Fairies advise him to summon her with his bell. She appears and they have a joyful duet ("Pa-pa-pa-pa-geno"). When they have gone, the Queen of Night and Monostatos steal in to murder Sarastro before her power vanishes with dawn. The gates of the Temple open, revealing the votaries kneeling, and the lovers united before Isis. The Queen vanishes in helpless rage before the dawn and the chorus of reverent joy.

PADEREWSKI, IGNACE JAN.

Manru.

Three-act opera. Book by Dr. Alfred Nossig. Produced, Court Theatre, Dresden, May 29, 1901.

CHARACTERS AND THEIR CREATORS.

Man'ru,
A gipsy.............Anthes, tenor.
Urok (oo'-rôk),
A dwarf.......Scheidemantel, bar.
Jagu (yä'-goo),
A gipsy fiddler........Rains, bass.
O'ros,
A gipsy chief..........Hopfl, bass.
Ulana (oo-lä'-nä),
A Galician girl....Frl. Krull, sopr.
Hedwig (hāt'-vĭkh),
Her mother,
Frl. von Chavanne, m. sopr.
Asa (ä'-zä),
A gipsy girl....Frau Kammer, sopr.

The opera begins and ends with a single voice. It has no overture at all, and only seventeen measures of prelude.

The scene is the Tatra Mountains between Galicia and Hungary.

Act I.—The widow Hedwig sits before her hut and bemoans in a folk-song the fate of the dove that took no heed of the hawk's approach till she felt his sharp claws. The dove is Hedwig's daughter, Ulana; the hawk, the heathen gipsy who carried her off. As she sings maidens dance about, adorning the village green for the festival. The dwarf, Urok, appears. The maidens call him "dragon's-egg, an adder, monster, wood-dwarf, tadpole, and horn-owl." Urok takes these as a great joke. Then he asks Hedwig of her daughter. "She is dead to me," says Hedwig. Urok tells of meeting the "dead" Ulana. The maidens greet her name with jeers; the mother, with a vow never to receive her until she gives up her gipsy. Hedwig returns to her hut; Urok rebukes the maidens, and they mock him as a rejected lover of Ulana. Ulana herself now appears in great dejection and the villagers rail at her. She says she still loves her gipsy, and he her. But they taunt her with a proverb:

> "Ere the full moon starts to wane
> Every gipsy goes insane,
> Leaves his child and leaves his wife
> And scoots for his dear life."

This jingle reappears all through the opera. The maidens leave Ulana to her grief. Against Urok's advice, she knocks at her mother's door. Hedwig comes. After some reproach she offers to take Ulana and her child back if she will give up Manru. Urok and Hedwig insist that Manru will leave her, anyway, when the gipsies come again. But Ulana refuses. Hedwig shuts her door on her. Urok prophesies Manru's perfidy and proffers his own love. But she prevails on him to brew her a philter to bring back Manru's wavering fancy. The village men and maidens gather and dance. They surround Ulana. Manru appears and demands that they let her go, but they scout him as a heathen. Hedwig comes out of her hut and a hush falls on the mob. She bitterly denounces the pair as lepers, and the people fall back from them.

Act II.—Scene. The curtain rises at once on Manru's home in the mountains, where the gipsy, turned blacksmith, is fighting a losing battle against his Wanderlust. Ulana is singing a lullaby to her baby in the hut. Manru admires, but cannot imitate, her steadfastness. In a frenzy he belabours the anvil with his sledge. Ulana hurries out to calm his fury, but whispers uneasily:

> "Ere the full moon starts to wane
> Every gipsy goes insane."

This brings down on her own head all his violence, and he is about to strike her when Urok appears and stays his hand. Both Manru and Ulana accuse him of being a sorcerer, but he claims only a knowledge of the human heart and a few herbs. He admits that he can evoke a spell to carry Manru away. Listen! In the distance a Romany fiddler is heard. Manru breaks away and flies toward the siren music. Ulana would run after him, but Urok holds her back, gives her a potion for Manru, and keeps her in hiding while Manru returns with an old gipsy fiddler, Jagu. Jagu offers Manru the leadership of the tribe. He refuses. Jagu mentions the fair Asa, who longs for Manru but must soon wed Oros, his old rival. Manru, about to go, sees Ulana, and refuses, ordering the tempter away. Left alone, Manru and Ulana marvel at the travel-frenzy that spurs him. With a noble effort to return to his duty he takes up his sledge. But Urok teases him with a vivid picture of Asa. Manru drives him away and Ulana brings him a potion, which he drains. This rouses him to an ecstasy of love in which she joins.

Act III. has a long prelude. The rise of the curtain reveals a summer landscape of storm and night. Manru is alone and stifling with restlessness. "All is dark," he cries, "but I *feel* the moon which sweeps past behind the clouds." Voices of gipsies are heard in the distance and he sinks down asleep. There follows an orchestral nocturne. Now and then the full moon breaks from the clouds and Manru grows restless in his sleep, till it is veiled again. Gipsies troop in, among them Asa. They discover Manru and sprinkle his face with water. When he wakes, it is Asa that first welcomes him. Oros protests angrily that Manru should be an outcast as he is a renegade. He quarrels with Asa; but Manru insists that he cannot follow them. Asa pleads with him. The people fall to dancing and Asa joins them to allure

Manru. Oros protests wrathfully and the tribe are won to his wrath. Then Jagu enters and turns the tide for Manru, who is hailed as a repentant kinsman. Oros, in a rage, throws down his staff of office and goes. The revel begins anew, but Manru refuses the chieftainship. Then the musicians under Jagu try their skill, and Manru's last scruple melts in an outburst of joy. Urok appears and gleefully reviles Manru's treason to his wife and child. He is driven away by the crowd. Manru's conscience gnaws him again, but is smothered by Romany-rapture. He embraces Asa, and the tribe marches away (the stage remaining empty during most of a barbaric march-tune). Ulana follows, crying for her husband, and Urok tells her of his perfidy. She cries to Manru to come back. She sends Urok up into the hills to find him. He answers that he has gone past recall. With a last shriek she leaps into the lake. Later, upon a cliff, Asa and Manru reappear in each other's arms. Oros rushes upon Manru and crying, "You rob me of Asa; you'd replace me as chief!" hurls him into the gorge. Asa screams. Urok laughs fiendishly. Oros roars "The place is mine!" [In a later version it is Urok who hurls Manru over the cliff.]

PUCCINI, GIACOMO.

La Bohême (lä bō-ĕm'), *F.*, Die Bohême (dē bō-hā'mĕ), *G.* Bohemia.

Four-act opera. Words by C. Giacosa (after Murger's "Scènes de la Vie de Bohême").

Produced, Regio Theatre, Turin, February 1, 1896.

CHARACTERS.

Rudolphe (rü-dôlf), *Poet*	tenor.
Marcel (măr-sĕl), *Painter*	bar.
Schaunard (shō-năr), *Musician*	bar.
Colline (kŭ-lēn), *Philosopher*	bass.
Bernard (bĕr-năr), *Landlord*	bass.
Parpignol (păr-pēn-yŭl), *Toy-seller*	tenor.
Alcindor (ăl-săṅ-dôr)	bass.
Sergeant at toll-house	bass.
Mimi (mē-mē)	sopr.
Musette (mü-zét)	sopr.

Place of action, Paris. Time, about 1830.

Act I.—Scene. A bare and cold garret. Marcel and Rudolphe at their work. Rudolphe brings a MS. tragedy of his to burn in the stove for warmth. Colline enters and assists. Then Schaunard comes to the rescue with food and wine and fuel, which they enjoy. The landlord enters to demand rent. They make him drink and chaff him about his flirtations; then, in simulated righteous indignation, eject him. The young men go pleasure-seeking, leaving Rudolphe to finish his writing. Mimi, an embroiderer and fellow-lodger, enters to ask for a light. As the door opens to let her out again, a gust of air extinguishes all the lights. She drops her key and they both grope for it in the dark. Rudolphe finds it, but promptly pockets it and continues groping till he catches Mimi's hand. He engages her in talk, tells her he is a poet, and she tells about herself and her work. The others call impatiently from below, where they wait. Rudolphe opens the window to answer. The moonlight streaming in irradiates Mimi's beauty. Rudolphe and Mimi confess their mutual love.

Act II.—Scene. Christmas Eve in the Latin Quarter. A throng of holiday-makers, in front of the Café Momus, buying, eating, etc. Rudolphe, Mimi wearing a becoming pink hood, Marcel, Schaunard, and Colline mix with the crowd. A waiter brings out a table for the young men. Rudolphe introduces Mimi and they sit down together. Their orders to the waiter mingle with the outcry caused by the entry of Parpignol, surrounded by eager children, whose mothers try to lead them away. Musette, richly dressed, enters with the elderly and infatuated Alcindor. They sit at an adjacent table. She is indignant that Marcel, her former lover, takes no notice of her, and talks loudly for his benefit, while Alcindor vainly tries to quiet her, thinking her talk is meant for himself. Musette, seeing that she has at last moved Marcel, pretends her shoe hurts and sends Alcindor to buy a new pair. Then she and Marcel embrace and are reconciled. The bill is presented, but none of the party has money. Musette bids the waiter add it to her bill and leaves it for Alcindor to pay. A military procession marches across the scene. The friends fall in line behind and exeunt; Musette having only one shoe, is carried by Marcel and Colline, followed by the rest keeping step. Alcindor returning, is shown the bill and sinks horrified into a chair.

Act III.—Scene. The Barrière d'Enfer. Market-women, etc., paying toll. Mimi enters, coughing, and asks for Marcel at the inn where he lives with Musette. He comes out and she tells him Rudolphe threatens to leave her, and asks in despair what to do. As Rudolphe just then comes out of the inn, she hides behind a tree. Rudolphe tells Marcel he means to leave Mimi. At first he pretends it is on account of jealousy; finally he confesses it is because he sees she is dying of consumption and, though he still loves her, he has no money to keep her in comfort. Marcel tries to lead Rudolphe out of earshot, but Mimi, lamenting, hears her death-sentence. A fit of coughing betrays her hiding-place. Rudolphe, startled, soothes and caresses her. Musette is heard within, laughing and flirting. Marcel, jealous, rushes inside. Mimi bids Rudolphe farewell, telling him to keep her pink hood as a keepsake. Marcel and Musette emerge quarrelling, and the four voices mingle in contrasting colloquies. The disputing lovers go in again, leaving the others to end their pathetic farewell.

Act IV.—Scene. Same as Act I. Marcel and Rudolphe at their work tell how each has seen the beloved of the other riding in a carriage, well-dressed, etc. Both express contentment, but are inwardly jealous and cannot work. Marcel takes out a ribbon Musette gave him, and Rudolphe presses Mimi's hood to his heart, each concealing his emotion from the other. Schaunard and Colline enter with frugal provisions. They try to forget their woes in merrymaking. Suddenly Musette enters, saying that Mimi is close behind, and explains that Mimi has left her Count and returned to Rudolphe to die. Mimi enters in the last stage of consumption. She says how much better she feels to be back there, but that her hands are cold and she would like a muff. Rudolphe tries to warm them in his. The others are overcome with compassion. Musette gives her jewels to Marcel to sell to get a doctor, etc., for Mimi; then declares she must also get her a muff, and goes with him. Colline bids farewell to his faithful old coat and carries it to pawn, taking Schaunard with him that the lovers may be alone. Mimi, who had apparently been asleep, now rouses, and the two renew memories of their happy past. Mimi, rejoiced to see her hood, makes Rudolphe put it on her. The others return and Mimi delights in the muff. Soon she falls asleep and dies. Rudolphe in despair throws himself on her corpse.

ROSSINI, GIOACCHINO.

Il Barbiere di Siviglia (ēl băr-bĭ-ā′-rĕ dē sē-vēl′-yä), *I.* The Barber of Seville.

Two-act lyric comedy. Book (from Beaumarchais's comedy) by Sterbini. Composed in three weeks. Produced, Rome, Argentina Theatre, February 5, 1816.

CHARACTERS AND THEIR CREATORS.

Figaro (fē′-gä-rō),
A barber.......Luigi Zamboni, bar.
Il Conte Almaviva (äl-mä-vē′-vä),
A young count........Garcia, tenor.
Dotto′re Barto′lo,
Rosina's guardian...Botticelli, bass.
Basilio (bä-sēl′-yō),
Music-master.......Vittarelli, bass.
Fiorello (fē-ō-rĕl′-lō),
A servant...................tenor.
Rosina (rō-zē′-nä),
Dr. Bartolo's ward,
Signora Giogi Righetti, sopr.
Ber′ta,
Her governess (in Germany Marcelline).......Signorina Rossi, sopr.

Note.—This opera is taken from the same source as an opera by Paesiello, and Mozart's "Nozze di Figaro," to which it is precedaneous in action. It was originally called "Almaviva, ossia l'inutile precauzione," "The Useless Precaution."

Act I. — Scene I. Dawn in a Seville street. Fiorello leads along several musicians for a serenade. The Count enters and sings a serenade or aubade under Rosina's window ("Ecco ridente il cielo"). He pays the musicians liberally and drives them away, vexed at their profuse thanks. Figaro bustles gaily by to his work (singing "Largo al factotum"), rejoicing in his importance as the general factotum and go-between of the town. The Count stops him, tells him he has fallen in love with the ward of Dr. Bartolo, and is flirting with her desperately under the name of Lindoro. Rosina appears on the balcony to drop the Count a note, but, Bartolo appearing, she pretends it is a paper that has slipped out of her hand, and asks him to go down and get it. While he disappears in the house, the Count gets the note and lets Figaro read it. It reveals a Juliet-like desire to know more of the stranger. Bartolo comes out, then stops to call back instructions that none is to be admitted to the house save Basilio; he says he himself will marry Rosina that very day. The Count offers Figaro a reward if he can help him to win Rosina, and Figaro, always prolific in schemes, bids him disguise as a tipsy soldier. He tells the Count how to find his shop ("La bottega") and after a duet on love ("A che d'amore") Figaro enters Bartolo's house and the Count hurries away. Scene 2. A room in Bartolo's house. Rosina ponders how to get a letter past her lynx-eyed guardians (in the brilliant air "A voice has made my heart resound," "Una voce poco fa"). Figaro enters, but seeing Bartolo coming, postpones his message, and they leave in opposite directions. Bartolo and Basilio come in. Basilio tells the anxious Bartolo that Rosina's unknown lover is the Count Almaviva. They decide to efface him with calumny ("La calunnia"), whose growth from a whisper to a tempest Basilio pictures vividly. They depart and Figaro steals in, soon meeting Rosina, who questions him about the Count, and persuades him to bear a note to him. She has it already written; he takes it and goes, after a duet ("E il maestro io faccio"). Bartolo comes in and cross-questions her as to the note she dropped from the balcony and the one he suspects she has given Figaro. She blames the ink on her finger to a design she was drawing. They go their ways and Berta, hearing loud knocking, enters. The Count disguised as a soldier bursts in, pretending to be drunk, but anxiously looking for Rosina while he embraces and worries Bartolo. Rosina entering, the two steal a few words surreptitiously; he bids her drop her handkerchief, while Bartolo angrily hunts a paper giving him exemption from soldierly visits. The Count lets fall a note, Rosina drops her handkerchief on it, but Bartolo observes the ruse and snatches the note, only to find it a mere list of names. He apologises, but the Count jostles him about and also Basilio and Berta, who enter. Fi garo appears with a basin and is amazed at the noise, which finally brings the police. The Count shows his order of nobility and avoids arrest.

Act II.—Scene. Bartolo is alone in a room, and bitterly reflects that he is not safe in his own house. The Count enters disguised as a music-teacher. He annoys Bartolo with over-effusive greetings and says Basilio was too ill to come, and sent him. He lets slip a word about Rosina's note, and to cover the slip tells Bartolo that he has happened on a note written to the Count by Rosina, and he suggests that if he can talk with Rosina he might convince her that the Count is only a faithless rake. Bartolo gladly brings in Rosina, who recognises the alleged teacher and sings for him. (The music written for this place by Rossini was lost, and the prima donna is at liberty to introduce any song she prefers.) Figaro arrives to shave Bartolo, who resists, but finally sends Figaro to his room to get the cloth, giving him the keys, one of which Rosina whispers him is the key to the balcony. Now Basilio enters, to the exquisite confusion of the Count, who tries to make Basilio think he is ill and to send him home. A purse opens Basilio's eyes to the plot and he goes. As the Count and Rosina pretend to study music and really plot an elopement, Bartolo overhears in spite of Figaro's efforts to keep him engaged. He disperses the group. Berta enters alone complaining of the noisy house always in uproar, and the old dotard's love ("Il vechietto cerca moglie"—based on a Russian air, and called the "Aria di Sorbetto," because the audiences chose it as a good time to eat sherbets). She leaves, and Bartolo brings on Basilio, who tells him that the music-teacher was the Count and there is to be a marriage that night at Figaro's house. When he has gone, Bartolo plans a bold coup, and calls Rosina, whom he tells that the Count is unfaithful to her; showing her the note she had written him as proof. Rosina, infuriated, consents to marry Bartolo at once, confessing to him her plan to elope. Bartolo hurries away to find the police to arrest the Count when he comes. The Count and Figaro steal in from the balcony as soon as he has gone, and Rosina is soon convinced of his love. He reveals himself as the Count Almaviva. They decide to elope. and tip-toe stealthily with a "Hush, hush" ("Zitti, zitti"). They find the ladder gone and see persons coming with a lantern. They conceal themselves and Basilio enters with a notary. The Count, by softly threatening Basilio with death, gets himself married to Rosina. Bartolo enters with soldiers, but too late. He gives the two their blessing and all ends happily.

Guglielmo Tell (gool-yĕl′-mō tĕl), **Guillaume** (gē-yōm), or **Wilhelm** (vĕl′-hĕlm), or **William, Tell.**

Three-(originally five-) act opera Book by Étienne Jouy, revised by Hippolyte Bis, after Schiller's drama The Académie, Paris, August 3, 1829.

CHARACTERS AND THEIR CREATORS.

Mathilde von Hapsburg,
Gessler's daughter,
Mme. Damoreau-Cinti, sopr.
Hedwig,
Tell's wife.....Mlle. Mori, m. sopr.
Jem′my,
Tell's son.....Mme. Dabodie, sopr.
Gess′ler,
Austrian Governor of Switzerland,
Prévost, bass.
Rudolf der Harras.....Massol, tenor.
Tell..................Dabodie, bar.
Walther Fürst.......Levasseur, bass.
Melch′thal (mĕltch′-tāl),
An old man..........Dupont, bass.
Ar′nold,
His son...............Nourrit, bar.
Leuthold (loit′-hôlt),
A peasant.............Prévôt, bar.
A Fisher.....................tenor,

Act I.—Scene. Switzerland, thirteenth century. Shore of a mountain-lake. Peasants enjoying a wedding festival are joined by Tell, who bemoans the tyranny oppressing his country. Arnold, who has loved Gessler's daughter since he saved her life, promises nevertheless to aid Tell in freeing Switzerland. The peasant Leuthold appears. He has killed an Austrian soldier who tried to abduct his daughter, and is now pursued by the soldiers. He begs to be rowed across the lake, but the rising storm dismays the fishermen. Tell takes the oars and puts out into the storm just before the soldiers enter, led by Rudolf, who, finding no one who will reveal the identity of Leuthold's rescuer, seizes old Melchthal as an inciter of rebellion.

Act II.—Scene. A forest. Huntsmen and shepherds meet and disperse. Princess Mathilde passes, returning from a hunt. She meets Arnold and reciprocates his love. She leaves him when Tell comes up with Walther Fürst, who tells Arnold that his father has been killed by the Austrian. Arnold, putting aside his thoughts of love, joins the other two men in an oath of dire revenge. The deputies of three cantons appear successively and Tell persuades them to join the oath and free Switzerland.

Act III.—Scene 1. A love-duet between Mathilde and Arnold. Scene 2. The market-place of Altdorp. Gessler has set his hat up on a pole and the indignant citizens are compelled to salute it. Tell and his son enter and scorn such humility. They are seized and the father ordered to prove his vaunted archery by shooting an apple from his son's head. After an anxious prayer, he accomplishes this. Gessler seeing that he has another arrow, asks what it is for. Tell declares that if he had missed the apple and hurt his son, his second arrow would have been shot at Gessler. For this defiance he is fettered, despite Mathilde's plea. Scene 3. The Swiss revolutionists meet in a storm, Mathilde asks to be admitted to the band, and gives her hand to Arnold. Success follows the battles of the Swiss, and Tell enters; he has escaped from prison and slain Gessler; the country has now won liberty, which is celebrated in a hymn of freedom.

SPINELLI, NICOLLA.

A Bas'so Por'to. At the Lower Harbour.

Three-act lyric drama of the slums. Book by Eugenio Checchi.

CHARACTERS.

Mari'a,
A widow..................m. sopr
Sesel'la,
Her daughter................sopr
Luigino (loo-ē-jē'-nō),
Maria's son, a gambler.......tenor
Cicillo (chē-chĭl'-lō),
A government spy.............bar
Pasquale (päs-kwä'-lĕ),
An innkeeper.................bass.
Picillo (pē-chĭl'-lō).............tenor.

Act I. — Scene. An open market-place near the lower harbor of Naples; time 1860. Maria and Sesella are wearily at work on one side, on the other in front of a tavern Luigino is gambling away their hard earnings. Maria pleads with him but ends by paying his gambling debts. Cicillo appears. He is posing as the leader of the Cammoristi, an anarchistic society, but is really spying on them and trying to foist on another member the treachery that has been betraying them. Luigino hates Cicillo but Sesella loves him; and he is plotting to seduce her; he takes an opportunity to ask her to elope with him since the Cammoristi hate him. Luigino sees her kiss him and tries to stab him, but Maria intervenes and sends her children away. She and Cicillo have a bitter interview, in which it transpires that, years before, Cicillo had betrayed Maria and deserted her for another woman, against whom Maria had conspired, securing the arrest of both. The girl had been put to death, though Cicillo had escaped to vow vengeance against Maria, who meantime had married. Though she is now a widow, he still plots to bring her son to the gutter and her daughter Sesella to the streets. Maria pleads and threatens for an end to the feud, but Cicillo mocks her. The Cammoristi rush in in excitement; another member has been arrested and they swear to hunt out and kill the traitor. Cicillo's momentary uneasiness is seen by Maria.

Act II.—Scene. A low tavern filled with hilarious smugglers, girls, etc. Luigino sings a gay song. Cicillo enters and strikes him across the face. He explains that he believes Luigino to be the traitor. He is to meet Sesella and will try to wring the truth from her. They leave him alone and his remorseful soliloquy is interrupted by Sesella's entrance. He poisons her mind against her mother, and she consents to elope with him at midnight. When he has gone, Maria enters, and pleads with her daughter, finally confessing her own past and proclaiming Cicillo a spy. Sesella is won back and determines to betray Cicillo. She calls in the landlord and the others and accuses the absent Cicillo. Luigino, however, is brought to trial by the Cammoristi, but Maria saves him by swearing that she has seen Cicillo take government pay. Cicillo is condemned to die, and Luigino chosen to assassinate him, in spite of Maria's frantic appeals.

Act III.—Same scene as Act I. Night. Maria, alone, prays heaven to save her children. Cicillo enters and she warns him that she alone can save him from the Cammoristi and begs him to give up his plot to ruin her children. He laughs at her and says that in a moment he will have the soldiers all about the place. Singing and mandolin-playing in the distance indicate the signal to kill him, but he will not accept her offer, and brushes past her to call the soldiers, whereupon she stabs him, to save her son from the blood-guilt. The Cammoristi rush in as he dies.

THOMAS, AMBROISE.

Mignon (mēn-yôṅ).

Three-act opera. Book by Barbier & Carré (based on Goethe's "Wilhelm Meister").

Produced, Opéra Comique, Paris, November 17, 1866.

CHARACTERS AND THEIR CREATORS.

Guglielmo (gool-yĕl′-mō),
in German, **Wilhelm Meister**,
Achard, tenor
Lotario (lō-tä′-rĭ-ō)......Bataille, bar.
Federico (fā-dĕ-rē′-kō)..........tenor.
Laerte (lä-ĕr′tĕ).........Conders, bar.
Giarno (jär′-nō) ....bass.
Anto′nio,
Mignon....Mme. Galli-Marié, m. sopr.
Filina (fē-lē′-nä)....Mme. Cabel, sopr.

Act I.—Scene. Courtyard of a German inn. Townsfolk seated drinking. The old minstrel Lotario enters almost distracted with grief at the loss of his child, who has disappeared, and whom seeking he wanders disconsolately. A band of gipsies appear, and dance for pennies, watched from a balcony by two actors, Filina and Laerte. The savage chief Giarno orders the child Mignon to dance. When she proudly rebels, he threatens her with a cudgel, and the old minstrel tries to protect her. He is pushed aside, but Guglielmo entering cows the gipsy. Mignon gives flowers to both of her rescuers. When the others withdraw, Filina admiringly sends Laerte to scrape acquaintance with Guglielmo. She follows soon, and begins to flirt with great sophistication. Guglielmo gives her the flowers Mignon gave him. Filina and Laerte leave, and Mignon, seeing that Giarno is asleep, steals forward to pour out her gratitude. She tells Guglielmo that her childhood is a mystery. She remembers being stolen. When he asks her the name of her country she can only ask, "Knowest thou the land where the citrons bloom" (in Goethe's words, "*Kennst du das Land* *wo die Citronen blüh'n*"). He judges from her other phrases that her land must be Italy. Giarno reappearing, offers to sell Mignon for what he paid for her. Guglielmo enters the inn to close the bargain. Mignon tells the old minstrel of her new freedom, and when he says he must follow the swallows northward, she sings a swallow-song ("Leggiadre rondinelle"). They withdraw and Filina appears, teasing Federico, her lover. Guglielmo returns, having bought Mignon. Filina introduces him to Federico. A letter comes ordering the troupe of players to appear at the castle of Federico's uncle; and Guglielmo is invited to go as poet. Mignon seizes an opportunity to ask what is to become of her, and begs to follow Guglielmo in disguise as a page; though the old minstrel pleads for her, Guglielmo consents to take her. She notes with a pang that he has given her flowers to Filina. The troupe set out for the castle.

Act II.—Scene I. The boudoir of Filina who is gaily preparing her charms for further conquest ("A maraviglia!"). Laerte, and later Guglielmo, enter. Laerte, about to leave, finds Mignon jealously waiting; Guglielmo treats her with kindly impatience, and she seems to fall asleep before the fire. Guglielmo makes love to Filina. They leave; and Mignon, after brooding morosely, looks about with interest and falls to powdering and rougeing her face, hoping to captivate Guglielmo by her beauty ("Son io che mi specchio?" or "Ist das Mignon wohl?"). She disappears just as Federico enters at the window singing a Rondo-Gavotte. Guglielmo, coming back to seek Mignon, falls to altercation with Federico. They draw swords, but Mignon rushes between. She is garbed in one of Filina's gowns, and Federico retires laughing. Guglielmo sadly tells Mignon she must leave him ("Addio, Mignon"). Filina entering, Mignon fiercely tears off the gown and rushes away. Laerte announces that the play is about to begin and they leave, Mignon and Federico jealously watching Guglielmo's devotion to Filina. Scene 2. The park of the castle. Mignon alone in her grief is about to throw herself into the lake, when she hears the harp of the minstrel. He appears and tries to console her. She frantically wishes that the fires of heaven would consume the hated castle, and hurries away. The half-insane minstrel ponders her wish and disappears. The guests flock out from the play, "The Midsummer Night's Dream," and Filina rejoices in her success as Titania ("Io son Titania bionda"). Guglielmo searches for Mignon. She appears, and the minstrel tells her that he has set fire to the castle. She represses her horror, and when Filina asks her to get a bouquet which Guglielmo had given her, and which she had left in the castle, Mignon goes. The flames break forth, while the old minstrel chants to his harp. Guglielmo rushes into the castle and rescues Mignon against her will.

Act III.—Scene. Gallery of a manor-house. A chorus of sailors is heard in the distance. The minstrel appears; later Guglielmo, and Antonio who explains that all the other houses of the region are illuminated in honour of the festival, but this house alone remains dark since, ten years ago, the daughter of the count who owned it was drowned. The count has since been a wanderer, and Antonio offers to sell the house to Guglielmo, who plans to buy it. He tells the minstrel, who, hearing the name, seems to recall a forgotten past, and enters a long-sealed door. Guglielmo, alone, muses on the discovery he has made that Mignon secretly loves him ("Ah, non credea l'afflito"). A note comes telling that Filina is following him. He is not interested. Mignon appears, very pale and feeble; she seems to remember her surroundings vaguely. Guglielmo tells her he has learned to love her. Filina's voice is heard, and she is terrified again. Now the minstrel enters richly garbed. He has returned to his right mind. He welcomes them to the house as his own. He brings out a casket of jewels belonging to his lost child. In it is a Prayer Book. Mignon reads a few lines and, letting the book fall, recites the rest of the child's prayer by heart. The Count recognises her as his child. She faints with delight, but recovers and sings with joy the last of the "Mignon's Song" of Goethe, "Kennst du das Land."

VERDI, GIUSEPPI.

Aïda (ä-ē'-dä).

Four-act opera. Book by A. Ghizlandoni, from de Locle's version of an old Egyptian tradition. The opera was composed on a commission from the Khedive and first produced at Cairo, December 27, 1871.

CHARACTERS.

Aïda,
An Ethiopian princess in slavery, sopr.

Amneris (äm-nā'-rēs),
Princess of Egypt, in love with Radames.................contr.

Radames (rä'-dä-mās),
Egyptian Captain in love with Aïda.................. tenor.

Amonas'ro,
Ethiopian King, father of Aïda, bar.

Ramfis (räm'-fēs),
High Priest of Isis...........bass.

King of Egypt.

Messenger.

Act I.—Scene I. Hall in the Palace. Ramfis speaks to Radames of the hostile movements of the Ethiopian king; he hints that Radames will lead the Egyptian force. When he has gone, Radames rejoices in the hope of winning glory, all for the sake of Aïda ("Céleste Aïda"). Princess Amneris, entering, notes his joy and hopes it is for her. Aïda enters and the Princess greets her kindly but suspects her of being Radames' sweetheart. Aïda weeps for the woes of her country. The King and retinue appear and Ramfis and other Priests; a messenger follows to speak of the Ethiopian incursion led by Amonasro. The Priest declares Radames the leader chosen of Isis, and after a chorus all leave except Aïda, who is torn between love for her father and for Radames ("Retorna vincitor"), ending in a prayer ("Numi, pieta"). Scene 2. The Temple of Phthah at Memphis. Priests and Priestesses chant and dance before the altar. Radames enters and is veiled and armed by Ramfis (two actual Egyptian themes are employed in the harp music and the dance).

Act II.—Scene I. Amneris' apartments. Her slaves sing while she broods on love. Aïda enters and the slaves retire. Amneris wrings from Aïda the secret of her love by saying that Radames is dead. She upbraids the girl with high fury. The army is heard returning in pomp (duet "Alla pompa"). Scene 2. An open place. The victorious army returns loaded with trophies and is welcomed with all ceremony. Aïda, cowering at Amneris' feet, sees Radames triumphant; among his captives she sees her father, who whispers her not to tell his rank; but he decides to announce it himself, appealing for mercy ("Questa assisa"). The Priests and people demand his death but Radames wins clemency from the King, who releases the other prisoners but retains Amonasro. The act ends with a paean ("Gloria all' Egitto").

Act III.—Scene. Shore of the Nile, before a Temple of Isis, wherein the worshippers are heard singing. Ramfis enters the Temple; Amneris follows to pray Isis for Radames' love. Aïda steals in, veiled, to meet Radames; she muses on the beauty of the sky and on her far-off home ("O cieli azzurri"). Amonasro appears; he tells Aïda he has discovered her passion for Radames; he tells her she can see her home again and have her lover too ("Rivedro le foreste"). She must win Radames to treachery, or at least learn from him the name of the pass by which his troops will march. When she protests, he paints a wild picture of the havoc the Egyptians have wrought in Ethiopia and threatens her with his curse. At the height of her terror, Radames appears, Amonasro hiding near by. Radames tells Aïda that the Ethiopians have risen again, he intends to defeat them again and then claim Aïda's hand from the King. Aïda says Amneris would seek vengeance, that only one course is open to their love, and that is, flight ("Fuggiam gli ardori"). He is horrified, but she mentions Amneris and says that she and her father will be put to death. In an access of love he consents to fly. She asks him the name of the pass; he tells her, and is overheard by Amonasro, who is discovered by Radames. Amneris, who has overheard, charges Radames with being a traitor. Amonasro is about to stab her, but is prevented by Radames, who surrenders to Ramfis, while Aïda and Amonasro escape.

Act IV.—Scene I. A hall in the palace. Amneris alone broods over Aïda's escape and Radames' trial for treachery; she wishes to save him. Radames is led in; she pleads with him to love her and be saved, but he is faithful to Aïda, though he learns that her father has been killed. He will not renounce her though Amneris demands it ("Chi ti salva"). He is led away and Amneris gives way to despair ("Ohimè, morir mi sento"). She sees the Priests descending into the subterranean hall, then hears their voices as they pray for divine guidance; she hears Ramfis calling on Radames to speak, but he will make no defence, and they condemn him to be buried alive under the altar. As the priests return, Amneris assails them insanely. Scene 2. Same as Act I, Scene 2, save that the vault below the altar is also shown. Radames is in the crypt, dreaming of Aïda. Suddenly she appears, saying that she foresaw his doom and stole into the crypt unobserved to die with him. They bid farewell to life ("O terra addio"), while the chant of the Priests and the dance of the Priestesses goes on over them. Amneris, in black, enters the Temple to pray Heaven to accept Radames into bliss.

Otel'lo. Othello.

Four-act lyric drama. Book from Shakspere's play by Arrigo Boïto.

Produced at Milan, La Scala, February 5, 1887.

CHARACTERS AND THEIR CREATORS.

OTELLO,
A Moorish general in the Venetian army..........Tamagno, tenor.
IAGO,
His ensign...........Maurel, bar.
CASSIO, *Otello's lieutenant.*
RODERIGO (rō-dĕ-rē'-gō),
A Venetian gentleman in love with Desdemona.
LODOVICO (lō-dō-vē'-kō),
Venetian ambassador.
MONTA'NA,
Otello's predecessor as Governor of Cyprus.
A HERALD.
DESDEMO'NA,
Otello's wife, Signorina Pantaleoni, sopr.
EMIL'IA, *Iago's wife.*

Act I.—Scene. A stormy quay. All the men except Otello are present and watching a storm-tossed ship. It is Otello's. Women enter, and pray for the ship's safety. The ship reaches the harbour at length; Otello lands with news of a great victory, and passes into the Castle. A bonfire is built, and Iago talks to Roderigo of Desdemona, saying she will soon weary of the Moor; he says he hates him for promoting Cassio over him. The soldiers rejoice in the fire ("Fuoco di gioia") and in wine. Iago plies Cassio with wine and talks of Desdemona, bidding Roderigo beware of Cassio as a rival. Iago sings a wine-song, and Cassio grows drunk.

He is easily provoked to a fight by Roderigo, and sets on Montana who tries to be a peacemaker. At Iago's advice Roderigo steals away and rings the alarm, bringing the people and Otello, later Desdemona. Otello reduces Cassio to the ranks, and all disperse save Otello and Desdemona; they have a love-scene and she praises him as a great warrior ("Mio superbo guerrier"). He exclaims that death were welcome in such bliss ("Venga la morte").

Act II.—Scene. Hall in the Castle; garden at the back. Iago is promising the despondent Cassio restoration, advising him to appeal to Desdemona; left alone, Iago soliloquises over his cynical creed of cruelty and deceit ("Credo in un Dio crudel"). Later Cassio finds Desdemona in the garden and they talk together. Otello enters and Iago slyly provokes his jealousy. Sailors, children, and others appear to load Desdemona with flowers and gifts; she dismisses them graciously, and comes forward to plead for Cassio. Otello blames his uneasiness to headache; Desdemona is about to bind his head with her handkerchief; he throws it away; Emilia unobserved picks it up,and Iago snatches it from her, while Otello broods. When the women have gone, Otello upbraids Iago for instilling suspicion in him, and finally throttles him, then demands proof. Iago whispers that he heard Cassio talking in his sleep of trysts with Desdemona; he mentions the handkerchief, and says he saw it in Cassio's possession. Otello vows a terrible revenge.

Act III.—Scene. A large hall with portico. The Herald announces the arrival of ambassadors from Cyprus, and goes. Iago advises Otello to watch Cassio's gestures when later Iago talks to him. He goes, and Desdemona enters; Otello asks for her handkerchief; she says it is mislaid; he warns her that it has a strange significance, but she impatiently persists in pleading for Cassio. He makes her swear she is faithful, then drives her from him. Left alone he muses on his grief ("Dio, mi potevi scagliar"). Iago enters to say Cassio has come, and Otello hides. Iago then talks softly to Cassio of Bianca, and he is moved to laughter; he speaks of finding a strangely broidered handkerchief mysteriously left at his lodgings and produces that of Desdemona. Trumpets and a gun announce the arrival of the ambassadors and Cassio hastens away. The ambassadors enter to deliver official praises to Otello. Desdemona appears and Otello sends for Cassio, bidding Iago watch how Desdemona looks when he comes. He announces that Cassio is to stay in Cyprus as its Governor, while Otello is recalled to Venice. He mistakes Desdemona's distress at her husband's manner, for grief at the loss of Cassio, and hurls her to the ground, where she cowers. Iago tells Otello that he will kill Cassio; he then whispers Roderigo to kill Cassio so as to keep Otello at Cyprus longer, when Roderigo may still hope for Desdemona's favour. Otello rising in supreme wrath orders everyone away, curses his wife, and swoons with rage. As the cries of "Long live Otello" resound outside, Iago gloats over the prostrate "lion."

Act IV.—Scene. A bedroom. Desdemona and Emilia. Desdemona in deep sorrow as she undresses sings a sad ballad ("Willow"), of a girl, Barbara, whose lover had gone mad. When Emilia is gone, she kneels and prays to the Virgin, then lies down on the bed and sleeps. Otello enters with a scimitar. He puts out the candle, and gazing at Desdemona kisses her; she wakes and he orders her to pray. He accuses her of unfaith with Cassio, saying that he has been killed; when she weeps, he thinks his suspicions verified and smothers her. Knocking is heard. Emilia enters to say Cassio has killed Roderigo, and lives. Desdemona with her dying breath says she has killed herself. Emilia calls for help, and the others enter. The truth of the handkerchief is explained. Iago escapes. Otello tries to kill himself with his scimitar, but Lodovico prevents him. Gazing on Desdemona he draws a dagger and kills himself.

Rigoletto (rē-gō-lĕt'-tō).

Three-act opera. Book by F. M. Piave. (Based on Victor Hugo's "Le roi s'amuse.") Produced, Venice, March 11, 1851.

CHARACTERS AND THEIR CREATORS.

Il Duca di Manto'va	Mirate, tenor.
Rigoletto, *His court fool*	Varesi, bar.
Sparafucile (foo'-chĭ-lĕ), *A bravo*	Ponz, bass.
Il Conte di Montero'ne	Damini, bar.
Marul'lo, *A cavalier*	Kunerth, bar.
Bor'sa, *A courtier*	Zuliani, tenor.
Il Conte di Ceprano (chĕ-prä'-nō)	Bellini, bass.
Court Usher	Rizzi, tenor.
Gilda (jēl'-dä), *Rigoletto's daughter*	Signorina T. Brambilla, sopr.
Maddalena (lā'-nä), *Sister of Sparafucile*	Casaloni, contr.
Giovanna (jo-vän'-nä), *Gilda's nurse*	Saini, m. sopr.
La Contessa di Ceprano	Marselli, m. sopr.
Page of the Duchess	Modes Lovati, m. sopr.

Act 1.—Scene 1. A fête in the Duke's palace. The Duke tells Borsa of his infatuation for an unknown maiden whom he has seen at church, and traced to her home where an unknown man visits her nightly. He sings of the fickleness of his heart for this or that woman ("Questa o quella"). The Countess Ceprano appears and though watched by her jealous husband permits the Duke to lead her away. Rigoletto, the Duke's favourite and the go-between of his intrigues, laughs at the Duke's flirtations, and Marullo says he learns that even the hunchbacked Rigoletto has a sweetheart. The Duke reappears and Rigoletto advises him to elope with Ceprano's wife. He taunts Ceprano, who plots with other courtiers to put the hunchback out of the way. The Count Monterone forces his way in and denounces the Duke's crimes. Rigoletto mocks him because he makes such ado over the loss of his daughter's honour; but Monterone frightens the hunchback by a father's curse before he is led away. Scene 2. A dark, secluded street at night. Rigoletto, stealing in, is accosted by Sparafucile, who offers to put any rival out of the way, either by a single thrust in the street, or by decoying the victim into his house with the aid of his sister. Rigoletto declines the man's service with thanks, and in a soliloquy compares the bravo's sword to his own wit as a weapon. He enters the walled yard of his house, out of which Gilda comes and embraces her father. He keeps her in this seclusion from the corruptions of court life, and she does not even know his name. She asks to know who her mother was. He begs her not to ask ("Deh non parlare"). Gilda assures him she has never left the house except for church, and her nurse Giovanna corroborates her. Father and daughter sing a loving duet ("Veglia o donna"). The Duke in disguise appears outside. Rigoletto goes out to see who is there, and the Duke manages to steal inside unobserved and throw a purse to the nurse. Rigoletto returning warns Gilda to let no one in on any account, and, not seeing the Duke, locks the gate from the outside and goes away. The Duke appears, motions the nurse to retire, and kneeling before Gilda, declares his love for her ("E il sol dell' anima"), pretending he is a poor student named Gualtier Maldé. She promises him her love and he goes away.

Left alone Gilda muses on his dear name ("Caro nome") and enters the house. Outside appear three courtiers to steal Rigoletto's supposed mistress. Rigoletto appears and is told they are going to steal Ceprano's wife. His fears for his own daughter thus set at rest, he enters the plot with zest, and is given a mask, which blindfolds him, and is set to hold a ladder by which the courtiers ascend his own wall to steal Gilda. Though she manages to scream, he does not recognise her voice. Tearing off the bandaging mask, he discovers too late that he has aided in the violation of his own home, and remembering Count Monterone's malediction, he swoons.

Act II. — Scene. The Duke's palace. He is brooding over the abduction of Gilda whom he truly loves ("Parmi veder"). The courtiers enter to tell him of stealing Rigoletto's mistress ("Scorrendo uniti remota"). The Duke recognises from their story that it is Gilda whom they have stolen, and exclaiming that the voice of love calls him ("Possente amor"), hurries away. Rigoletto enters, trying to conceal his anxiety from the taunting courtiers. The Duchess's page enters, asking for the Duke. They try uneasily to explain his absence. Rigoletto suspects that Gilda is with the Duke and confessing that she is his daughter tries vainly to force his way through the courtiers. He curses them bitterly ("Cortigiani, vil razza dannata"), and breaks down weeping. Gilda appears and rushes to her father. The courtiers withdraw, and Gilda tells of her humble lover and her abduction. Rigoletto weeps with her ("Piange, fanciulla"). The Count Monterone passes in chains, confessing that his cursing of the Duke has been vain, but Rigoletto fiercely vows to administer the curse, though Gilda pleads against his frenzy ("No, vecchio, t'inganni").

Act III.—Scene. An old weather-worn house on the bank of the Mincio. Inside Sparafucile cleaning his belt. Outside Gilda pleads with her father who has plotted the death of the Duke. She persists that the Duke is faithful to her. The Duke, dressed as a soldier, now appears inside the house, and calls for wine. He sings recklessly of "fickle woman" ("La donna è mobile"), and when Maddalena, Sparafucile's sister, appears, makes violent love to her, not knowing that Gilda and her father are watching through crevices in the walls. The varying emotions are combined in the famous quartet ("Bella figlia dell' amore"). Sparafucile steps out and bargains with Rigoletto, who wants him to kill the Duke and put the body in a sack which Rigoletto will throw into the river at midnight. He pays half the sum agreed and promises more. He has sent Gilda on ahead to don boy's clothes to aid their flight, and now follows her out. A storm rises, and the Duke decides to spend the night where he is. He goes up to a room, and Maddalena pleads with Sparafucile not to kill him. Gilda, who has stolen back in boy's clothes, overhears the plea. The assassin says he will spare the Duke if he can get someone else to put in the sack. Gilda, to save her faithless lover, knocks at the door and asks lodging. As she is admitted, the lights are put out. Rigoletto appears; the clock strikes twelve. Sparafucile comes out with a heavy sack, receives the money, and goes. As Rigoletto is dragging the sack toward the river, he hears the Duke pass in the distance singing "La donna è mobile." In amazement he tears open the sack and finds his daughter. She asserts with dying breath her devotion to the Duke, and promises to pray for her father in heaven ("Lassu in cielo"). She dies, leaving him in frantic grief and loneliness, confessing the fulfilment of Monterone's malediction.

La Traviata (lȧ trä-vĭ-ä′-tä). The Erring One.

Three-act opera. Book by Piave, after Dumas fils' "La Dame aux Camélias" or "Camille" (with names or characters changed, and time placed back in 1700).

First produced disastrously, Venice, March 6, 1853, the failure being largely due to the embonpoint of the soprano, whose wasting away was not convincing.

CHARACTERS AND THEIR CREATORS.

Violetta Valere (vä-lā′-rĕ),
Mme. Donatelli, **sopr.**
Flora Bervoix (bĕr-vwä),
Her friend....................sopr.
Georgio Germont (jĕr′-mônt),
Vavesi, bar.
Alfredo Germont,
His son.....................tenor.
Baron Dauphol (dä′-oo-fôl).......bass.
Gastone de Letorières (gäs-tō′-nĕ
dä lä-tō-rĭ-ā′-rĕs).......... tenor.
Dottore Grenvil (dôt-tō′-rĕ grān′-vēl),
bass.
Marquis d'Obigny (dō-bēn′-yē) ...bass.

Act I.—Scene. The rich apartments of Violetta, a demi-mondaine doomed to die of consumption. She is giving a dinner-party. Gastone introduces Alfredo, who has conceived a deep passion for her. He is prevailed on to sing a wine-song, but shows deep sympathy when, the dinner finished, she faints on the way to the ball-room. She gives him a flower and he departs, followed soon after by the other guests. Left alone she thinks that she has at last found a sincere lover, and falls into ecstatic revery (" Ah, fors è lui "), " Perchance 'tis he that my fancy has been painting in its loneliness."

Act II.—Scene I. A country house near Paris. Alfredo enters, rejoicing in the blissful seclusion in which he is living with Violetta. Her maid returns from Paris, and betrays the fact that Violetta has been pawning her resources to keep up the country place. He is overcome with the humiliation of his position, and leaves for Paris to secure funds. Violetta enters, and receiving a letter from Flora inviting her back to the old gaiety, laughs at the thought. An elderly man is shown in. He announces himself to be Alfredo's father. He has come to plead with her to give up Alfredo as otherwise the lover of Alfredo's sister will break off the match because of the scandal. After a bitter struggle, she consents, and he embraces her and goes into the garden. She writes a letter and Alfredo surprises her. She leaves him, in great agitation. Soon a messenger appears with a letter, and he learns that Violetta has fled. In his grief, his father appears and endeavours to console him, reminding him of his home in sunny Provence; but Alfredo reading Flora's letter determines to follow Violetta and revenge himself. Scene 2. Flora's mansion. Some of her guests are gambling, others pass in masquerade as gipsies. Gastone leads a group of bullfighters, and recites the romance of the Matador Piguillo. Flora and her devoted but quarrelsome Marquis have various disagreements. Alfredo appears, and dejectedly joins the card-players. Violetta enters upon the arm of the Baron. Alfredo as he plays makes slighting references to the fickleness of the broken-hearted Violetta. Dinner is announced, and all leave the room save Violetta, who calls Alfredo. She warns him of the Baron's fury. He says he will go if she will go with him, but she refuses, and he summons all the guests and furiously denounces Violetta as a mercenary wretch; to pay his debt to her he flings a purse at her. She faints in the arms of her Doctor. Alfredo's father enters and leads him away.

Act III.—Scene. Violetta's bedroom. She is asleep and her maid Annina sleeps near the fireplace. The Doctor arrives and tells Annina that Violetta has only a few hours to live. When he has gone, Violetta sends Annina to give ten of her remaining twenty louis to the poor, who are making holiday outside. Left alone she reads an old letter from

Alfredo's father, who has been moved by her suffering to send for his son to return from the foreign country. She fears that he will be too late. Annina enters hastily, trying to prepare her for the coming of Alfredo. They have a rapturous reunion and decide to flee from "dear Paris" ("Parigi caro"). But weakness overcomes her, and she accepts her fate. The Doctor and Alfredo's father enter, but can be of no help. She gives a medallion of herself to Alfredo as a memorial, and dies.

Il Trovatore (ēl trō-vä-tō'-rĕ). The Troubadour.

Four-act opera. Book by S. Commarano, from a drama by Garcia de la Vega. Produced, Rome, January 19, 1853.

CHARACTERS.

Il Conte di Luna	bar.
Manrico (män-rē'-kō)	tenor.
Ferran'do	bass.
Ruiz (roo'-ēts).	tenor.
An Old Zingaro (Gipsy)	bass.
Un Messo	tenor.
Leono'ra	sopr.
Azucena (ä-tsoo-chā'-nä)	m.-sopr.
Ines (ē'-nĕs)	sopr.

Act I.—Scene I. Vestibule to the apartments of the Count. Ferrando tries to keep awake the other servants by telling them the story of the Count's younger brother, who had been bewitched in his cradle by a gipsy. For this the gipsy had been burned. Her daughter, and the Count's baby brother then simultaneously disappeared. It was believed that he had been burned. Ferrando hopes some day to meet this younger gipsy. Scene 2. The gardens of the Queen's palace. Leonora, her maid of honour, tells her friend Ines how she fell in love with a cavalier at a tournament. He appeared again one placid night ("Tacea la notte placida"), and sang to her as a Troubadour. She confesses her love for him ("Di tale amor che dirsi"). The two women withdraw, and the Count di Luna appears, breathing love for Leonora. Outside he hears the voice of a Troubadour singing. Leonora rushes out and mistaking the Count for the singer, embraces him. The Troubadour appearing upbraids Leonora's faithlessness, but she explains her mistake. The Count challenges Manrico to combat, and the men withdraw, Leonora fainting with terror.

Act II.—Scene I. A ruined house at dawn. Azucena, a gipsy, near a large fire; near her Manrico. Gipsies gathered about. The men working with their hammers sing the famous "Anvil chorus" ("Vedi le fosche"). Azucena sings a fierce song of burning a woman at the stake ("Stride la vampa!"). The others disperse to their tasks, leaving Azucena and Manrico together. She tells him the dismal story of her mother's death for sorcery, and how she, mad for revenge, had seized the Count's younger brother, as she thought, and burned him to death, only to find that she had burned her own child. Manrico exclaims, "Then I am not your son." But Azucena denies her own words and says she was raving. Manrico tells her that he has once more met his old enemy the Count, this time not in battle but in duel; he had defeated him, but had spared his life. Azucena commands him never again to spare the Count. A messenger appears and summons Manrico to the command of the troops. He bids Azucena farewell and goes. Scene 2. Convent cloisters at night. The Count with his followers has come to kidnap Leonora, whose beauty he cannot resist ("Il balen del suo sorriso"). A chorus of nuns is heard. Leonora and Ines appear, and Leonora declares her intention to take the veil. The Count seizes her, but Manrico appears and later some of his followers. Leonora consents to go with Manrico.

Act III.—Scene I. Camp of Count di Luna, outside a besieged castle.

Ferrando and chorus sing a martial song ("Squilli, eccheggi la tromba guerriera"). The Count appears and is told that a spying gipsy has been captured. Azucena is brought in. She says her home is Biscay and the Count says his younger brother was stolen there. Ferrando recognises her, she is seized, and calls on Manrico her son to save her. The Count rejoices at this double revenge. Scene 2. A room near a chapel in the castle. Leonora and Manrico together. He rejoices in her love as an aid in battle ("Ah, se ben mio"). They are about to be married in the chapel when Manrico's friend Ruiz brings news that Azucena is taken, and is to be burned. Manrico in horror ("Di quella pirra") rushes to rescue her.

Act IV.—Scene 1. Outside a palace tower at night. Leonora and Ruiz enter. Manrico has been captured; she sends him hope and comfort "on love's rosy wings" ("D'amor sull' ali rose"). A death-knell is tolled and voices are heard chanting a "Miserere." She hears Manrico bewailing his fate ("Ah, che la morte ognora"), and she vows to save him at all costs ("Tu vedrai che amore in terra"). She withdraws as the Count enters, then accosts him and begs for Manrico's life with bitter tears ("Mira, di acerbe lagrime"). She finally offers herself as payment for Manrico's life. The Count gives the order to release Manrico, and Leonora takes poison from a ring, then follows the Count. Scene 2. A prison; Azucena and Manrico. Azucena sees in terrible vision her own mother's death at the stake. She falls asleep watched by Manrico. The Count and Leonora enter. She offers him freedom and begs him to fly. He curses her; but she dies before him and he understands her fidelity. The Count, thus foiled, orders Manrico out to death. He awakes Azucena and drags her to the window, and shows her Manrico's dead body. She exclaims, "He was your brother! Thus thou art avenged, O mother mine!"

WAGNER, WILHELM RICHARD.

[Who wrote all of his own librettos.]

Der Fliegende Holländer (dĕr flē′-gĕn-dĕ hôl′-lĕnt-ĕr). The Flying Dutchman. In French as "Le Vaisseau Fantôme" (le vĕs-sō fäṅ-tōm). In Italian, first as "L'Ollando'se danna'to" then as "Il Vascello Fantas'ma" (ēl vä-shĕl′-lō) or "The Phantom Ship."

Three-act opera, book and music by Wagner. Conceived during a very stormy three-weeks sea-voyage in 1839. Begun, 1841. Produced, Dresden, January 2, 1843.

CHARACTERS AND THEIR CREATORS.

Daland (dä′-länt),
Norwegian sea-captain........bass.
Erik (ā′-rēk),
A huntsman...............tenor.
Das Steuermann (däs shtoi′-ĕr-män),
Daland's pilot...............tenor.
The Hollander.........Wechter, bar.
Senta (zān′-tä),
Daland's daughter,
Frau Schröder-Devrient, sopr.
Mary (mä′-rē)..............m.-sopr.

Act I.—A rocky shore. Under a heavy storm a Norwegian ship has cast anchor close to shore. The sailors are heard singing as they furl the sails. Daland on the rocks grumbles at being driven inshore so near his port, so near home and his dear old child Senta. The storm subsides and Daland (with grand opera license) is able to step aboard as easily as he stepped ashore. He orders the sailors below to rest and leaves the pilot to take the watch. Left alone, the pilot sings a love-song of his sweetheart ("Mein Mädel") and the southwind that brings him home. He gradually falls asleep. The storm wakens and a ship with blood-red sails and black masts appears and drops anchor with a crash; then the uncanny crew furl the sails without noise, and go below. The captain landing, exclaims that the seven-year terror is past and he may come ashore a little while. He bewails his lot, cursed to sail on forever till the Day of Judgment unless some woman perchance may love him unchangingly. He feels the futility of such hope and cries to heaven to destroy him. On Daland's ship there is a scene of excitement. Daland, coming on deck, finds his pilot asleep and a strange ship near; he goes ashore and meets the newcomer, who tells him of his sad lot and begs a home for a time; he has a chest brought from his ship and offers the pearls it contains for a night's hospitality, and still greater wealth for the hand of the daughter Daland mentions. The canny Daland accepts, and the two captains going aboard cheerfully make sail for Daland's port.

Act II.—Scene. Interior of Daland's home. Among charts, pictures, etc., on the wall is a portrait of a pale, black-bearded man in Spanish garb. The room is filled with girls at spinning wheels. Senta and Mary are among them. Senta alone of all is sad, and the merry spinning chorus (" Summ' und brumm' ") does not enliven her. Mary rebukes Senta for gazing at the portrait. They finally persuade her to sing the ballad of the " Flying Dutchman," whose portrait it is. She sings of the ship with blood-red sails and black mast and her sleepless spectral captain, who must sail on and on forever because in trying to round a cape in the teeth of a gale he swore, " I will keep on trying to all eternity." Satan heard him and condemned him to sail eternally till some maiden should love him faithfully. He may land once in seven years to hunt for such a wife. At the end of the ballad Senta excitedly cries out that she herself would be that faithful woman. Her lover Erik enters, and, hearing the words, is deeply hurt at her resolve. When the spinners finish the task and leave, he pleads for her love; but she puts him off, eager to welcome her father, whose ship has been sighted. Erik is jealous of the picture and tells her that he has dreamed of seeing her father coming home and bringing the Flying Dutchman; in the dream Senta embraced the stranger and sailed away with him. On hearing this dream, Senta exclaims that she feels the Flying Dutchman to be her destiny. Erik rushes away in horror. Senta, remaining gazing at the picture, suddenly sees her father enter with—the Dutchman himself! Her father, amazed at her stupor, tells her that the stranger has come to find a home and a wife. Commending each to each, he goes away, leaving them together. The Dutchman muses on her beauty and she on his sorrow. He asks her to be his wife and she vows to follow him through all. Daland returning is rejoiced at the outcome.

Act III.—Scene. A bay at night; on shore, Daland's house; in the bay Daland's and the Dutchman's ships at anchor. Daland's sailors are making merry on deck singing " Pilot, leave the watch " (" Steuermann, lass die Wacht "). Girls come from the house with food and drink for the sailors. They are surprised at the unnatural gloom and silence on the Dutch ship. They can get no response to their taunts. At length a strange blue flame appears on the Dutch ship, and gradually a storm rocks the weird craft, leaving the bay and the other ship calm. The Dutch sailors now bestir themselves and chant a sardonic song of the vanity of the Dutchman's hopes. The Norwegian sailors and women are frightened and try to drown the uncanny song with their own, but vainly, and finally go below in terror, and silence takes the Dutch ship again. Erik and Senta come from the house, he pleading with her frantically and imploring her to remember the day of their young love (" Willst jenes Tag's "). The Dutchman entering hears his plea and, thinking Senta false, cries out in despair, and orders his crew to set sail, weigh anchor and away. Senta pleads with him, in spite of Erik's prayer, but the

Dutchman mocks her. He proclaims his identity and, going aboard his ship, puts to sea. Senta is restrained from following him by her father and others who rush out. But she breaks away, and with a last cry, "Here am I, faithful unto death!" leaps into the sea. The Dutch ship sinks, and in the sunset glow Senta and the Hollander are seen rising, transfigured in each other's arms.

Die Meistersinger von Nürnberg (dē mī′-stĕr-zĭng-ĕr fōn nürn′-bĕrkh). Les Maîtres Chanteurs (lā mĕtr shäṅ-tŭr). I maestri cantori di Norimburga (ē mä-ā′-strē kān-tō′-rē). The Mastersingers of Nuremburg.

A 3-act Comic Opera. First sketched in Vienna, 1845, the text finished and published, Paris, 1862, music finished, 1867.

Produced, Munich, June 21, 1868.

CHARACTERS AND THEIR CREATORS.

Hans Sachs (häns zäkhs),
A cobbler and famous writer,
Betz, bass.
Veit Pogner (fīt pôkh′-nĕr),
A goldsmith..................bass.
Sixtus Beckmesser (zēx′-toos bĕk′-mĕs-sĕr),
Town clerk...........Hölzel, bass.
Fritz Kothner (frĭts kōt′-nĕr),
A baker.....................bass.
Eight other tradesmen.
Walther von Stolzing (väl′-tĕr fōn shtôl′-tsĭng),
A young Franconian Knight,
Nachbauer, tenor.
David (dä′-fēt),
Apprentice to Hans Sachs,
Schlosser, tenor.
Eva (ā′-fä),
Pogner's daughter, in love with Walter, Frl. Mallinger, sopr.
Magdalene (mäkh-dä-lā′-nĕ),
Eva's maid, in love with David,
Frau Dietz, m. sopr.
A Night Watchman.

NOTE.—This semi-historical opera concerning the guild of Mastersingers is a comic companion-piece to Tannhäuser (q. v., Note a), but without supernatural personages. It is also a satirical answer to Wagner's academical critics. Hans Sachs is an actual figure in early German literature.

Act I.—Scene. Interior of St. Katherine's church. A service is just closing. Walter gazes at Eva, who flirts with him, and when, as the congregation disperses, he speaks to her, she gains time by sending her nurse back for a scarf-pin, then her prayer-book. The anxious nurse tells the ardent lover that Eva must marry the victor in the next day's song-tourney. David enters and busies himself drawing curtains to shut off the nave. Eva, comparing Walter to the painter Dürer's picture of the Biblical David, is misunderstood by Magdalene to refer to the awkward apprentice. David and other apprentices are preparing the room for the Mastersingers; they are about to undergo the examination that will admit them to the guild. Walter decides to try the examination. David, with his shoemaking companions, tells him how a song must be cut, soled and heeled to fit the rigid requirements of the guild. With many interruptions from the skylarking apprentices, David tells Walter of the various steps; first the thirty-six musical tones and modes must be learned, they make a long list most arbitrarily named as "short, long, crimson, luscious, nightingale, secret, glutton, pelican, etc." Once these are known, they must be sung with proper voice production and correct embellishment. Having thus become "a scholar" and "a singer," one must pass the examination as "Poet," manipulating rimes adroitly but strictly within limits of the rules. To become a "Mastersinger" one must sing both poetry and music of his own composing, and do all three feats without breach of the thirty-three canons. A black-board is brought in. On this one of the judges, called the "Marker," chalks down each mistake —seven are allowed; if more are made the candidate is declared "outsung and outcast." Pogner and Beckmesser enter, the latter, a grotesque old pedant, begging Pogner to plead with his daughter on his behalf, Pogner having declared that though Eva is to be the prize, she must add her consent before she will be made to marry the victor. Walter announces himself as a candidate for Mastership. Beckmesser is jealous, but the rest welcome the young nobleman. The roll is called, Pogner announces the prize he offers for the next song contest—his daughter, who must add her verdict to that of the judges. Hans Sachs suggests that the public also be given a voice in the decision. He defends their right to be considered, lest art grow too severe and hidebound. He enrages Beckmesser by hinting that only the young bachelors be allowed to vie for the girl's hand. Walter is brought forward, and asked who has been his teacher. He says the books of the old Minnesinger Walter von der Vogelweide (vide Tannhäuser) have taught him poetry; he has learned music of the birds in the woods. His tuition is received with scepticism save by Sachs, and he prepares for the trial. Beckmesser goes to the Marker's box. Kothner summarises to him the rules, and Walter begins a joyous song of spring and love. Beckmesser is heard scratching down the marks, and at the end shows the blackboard quite covered. The other masters ridicule the formless composition, and Walter is allowed to sing his second stanza only when Sachs has outwrangled Beckmesser, who insults him as a poor cobbler. The spontaneous lilt of the second attempt Beckmesser finds guilty of breaking every rule, and despite Sachs' plea for genius unfettered, a vote throws Walter out, and the meeting disperses in confusion.

Act II.—Scene. A Street, on one side Hans Sachs' Shop; on the other Pogner's residence, in front of it a lime-tree and shrubs. It is evening and the apprentices are putting up the shutters, and thinking of the next day's festival. Magdalene enters with a basket of sweets for David; on learning of Walter's rejection, she snatches it away, and hurries into the house. The apprentices mock him, and Sachs, on his way to his shop, stops an impending brawl. Pogner and Eva enter; he says she must wed none but a master, and enters the house. Eva and Magdalene, after deciding to consult Hans Sachs, follow Pogner. Sachs appears and sits down at his bench to make shoes for Beckmesser; he falls to musing on the strange, lawless charm of Walter's song. Eva steals across to him, but being timid of direct questioning, gets nothing from him but vexation and banter and reproval of the aristocrat, who would not study the rules. He withdraws to his shop, leaving his door slightly ajar. Magdalene tells Eva to prepare for a serenade from Beckmesser, who hopes so to soften her heart to him. Walter appears and tells Eva of his humiliation. The watchman passes, ordering all lights out. Eva slips into the house, and Walter hides behind the lime-tree. Hans Sachs has overheard, and, fearing an elopement, turns a bright light across the street. Eva slips out in Magdalene's cloak, but she fears to cross the light. Beckmesser is now seen approaching, and the lovers hide behind the shrubbery. Sachs, resuming his work, sings lustily a song of Eve driven barefoot out of Paradise, and needing the aid of a cobbler. The cunning allusion to Eva's own plan to become an exile is not lost on the girl hidden with her lover behind the shrubbery. Beckmesser, seeing Magdalene at an upper window, sings to her his idea of an artistic serenade, pretending to Sachs, whom he cannot get rid of, that he is singing merely to get Sachs' opinion. The cobbler now plays Marker, noting each mistake with a thwack of his hammer on the shoe. Beck messer lays the stress on the wrong syllables, adds tawdry flourishes, etc. Sachs finds so many mistakes that the shoe is finished before the song. The neighbours now begin to complain. David appears and cudgels Beckmesser. The whole town falls into a riot, and Walter decides to clear a way through. He and Eva make a dash, but Sachs seizes Walter, and Pogner appearing drags Eva inside the house. Sachs drives David in, and forces Walter also into his house. And the watchman appearing disperses the crowd.

Act III.—Scene I. Interior of Sachs' workshop. Sachs is reading. David enters with a basket full of ribbons and edibles, which he hides from his master. He tells Sachs that he and 'Lena have made up, but Sachs does not hear him. At length he closes his book, and has David rehearse his trial-song. David begins with Beckmesser's tune, but corrects himself. Sachs dismisses the apprentice more gently than usual, and falls into reverie on the troublesome little things of life. Walter appears, having slept ill. Sachs counsels him that his passionate spring song was all very well, but that life and wedlock demand more serious art and science. In a long scene he now writes down and corrects and guides the composition of a song as Walter improvises it. Two sections or "bars" being shaped, Sachs says Walter can fashion the third later, and goes with him to dress for the festival. Beckmesser limps in and, finding Sachs' manuscript of Walter's song, slips it in his pocket. Sachs re-enters only to be reviled as a rival and conspirator against Beckmesser. In proof he shows the song. Sachs says he may keep it, and use it. Beckmesser is overcome with delight at having a poem by the gifted Sachs, and hurries away to compose his music. Eva enters, pretending to be troubled by a tight shoe; but she cannot tell where it pinches. She is evidently scheming to see Walter, who soon appears. Sachs draws off her shoe and pretends to be busy with it, while Walter sings to Eva the third bar of his prize-song. As Sachs sighs ironically of the miseries of his trade, Eva tells him that she could have loved him had not Walter appeared. But Hans Sachs alludes to the fate of the old husband, who intervened between Tristan and Isolde (the love-motive of that opera being quoted in the music). Magdalene and David enter. Sachs says a new mode of art has been created by Walter, and with a box on the ear he raises David to a journeyman. The five unite in a song of hope for Walter's success—this glorious quintet is well known. Eva and Magdalene go home, and the scene changes to 2. The banks of the river Pegnitz; a stage has been erected for the contest, and the "Corporations" arrive in the following order: Shoemakers, Instrument makers, Tailors and Bakers. The apprentices gather. David waltzes with a girl till someone mentions Magdalene. The Masters gather, and Pogner leads in Eva. Sachs steps forward, but the affectionate people break out into one of his own songs. Sachs then tells of the unusual prize of the contest. Beckmesser is the first to sing, and is received with laughter. He sings Walter's verses to his old serenade tune. The words fit it so ill, that he becomes confused, mixes his metaphors and words and sings arrant nonsense. He at length breaks down and, accusing Sachs of the fault, rushes away. Sachs says the song is not his, and only needs good music. To prove it, he asks Walter to sing it; Walter takes his place and wins the enthusiasm of the throng by his art. The people at last vote him the prize. Pogner welcomes him as a Master. Sachs gives him counsel in the glory of German poetry and song, and places the golden chain about his neck. Eva takes the Master's wreath from Walter's head and places it on that of Sachs. Walter and she embrace the cobbler, whom all hail with affectionate homage.

Lohengrin (lō´-ĕn-grēn).

Three-act opera. Begun in 1845. Produced, Weimar, August 28, 1850 (Goethe's birthday).

CHARACTERS AND THEIR CREATORS.

LOHENGRIN..............Beck, tenor.
HEINRICH DER VOGLER (hīn´-rĭkh dĕr fōkh´-lĕr) ("Henry the Fowler"), *Emperor*.............Hofer, bass.
FRIEDRICH VON TELRAMUND (frēt´-rĭkh fōn tĕl´-rä-moont)........Millde, bar.
THE HERALD of the King........bass.
ELSA VON BRABANT (ĕl´-zä fōn brä´-bänt), Frau Agathe, sopr.
ORTRUD (ôr´-troot), *Wife of Count Telramund*, Frl. Fastlinger, alto.

Act I.—Scene. The banks of the Scheldt in Brabant near Antwerp, Tenth Century. After the Herald's message the Emperor Henry announces that he has come to Brabant to gather forces to repel the Hungarians; he learns that the people are in discord. He calls on Telramund to explain, and is told by him that the late Duke had died, leaving two children in Telramund's charge. The son and heir has disappeared and he accuses the sister Elsa of putting him out of the way. He therefore claims the Duchy as next kinsman. The accused is summoned to trial, and she enters, answering the King's questions by telling a dream she had of an angelic knight and defender. Telramund offers to undergo the ordeal of battle (which was then the procedure of the courts) and Elsa says she will have no champion save the one she dreamed of. Four trumpeters sound North, South, East, and West, but no one appears to champion her. She kneels in prayer; from the distance comes a knight in a boat drawn by a swan. All are amazed except Ortrud, who is terror-stricken. The knight (who is Parsifal's son Lohengrin, one of the semi-deified Knights of the Holy Grail period of King Arthur) bids farewell to the swan, which departs. He announces himself Elsa's champion, but makes one stipulation: that she shall ask no questions of who or what he is, or whence come. She promises and is embraced as his betrothed. The ground is now prepared for the fight and with due ceremony the contest begins. Telramund is soon beaten down, but his life is spared, and he and his wife are crushed with shame, while the Knight is hailed with joy by the others.

Act II.—Scene. Night outside the palace. On the steps of the Minster opposite, cower Telramund and his wife. Under the ban of confiscation and exile they linger in rags. He reviles her as the cause of his disgrace, the lying accuser of Elsa and the source of the whole plot. She promises in one day to ruin Elsa by making her ask Lohengrin the forbidden question. She relies on witchcraft for success. Elsa appears on the balcony in blissful reverie. Ortrud with mock meekness addresses her, craving pity, which Elsa bestows. She comes down to take into shelter the outcast noblewoman, promising to add Lohengrin's forgiveness to her own. She invites her to attend the wedding, and Ortrud, pretending gratitude, says she would save Elsa from impending ill, and hints that Lohengrin may depart as easily as he came. Elsa, ill at ease, takes her into the house, and Telramund watches gloatingly. Day begins with the bustle of servants and the sounding of trumpets to gather the people. The Herald publishes Telramund's exile, Lohengrin's accession to his estates, his wedding to Elsa, and the departure the next day of all the warriors to battle. Four noblemen, angry at being called on for service, find Telramund and conceal him. The wedding procession forms, Elsa entering with Ortrud richly garbed. As Elsa is about to ascend the Minster step, Ortrud angrily darts in front of her, demanding precedence. She casts aspersion on the mysterious Knight. The King and Lohengrin press through the crowd, and Lohengrin, rebuking Ortrud as an evil sorceress, starts to lead Elsa up the steps. Telramund confronts him, demanding his name and station. Lohengrin sees with grief that Elsa is disheartened and afraid. Telramund whispers to her that if the Knight but lose even a finger-joint, he must tell all. Elsa hesitating, finally falls on Lohengrin's bosom and enters the Minster with him.

Act III.—Scene I. The bridal chamber. The procession enters and Lohengrin and Elsa are divested of their outer robes. Left alone they exchange words of bliss, and she says her only regret is that she may not know and speak his name. She persists in her questioning, despite his entreaties. Suddenly Telramund and the four nobles rush in with swords drawn. Elsa seizes Lohengrin's sword and hands it to him quickly. He kills Telramund with it and bids the nobles, who yield, to take the body to the King. Elsa swoons and he summons her women and bids them take her also before the King. He promises there to give her the answer she has asked; and sadly departs.—The scene changes to that of Act I. The armies gather and the King promises them success in battle. Telramund's body is brought in, followed soon by the tottering and dejected Elsa, then by the mournful Lohengrin. He tells the King he cannot go to the war with the armies: he says that Telramund was slain as a midnight assassin, and that Elsa has been lured into breaking her vow. He says he has no shame of birth to conceal, and describes the Temple of the Holy Grail (i.e., the second cup or grail, from which Christ drank at the Last Supper, which contained the blood He shed on the cross, and which is preserved and renewed yearly by the Holy Ghost, as it is guarded by Knights chosen for blameless life). Lohengrin declares that he is the son of Parsifal (see the story of that opera), and has been sent to rescue the maiden. The swan reappears and Lohengrin announces that the Grail is recalling him. He says that Elsa's brother will return to her, and gives her for him his sword, horn, and ring, which ensure her brother's success. Ortrud exultantly confesses that Elsa's brother is the swan, changed to that shape; if the Knight had remained, the swan would have been freed of the spell. Lohengrin listening kneels in the boat to pray. A dove descends, Lohengrin joyfully removes the chain from the swan, which sinks. In its place appears Elsa's brother. Ortrud falls with a shriek. Elsa greets the boy with such delight that she does not see the dove taking the chain and drawing the boat away. The nobles kneel to the returned boy, but Elsa seeing Lohengrin already far in the distance, faints with a last cry, "My husband!"

Tristan und Isolde (trēs′-tän oont ē-zôlt′-ĕ). Tristram et Yseult (trēs-träṅ ā ē-sŭl), *F.* Tristram and Isolde.

Three-act "Action." Composed 1857–59. Produced, Munich, June 10, 1865.

CHARACTERS AND THEIR CREATORS.

TRISTAN,
Cornish Knight,
Ludwig Schnorr von Carolsfeld, tenor.
KURWENAL (koor′-fĕ-näl),
His squire.......Mitterwurzer, bar.
KÖNIG MARKE (kā′-nĭkh mär′-kĕ),
Zoltmayer, bass.
MELOT (mā′-lôt),
King of Cornwall...........tenor.
STEERSMAN.......................bar
YOUNG SAILOR..................tenor
SHEPHERD.......................tenor
ISOLDE,
Daughter of the king of Ireland,
Frau Schnorr von Carolsfeld..sopr.
BRANGÄNE (bräng-ā′-nĕ),
Her attendant.....Frl. Deinet, sopr.

Act I.—Scene. A pavilion on the forward deck of a ship; a tapestry closing from view the portion aft. Isolde reclining on a couch, Brangäne gazing out over the sea. The voice of an unseen sailor singing of his Irish love. Isolde starts up in a sudden fury. Brangäne is distressed. Isolde calls for air. Isolde throws back the tapestry, showing sailors and knights and Tristan looking off seaward. Isolde speaks scornfully of Tristan to Brangäne, who defends him. Sent to summon Tristan, Brangäne finds him reluctant to come; he says his only duty is to take the bride Isolde, willing or not, to King Marke, who awaits her. The devoted Kurwenal emphasises this point, but is reproved by Tristan, while Brangäne draws the curtains again. The insulted Isolde tells her of the first meeting when once, years before, she had found Tristan wounded in Ireland and had nursed him to health, though she should have killed him, since he had killed her kinsman and betrothed lover Thorold. He had made love to her and she had forgotten the blood-feud between them; then he had sailed away, only to return to demand her hand for his king and lead her away as bride to another. She curses Tristan. Brangäne tries to calm her, but at Isolde's order brings out a coffer of medicines and poisons. Isolde indicates a deadly draught. The crew is heard greeting the land. Kurwenal appears to bid them prepare to disembark. She tells him to send Tristan to her. Brangäne pleads frantically, but is silenced as Tristan enters. He explains that honour has kept him far from her, and she bitterly reminds him that she should have slain him for killing Thorold. He offers her his sword, but now she pretends to have forgiven him and asks him to seal the peace with a draught; she offers him the cup and he drinks; she snatches it away from him and drains the rest. Instead of both dying as Isolde expects, the draught, which Brangäne has surreptitiously changed to a love-potion, makes them lovers, madly impassioned and blind to all that goes on about them. They do not observe even the bustle of landing, and the approach of King Marke from shore.

Act II.—Scene. A garden with steps leading up to Isolde's chamber. A torch burns. In the distance the horns of far-away hunters are heard. Isolde is awaiting Tristan. Brangäne warns her that Melot, her pretended friend, is actually spying on them; she bitterly regrets her mixture of the love-potion, but Isolde says it is destiny. She quenches the torch as a signal, and beckons to Tristan, who hurries in. They have a long scene of unrestrained ecstasy, the voice of Brangäne, who watches unseen from the tower, falling on their ears with unheeded warning. At last she screams. Kurwenal rushes in to warn Tristan, but King Marke, and Melot and others appear and confront the lovers. Tristan in a daze tries to conceal Isolde, who is overcome with shame. Melot is violent with accusations, but King Marke is only bewildered and mystified. Tristan confesses equal bewilderment, is ready to die, however, and asks Isolde if she will die with him. She says she will follow him anywhere; he kisses her. Melot draws his sword. Tristan rebukes him as a false friend, draws and attacks, but lets himself be wounded, and falls in Kurwenal's arms. Isolde throws herself on his breast.

Act III.—Scene. A castle garden on the cliffs. The mortally wounded Tristan lies sleeping on a couch watched by the anxious Kurwenal. A shepherd playing a melancholy air on a pipe pauses to inquire of Tristan's welfare. He is watching for a ship—Isolde's, if he sees it, he will pipe merrily. Tristan wakes drearily. Kurwenal explains how he had carried the wounded Tristan away to his own long-deserted castle. Tristan tells a dream he had of Isolde. Kurwenal says he has sent for her to come and heal the wound. This enraptures Tristan for a moment, but he sinks back under the spell of the shepherd's wailing song. He wakens again, however, and the shepherd plays a brighter melody. A ship is sighted. Isolde leaps ashore, and Kurwenal hastens down the steep to bring her up. Tristan, left alone in a delirium of joy, desires to meet Isolde again as when she first saw him—with bleeding wounds. He tears the bandage from his wound, staggers toward her, and dies in her arms with a last sigh "Isolde!" The shepherd now warns Kurwenal that another ship has landed with King Marke and Melot. They barricade the gate. Kurwenal kills Melot and resists Marke and his followers, not heeding Brangäne's appeals, and is wounded to death. Brangäne tries to explain to Isolde that she has told the story of the love-potion. The King, understanding all, has come to reunite the lovers. Isolde, however, oblivious of everything, falls into a state of exaltation and seems to see Tristan rising in an apotheosis of bliss. In a transfiguration of rapture, she sinks upon his body, and King Marke invokes a blessing on the dead lovers. This swan-song of Isolde is called the "Liebestod" (lē'-bĕs-tōt), or "Love's-death."

Tannhäuser und der Sängerkrieg auf Wartburg (tăn-hä'-ē-zĕr oont dĕr zĕng'-ĕr-krēkh owf värt'-boorkh). Tannhaeuser and the Singer's Contest at the Wartburg.

Three-act opera; book and music by Wagner. Produced, Dresden Royal Opera, October 20, 1845, with Frau Schröder-Devrient and Niemann as Elizabeth and Tannhäuser

CHARACTERS.

Knights and Singers:
Hermann,
Landgrave of Thuringia....bass.
Tannhäuser or Heinrich.......tenor.
Wolfram von Eschenbach (vôl'-främ fōn ĕsh'-ĕn-bäkh)..........bar.
Walter von der Vogelweide (väl'-tĕr fōn dĕr fō'-gĕl-vī-dĕ).....tenor.
Biterolf (bē'-tĕr-ôlf)...........bar.
Heinrich der Schreiber (hīn'-rĭkh dĕr shrī'-bĕr) ....tenor.
Reinmar von Zweter (rīn'-mär fōn tsvā'-tĕr).................bass.
Elizabeth (ā-lē'-zä-bāt),
Niece of the Landgrave........sopr.
Venus (fā'-noos),
Goddess of love...............sopr.
A Young Shepherd..............sopr.

Note.—(a) Like "Die Meistersinger," this opera has a semi-historical basis in the ancient contests between Germanic singers. The Minnesänger (mĭn'-nĕ-zĕng-ĕr) or love-bards were noblemen who sang poems and music of their own in praise of pure love, to their own harp accompaniment. They flourished in the twelfth and thirteenth centuries. The Mastersingers, usually tradesmen, who succeeded them in the fourteenth to the sixteenth centuries, made more elaborate rules for composition. (b) The goddess Freia or Holda (v. "Das Rheingold"), Goddess of Youth and Spring, was believed to have been driven by Christianity to take refuge in the caverns of a mountain near Eisenach. She became confused, and finally identified, with the Greek Venus of similar attributes, and the mountain came to be called the Venusberg. This mountain is not far from the castle of the Wartburg, where the old landgraves held vocal contests of the sort described in this opera.

Act I.—Scene I. The subterranean palace of Venus. Surrounded and beguiled by singing and dancing nymphs and sirens, Venus reclines in voluptuous languor, gazing wonderingly at Tannhäuser, who is dreaming of the upper air and homesick for the life he left for her. At her insistence he sings in her praise, but begs for his freedom. At first resentful, she then tries to charm his restlessness away, but grows furious again and tells him that his Christian God will never forgive him. She vanishes and he finds himself (scene 2) in a sunny valley before a shrine of the Virgin. A young shepherd pipes and sings of Holda, the Goddess of Spring. Seeing a file of elderly Pilgrims wandering Rome-wards, he asks their blessing. Tannhäuser himself kneels and joins their chant (known as the Pilgerchor, "The Pilgrims' Chorus"). They disappear in the distance, and the Landgrave, entering with his retinue of Bards, on a hunt, finds his long-lost favorite and welcomes him back. Tannhäuser speaks vaguely of travel in strange lands and wishes to avoid them, but Wolfram tells him that Elizabeth has been pining for him and his all-surpassing minstrelsy. Tannhäuser, at the memory of her, gladly rejoins them and they set off for the castle of the Wartburg.

Act II.—Scene. The Hall of Apollo in the Castle. Elizabeth enters and greets it with joy since now Tannhäuser's voice is to glorify it again. Wolfram ushers in Tannhäuser and he and Elizabeth are fervently reunited. The Landgrave welcomes Elizabeth to the hall she has shunned so long and announces her as the queen of the contest. The court gathers with much pomp. The Minnesingers enter. The Landgrave announces that love is the subject of the prize-songs. Four pages collect the names of the Bards in a cup and draw lots. Wolfram, the first chosen, sings of the fountain of clean-hearted love, to much applause. Tannhäuser interrupts with a praise of passion, but is received in chill silence. Walter sternly contradicts him, and is applauded. Tannhäuser reiterates his view and Biterolf angrily rebukes him. Tannhäuser returns the abuse, and Wolfram tries to calm the rising excitement by imploring heaven's intervention. Tannhäuser madly declares that Venus alone can teach love. The women leave the Hall hastily and the men advance against Tannhäuser, whom the Landgrave declares eternally condemned, for his unholy life in the Venusberg. The rash minstrel is about to be cut to pieces by the infuriated mob, but Elizabeth protects him and pleads that he may have a chance to repent. Tannhäuser is now overcome with shame and prays God to accept him. The Landgrave bids him join a band of young Pilgrims who seek absolution at Rome. He rushes away hopefully

Act III.—Same as scene 2 of Act I. Elizabeth is praying before the shrine. Wolfram muses on her incessant prayer that Tannhäuser may return forgiven. The returning elderly Pilgrims are heard approaching and she rises. They pass, singing joyfully, and she scans them anxiously, but Tannhäuser is not with them. Crushed with grief, she sinks to her knees begging to die. In an apotheosis of soul she departs. When Wolfram offers her escort, she points silently to heaven whither she now is tending. The faithful Wolfram, left alone, sings to the Evening-star to bless and guide her. (Romance of the Evening Star—"O du mein holder Abendstern.") In the thickening night, Tannhäuser staggers by in tattered Pilgrim garb. Wolfram asks him how he dares return unshriven, and he declares wildly that he is on his way to the Venusberg again. He tells how the Pope had absolved all the other Pilgrims, but had likened him in his unholy acquaintance with the Venusberg to the Pope's own dead staff, which could never again put forth leaf or flower. The excommunicated Tannhäuser can find shelter nowhere but with Venus. She now appears to him in a rosy cloud, but Wolfram struggles to restrain the maniacal Tannhäuser and finally breathes Elizabeth's name. Tannhäuser cries her name wildly, and the goddess vanishes frustrated. A funeral procession enters bearing the dead Elizabeth. At sight of her, Tannhäuser, imploring her to pray for him in heaven, dies of grief. The younger Pilgrims now enter, chanting of the miracle they have seen. The Pope's staff has blossomed, showing heaven's forgiveness of Tannhäuser.

Der Ring des Nibelungen (dĕr rĭng däs nē′-bĕl-oong-ĕn). The Ring of the Nibelung.

"A stage-festival for three days and a Fore-evening."

This great work is a trilogy with prologue, or rather a tetralogy, bearing a close resemblance to Greek tragedies, which were groups of three plays set to music by the author of the text, and declaimed with choral interspersions much after the manner of Wagnerian opera, except that the harmonic resources in which this latter is so rich were practically unknown in the music of the tragedies of Æschylos, Sophokles, etc.

The stories of these four works have a continuity, but, though they were meant for performance on consecutive evenings, they contain many repetitions. The plots are adapted with much license from that great collection of German legend and mythology, the epic "Das Nibelungenlied" or "Song of the Nibelungs," a race of hideous gnomes living in the heart of the earth in the Nebelheim or "home of mists."

The tetralogy follows the baleful effect of a piece of consecrated gold stolen from the Rhine, made into a ring and then fought for by gods, Nibelungs, and heroes, bringing disaster to all its possessors, until it finally returns to the Rhine after compassing the destruction of the old dynasty of gods, with Wotan as their chief and Walhalla as their home. There is much room for moralising and allegory in the work, and commentators have not lost sight of the opportunity to confuse the complex with further obscurities. There is enough, however, in these librettos as dramatic and poetic works to occupy the interest and the attention.

The Prologue or "Vorabend" (fôr-ä′-bĕnt), or Fore-Evening of the trilogy:

I. Das Rheingold (däs rīn′-gôlt). The Rhine-gold.

One-act music-drama. Begun 1852, finished 1856. Produced (at public dress-rehearsal, Munich, August 25, 1869); with the entire trilogy, Bayreuth, August 13, 1876.

CHARACTERS AND THEIR CREATORS
(at Weimar).

Gods:

WOTAN (vō′-tän)..........Betz, bar.
DONNER (dôn′-nĕr),
Thunder..............Gura, bar.
FROH (frō), Joy........Unger, tenor
LOGE (lō′-gĕ),
Demi-god of fire and trickery,
Vogl, tenor.

Nibelungs:

ALBERICH (äl′-bĕ-rĭkh)......Hill, bar
MIME (mē′-mĕ)......Schlösser, tenor

Giants:

FASOLT (fä′-zôlt)........Eilers, bar.
FAFNER (fäf′-nĕr),
von Reichenberg, bass.

Goddesses:

FRICKA (frĭk′-ä),
Wotan's wife,
Frau von Grün-Sadler, m. sopr.
FREIA (frī′-ä), or HOLDA (hôlt′-ä),
Goddess of love and youth,
Frl. Haupt, sopr.
ERDA (ĕr′-dä),
The Earth-mother..Frl. Jäida, alto.

Rhine Daughters:

WOGLINDE (vōkh′-lĭn-dĕ),
Frl. Lilli Lehmann, sopr.
WELLGUNDE (vĕl′-goon-dĕ),
Frl. Marie Lehmann, m. sopr.
FLOSSHILDE (flôs′-hĭl-dĕ),
Frl. Lammert, alto.

Scene I. — The orchestral prelude, based on a single musical pattern, indicates the gloomy flow of the depths of the Rhine, which are disclosed on the rising of the curtain. The Rhine daughters or nymphs gather and disport around a great central rock where rests the sleeping Rhine-gold, which their father has set them there to sentinel. Alberich appears from a chasm and makes sensual love to them and tries to clutch them. They make sport of him and decoy him to violent scrambling and wrath. Suddenly the Rhine-gold "awakes" and gleams. The fascinat ed Alberich asks what it is, and the Rhine-girls laughingly taunt him with his ignorance of the fact that this gold if seized and fashioned into a ring would confer boundless power on the thief, who must, however, they add tauntingly, forswear love before he can take it. Alberich's love is turned to hate by their scorn, and climbing the rock he wrenches the gold loose. In the gloom that follows, he laughs at their frantic pursuit and disappears into the earth. By a scenic transformation, the first scene is modulated skilfully, as are all the scenes of this opera, into the next. Scene 2.—An open space among cliffs, one of which bears the new castle Walhalla. Wotan and Fricka awake from sleep. He revels in the beauty of the vast achievement just finished in the building of a fit home for the gods. She reminds him that he must now pay the builders, for he had promised the two Giants his wife's sister Freia. Fricka upbraids him for his ruthless ambitions and his roving infidelity. He reminds her that he gave one of his eyes to win herself and that he will not give Freia up to the Giants as he promised, but trusts in Loge to slip him out of the compact by trickery, since the whole compact was Loge's idea. Freia now hurries in, terrified with fear that the Giants are to have her. The Giants follow shortly. They say they have come for their wages. Wotan tells them she is not his to give. The Giants are furious, Fasolt saying they had counted on her beauty, Fafner preferring the golden apples of youth that grow in her garden. They propose to seize Freia, but Froh and Donner appear to shelter her. Donner threatens them with his thunderous hammer, but Wotan intervenes. The anxiously awaited Loge now appears and all suspect him of trickery as he flits flame-like about. He finally tells how he has ransacked the earth for a ransom for Freia, but nowhere could he find anything rated so high as woman and love—only one being in the universe has other preference, and that is Alberich. He tells of the theft of the gold and of the ring Alberich has made from it. Wotan now covets the ring and so do the Giants. Loge says the ring can only be got by theft. The Giants offer to accept it as ransom. Meanwhile they take away the screaming Freia as hostage. Immediately the Gods grow wan and old and Loge says that the apples of youth which renew the universe and the gods, are withering in Freia's deserted garden, a pallid mist rises. Wotan resolves to wrest the gold from Alberich, and Loge leads him into a cleft of the earth whence sulphurous vapours spread, veiling the transformation to Scene 3. A subterranean cavern. Alberich drags in the squealing Mime, who pretends not to have finished his appointed task of making the Tarnhelm (a helmet conferring invisibility on the bearer). Inadvertently he lets it fall. Alberich puts it on and vanishes into mist; invisible now, he beats Mime, then is heard as he departs to the forge-room beneath. Loge leads in Wotan and they question the whimpering Mime, who tells them that Alberich has usurped a despotism over them all and makes them slaves to his greed. He tells of the new helmet of darkness and the beating he had. Alberich comes in, visible now, the Tarnhelm at his girdle, he drives in a herd of Nibelungs who heap up gold, he then scourges them back to their work. He gives his new guests bitter greeting and says he will soon have them all in his grasp, gods and women. Loge hints that the gold might be stolen in his sleep. Alberich trusts in the Tarnhelm to hide him They question his power to change his shape. To prove it he becomes a great serpent. Loge hints that he cannot change himself to anything small like a toad. Alberich ingenuously makes this change. Wotan puts his foot on the toad, Loge snatches the Tarnhelm, thus bringing Alberich back to his natural shape. They tie him up and drag him back to the upper ir and to scene 4, the same as scene 2. They offer him freedom for all his gold; he murmurs to his ring a summons to his dwarfs, who appear and heap up the gold. Loge, in spite of his protest, adds the Tarnhelm to the heap. Wotan espies the ring and wrenches it from Alberich's finger. Alberich, released, curses the ring and loads its power with a heritage of death, misery, envy, sleeplessness, and crime to its possessor. He then returns to his forge. (The too-consistent mind will wonder why a ring which conferred "measureless might" on its wearer, could not get him out of an ordinary rope; but myths, like metaphors, "must not be squeezed till they squeal".) The Gods and the Giants assemble. The Giants demand that the gold be heaped up to hide the beautiful Freia whom they are so loth to surrender. They stick their staves in the ground in front of her, and Loge and Froh heap up the gold. The Giants can still see her hair shining through and the Tarnhelm must be added to the heap. Even now they can see one of her eyes, and demand the ring on Wotan's finger. He furiously refuses it. Now, in a rocky cleft appears the awesome Erda, mother of the three Norns or Fates; she implores Wotan to keep his faith and yield the ring. She vanishes, and after some resistance he throws the ring on the heap. Immediately the Giants quarrel for it, and Fafner kills Fasolt, places the treasure in a sack, and stalks away. The Gods watch him with horror and Wotan resolves to visit Erda again. Donner, hating the mists that veil Walhalla, disappears in storm clouds; he swings his thunder hammer and the lightning clears the mists. Froh spans the gorge with a rainbow bridge to Walhalla. The Gods move toward the castle. Loge, the flame demi-god, looks scornfully after those whom he has saved, and is tempted to turn against them, but follows for the nonce. The wail of the forlorn Rhine daughters is heard from the deeps of the valley, but the Gods mock it with laughter.

2. **Die Walküre** (dē väl-kü′-rĕ). The Valkyrs.

Music-drama in three acts. Begun, 1852. Finished, 1856.

Produced at public dress-rehearsal, Munich, June 24, 1870. With the trilogy, Bayreuth, August 14, 1876.

CHARACTERS AND THEIR CREATORS
(at Munich).

Volsungs:

Siegmund (zēkh′-moont), Vogl, tenor.
Sieglinde (zēkh-lĭn′-dĕ),
His sister, Hunding's wife,
Frau Vogl, sopr.
Hunding (hoont′-ĭng),
A Neidung.....Bauserwein, bass.

Gods:

Wotan (vō′-tän), Kindermann, bar.
Fricka (frĭk′-ä),
Frl. Kauffmann, m. sopr.

Valkyrs:

Bruennhilde (brĭn-hĭl′-dĕ),
Frl. Stehle, sopr.
Rossweise (rôs′-vī-zĕ)...........sopr.
Grimgerde (grēm′-gĕrt-ĕ).......sopr.
Helmwige (hĕlm′-vē-khĕ)....m. sopr.
Gerhilde (gĕr′-hĭl-dĕ).......m. sopr.
Ortlinde (ôrt′-lĭn-dĕ).......m. sopr.
Waltraute (vält′-row-tĕ).......alto.
Siegrune (zē′-groo-nĕ)..........alto.
Schwertleite (shvĕrt′-lī-tĕ)......alto.

With this work, the trilogy proper begins. As gradually transpires: since the events of "Das Rheingold," the fickle Wotan has been wandering over the now populated earth under the name Wälse (vĕl′-zĕ). The children of his roving amours have formed a tribe called Wälsungen, or Volsungs, who are at war with the tribe of Neidungs (nī′-doongs). A Volsung woman had borne to Wotan the twins Siegmund and Sieglinde, but the children were soon separated. Over the conflicts of humanity Wotan eagerly watches, and those who prove heroes and are killed in battle are carried aloft to form a blissful garrison for the defence of Walhalla. Over every battlefield hover, for this purpose, the heavenly horse-women, or Valkyrs, who are all illegitimate daughters of Wotan by Erda, whom he had seduced with a love-potion.

Act I.—Scene. The interior of a primitive hut built round a great tree in which a sword has been thrust up to the hilt. Siegmund breathlessly enters from the storm outside. Sieglinde not knowing him, gives him a horn of mead, and treats him kindly; her husband Hunding, one of the Neidungs, enters and confirms her hospitality but with suspicion. Siegmund, asked to tell who he is, describes his vile life in the woods with his father, a Volsung, his mother and twin-sister having been carried off by the Neidungs. To-day he has fought single-handed in defence of a woman. Hunding recognises him as the wretch his tribe is hunting, and says that on the morrow he must fight out the feud. He gives Siegmund sanctuary for the night, but warns him to have weapon and resolution for the morning. Siegmund, left alone, broods over the misfortune that hounds him, but remembers that his father had said a sword would be at hand in direst need. Sieglinde enters, having drugged her husband, and tells him of the sword in the tree, thrust there by a strange wanderer (Wotan). No one has ever been able to draw it out. She longs for someone to unsheath it, and revenge her. The door springs open, showing moon-lit night outside. Siegmund says that the mysterious visitor is the Spring itself, and sings a rapturous idyll. Sieglinde calls him the Spring she has longed for. Not knowing that they are brother and sister, they grow ardent in love. He proclaims Wälse (Wotan) as his father, and with a mighty effort, plucks out the sword, which is called "Nothung" (nōt-oong), i.e., need. Sieglinde proclaims herself his sister. He embraces her fervently as both sister and bride for the restoration of the Volsung lineage.

Act II.—Scene. A gorge in the mountains. Wotan sends Brünnhilde to watch an impending battle. Fricka comes angrily in. She plays the Xanthippe. To her as goddess of wedlock, Hunding had appealed to punish Siegmund and Sieglinde, who have fled. After a bitter quarrel she compels Wotan to swear that Siegmund shall die under Hunding's sword, even if he must intervene himself. When she has gone, Brünnhilde reappears and tries to console her dejected father. He tells her the story of the Rhine-gold; of Fafner who holds the ring, of his betraying Erda for his purpose, and of his one hope that some unaided hero shall of his own volition and resource win the world-power. He bewails his oath to Fricka, but when Brünnhilde hints that she will save Siegmund, he threatens her wrathfully. When they have left in opposite directions, Siegmund and Sieglinde enter, both overcome with fatigue, and she also with shame at yielding to him. In the distance the horses of their pursuers are heard. She swoons in her anguish. Brünnhilde appears and bids Siegmund follow her to Walhalla, but he refuses to be separated from Sieglinde. He even threatens to kill her and himself first, and Brünnhilde passionately vows to preserve them both. She disappears, and a great storm arises. Siegmund leaves Sieglinde to meet Hunding. They fight. Brünnhilde protects Siegmund with her shield; but Wotan appears, and with his spear shatters the sword of Siegmund whom Hunding slays. The disobedient Brünnhilde, in terror, escapes with Sieglinde, and Wotan after slaying Hunding with one scornful glance, follows her.

Act III.—Scene. A mountain peak and cavern. The Valkyrs gather, each with a slain hero across her horse. They await Brünnhilde, who appears finally in great panic with Sieglinde on her saddle. She tells what she has done and begs shelter. Sieglinde pleads to be allowed to die, but Brünnhilde reminds her that in her womb she bears

Siegmund's son, to be called Siegfried (here first appears the motive "Siegfried and the sword"). Sieglinde now wishes to live, and they decide that a cave near Fafner's lair would be safe from Wotan's discovery. She gives Sieglinde the pieces of Siegmund's sword, and bids her save them for her son. Sieglinde hurries away, just before Wotan appears and denounces Brünnhilde bitterly. He disowns her, and tells his plan to disgrace her by making her a prisoner on this mountain. The maidenhood which is the pride of the Valkyrs, shall be the prey of whosoever finds her. He sends the other Valkyrs away, and Brünnhilde pleads earnestly that she protected Siegmund because she knew Wotan really loved him and wished him to win; but she cannot alter his resolve. She begs to be surrounded with flames that only a fearless hero may reach her to make her his own. Wotan grants this wish, and bids her a tender farewell, kisses her divinity away and lays her fast asleep with closed helmet on a bank of moss. He places her long shield over her, and invokes Loge, who sends a circle of fire to guard the sleeping Valkyr. He vanishes after a last charm: "He who feareth my spear, shall never fare through this fire" (in which again the "Siegfried and the sword" motive appears).

3. Siegfried (żēkh′-frēt).

Three-act music-drama. Begun, 1856, finished, 1869. Produced, Bayreuth, August 15, 1876.

CHARACTERS AND THEIR CREATORS.

Siegfried	Unger, tenor.
Mime (mē′-mĕ)	Schlosser, tenor.
Der Wanderer (dĕr vän′-dĕr-ĕr),	Betz, bar.
Alberich (äl′-bĕr-ĭkh)	Hill, bar.
Fafner (fäf′-nĕr),	Von Reichenberg, bar.
Erda (ĕrt′-ä)	Frau Jäida, alto.
Bruennhilde (brĭn-hĭl′-dĕ),	Frau Friedrich Materna, sopr.

Act I.—Scene. A cave-dwelling with primitive forge and anvil. The dwarf Mime is forging a sword, but grumbles that the boy Siegfried breaks the strongest blade he can make. If he could only forge the pieces of Siegmund's sword Nothung, that would be unbreakable; with it Siegfried might even slay Fafner who, shaped like a dragon, guards the all-powerful Ring. Mime would then possess himself of the Ring. But he winces at his inability to forge Nothung. The boyish Siegfried romps in with a bear and terrifies the dwarf, and breaks with a blow the latest sword he has forged. Mime sobs that all his fatherly care of the boy meets only hate and rebuff. Siegfried confesses an unconquerable repugnance to the dwarf; he only tolerates him for the knowledge he has. He has learned that all animals have father and mother; he asks who his mother was, and Mime claims the double honour of being both father and mother to the boy. Siegfried has seen his own image in a brook, and gives Mime the lie. He chokes the dwarf into telling him of a nameless woman who had come to the cave and died in bearing a child. She entrusted him to Mime after naming him Siegfried. He tells over in little slices the story of his devoted care for the boy, and finally produces the broken sword. Siegfried orders him to forge it anew and dashes out into the woods. Mime, despairing of hoodwinking the lad to his own purposes, views with suspicion the entrance of Wotan, who is disguised as a wanderer. In a long colloquy, which re-tells the stories of the previous operas, they enter into a contest in which each is to ask three questions; the one failing to answer forfeits his head. Mime asks (1) What race dwells in the earth? (2) What on the surface? (3) What in the clouds? Wotan answers (1) The Nibelungs, whom Alberich subjugated with the Ring. (2) The Giants, of whom Fafner guards the Ring. (3) The Gods, of whom Wotan is the chief, ruling all with his spear. He strikes the spear on the ground and a thunder rumbles. Wotan, recognised, asks Mime three questions: (1) What race does Wotan persecute though he loves them? Mime answers correctly, "the Volsungs." (2) What sword must Siegfried use to slay Fafner? Mime answers, "Nothung." (3) Who will forge that sword anew? Mime can find no answer. Wotan laughs and says that only one who knows no fear can forge it; to that hero he bequeathes Mime's head. When he is gone, Siegfried returns to find Mime hysterical with fright. He tries to teach Siegfried fear, a thing the boy has never felt; as a last resort he will show him the dragon. Siegfried resolves to forge the sword himself and with growing ecstasy works away. Mime watches him and plans his own ambitions, brewing the while a poison for Siegfried when he has won the Ring. The sword at length is made and Siegfried exultantly splits the anvil in twain with its resistless edge.

Act II.—Scene. The heart of a forest at night. Alberich lies brooding. The Wanderer enters. The ancient enemies quarrel. They speak of Siegfried who is coming to slay Fafner. Alberich calls to the dragon Fafner, whose cave is near by, offering to protect him if he will give him the Ring. Fafner yawningly declines. Wotan advises Alberich to try Mime next, and vanishes. Alberich hides as in the dawning light Mime enters with Siegfried. His descriptions of the dragon fail to terrify Siegfried, who finally orders him away. The boy, alone, muses on his father and his mother. The bird-choir charms him. He cuts a reed, fashions a pipe and tries to imitate them on it and on his horn. Fafner thrusts out his hideous head and gapes. Siegfried laughs. After some banter he closes to the attack and kills the fire-breathing dragon, who with his dying breath warns the boy against conspiracy. The dragon's blood on the boy's hand burns him. He lifts it to his lips. Instantly he understands the bird-voices. A wood-bird tells him of the Tarnhelm and the Ring and he enters the cave. Mime and Alberich steal in; they wrangle, but retire when Siegfried reissues with the ring and Tarnhelm. The wood-bird tells him to beware of Mime, whose hypocrisy he can see through, thanks to the taste of dragon's blood. Mime enters and while trying to dissemble, actually tells his basest motives. Siegfried finally slays him and, throwing the body in the cave, calls again to the wood-bird for counsel. The bird tells him that his future wife sleeps on a lofty peak flame-girdled. He bids the bird lead on and joyfully hastens after.

Act III.—Scene I. The mouth of a craggy cavern at night. Wotan appearing summons Erda to a long, but bootless conference, in which he expresses his resignation to his coming doom. Erda vanishes and Siegfried comes along the path. Wotan questions him and is told all that has happened. He reproaches the boy for his frank insolence and tries to check him, but has his spear hewn in two for his counsel, and vanishes. Siegfried, blowing his horn, plunges into the mist and flames and the scene is changed to the same as Act III. of "Die Walküre," where Brünnhilde still lies sealed in sleep under her long shield. Siegfried, seeing her, thinks her a man till he has opened her helmet and lifted her breastplate. He is overcome with an emotion which he thinks may be fear, but at length kisses her. She wakes and greets the sunlight, and knows him to be Siegfried. Her joy changes to fear and grief as she remembers her lost Valkyr estate, but his ardour and bravery win her back to rapture in his arms.

4. **Götterdämmerung** (gĕt'-tĕr-dĕm'-mĕr-oongk). The Gloaming (or Dusk or Twilight) of the Gods.

Music-drama in three acts and Prologue. Begun, 1867. Finished, 1876. Produced, Bayreuth, August 16, 1876.

CHARACTERS AND THEIR CREATORS.

Siegfried (zēkh′-frēt)..... Unger, tenor.
Gunther (goon -tĕr)........ Gura, bar.
Hagen (hä′-gĕn),
Von Reichenberg, bass.
Alberich (äl′-bĕr-ĭkh)........ Hill, bar.
Bruennhilde (brĭn-hĭl′-dĕ),
Frau Friedrich Materna, sopr.
Gutrune (goo-troo′-nĕ), Frl. Weckerlin.
Waltraute (vält′-row-tĕ), Frau Jäida.
The Three Norns, or Fates.
The Three Rhine-daughters.

Prologue.—Scene, on the Valkyrs' rock, same as the last scenes of "Die Walküre" and "Siegfried." The three Norns sit idle and gloomy under a fir-tree. The first Norn fastens a golden rope to the tree, and tells of the coming of Wotan long before, and how he had paid one of his eyes to drink at the spring of wisdom, and broke a spear from the World-ash tree; thereafter the tree and the spring failed. She throws the rope to the second Norn, who winds it round a rock and tells how Siegfried shattered Wotan's spear, and Wotan had sent his Walhalla heroes to chop up the World-ash tree. She casts the rope to the third Norn, who tells that the Gods and heroes will gather in Walhalla round a fire made of the World-ash boughs, and the fire will waste Walhalla and leave the Gods in eternal night. As the rope is passed forward and back, they talk of Loge's plots against Wotan and of Alberich; the sacred rope grows frayed and finally parts. They wind the strands about them and moaning that eternal wisdom and wise counsel are lost forever to the world, sink into the earth. Day dawns. Siegfried comes from the cave, full-armed, followed by Brünnhilde leading her horse Grane, which had been preserved in sleep during her own long slumbers. Siegfried having made Brünnhilde his own, and learned from her the story of the Gods and the meaning of the holy runes, is now eager for new deeds. He promises to remember her faithfully, and gives her the Ring itself as a pledge. She gives him the horse to carry him back to the world, and they part in mutual idolatry.

Act I.—Scene I. The Hall of the Gibichungen (gē′-bĭkh-oong-ĕn), on the banks of the Rhine. Three of the Gibichs or Gibichungs, a race of heroes, are seated in earnest counsel: Gunther (who is wifeless and longs for Brünnhilde, whom he believes to be still surrounded by the terrifying flames which Siegfried had pierced), his sister Gutrune (who is husbandless and longs to wed Siegfried, whose fame has reached them), and their half-brother, the vicious Hagen (whom their mother Grimhilde had borne when seduced by Alberich's gold). Hagen is suggesting that they persuade Siegfried to marry Gutrune, then ask him to bring Brünnhilde through the flames to wed Gunther. Siegfried's horn is heard and they see him rowing on the river. They invite him to land. He does so, and they lead his horse Grane to a stall. He tells them that he has left the useless gold of Alberich in the dead dragon's cave, and brought away only the Tarnhelm and the Ring. Now, Hagen's father Alberich had charged him to recover the Ring (v. "Das Rheingold"), and he learns that Siegfried has given it to Brünnhilde. Gutrune brings in a horn full of a magic liquor which effaces all remembrance. Siegfried, draining it, forgets Brünnhilde utterly, and becomes so infatuated with Gutrune that he asks for her hand. Gunther tells of the fire-guarded Brünnhilde, and Siegfried promises to win her for Gunther by means of the Tarnhelm. The two men prick their arms with their swords, drop blood into their wine-horn, and swear blood-brotherhood, and Hagen cuts the horn in two to complete the pact. When asked why he has not joined the two, he evades the question. Siegfried and Gunther set forth to find Brünnhilde, while Hagen stays to guard the house, and bide his time to seize the

Ring. Scene 2, same as the Prologue. Brünnhilde, alone, is visited by her sister Waltraute (v. "Die Walküre"). Asked why she had broken the ban their father Wotan has put on Brünnhilde, she says that she has fled from Walhalla in terror. The Valkyrs no longer seek heroes slain on battlefields , Wotan has come home with his spear hewn asunder; the sacred ravens have flown away; Wotan has made a great pile of logs from the shattered World-ash tree and sits with his heroes waiting the general doom. Waltraute has wrung from him the word that if the Ring could be found and flung back into the Rhine whence it was stolen, and cursed by Alberich (v. "Das Rheingold") the doom would be averted. Brünnhilde, despite Waltraute's frenzied pleading, sternly refuses to throw back into the Rhine-waves the pledge of love Siegfried has given her, and Waltraute rushes away in wild despair. Siegfried's horn is heard, and he enters in Gunther's form with the Tarnhelm hiding his face. The terrified Brünnhilde threatens the stranger with the Ring. Siegfried says it shall be their wedding-ring, and takes it from her after a struggle. He orders her into the cave, and drawing his sword Nothung to lay between them as a proof of faith to Gunther, follows her in.

Act II.—Scene. The river-bank before the Hall of the Gibichungs. Hagen is seated, asleep. Alberich, his father, is talking to him in his dreams, urging him on to revenge his ancient wrongs on the ignorant Siegfried. Hagen vows and Alberich vanishes. Siegfried enters in the dawn and removes the Tarnhelm. Hagen wakes, Gutrune enters, and Siegfried tells how he had won Brünnhilde, but kept the sword between them till he gave her over to Gunther, who was waiting at the foot of the mountains. Siegfried had then willed himself back to the Hall by his Tarnhelm's power. Hagen summons the vassals with his horn; they come expecting a battle, but are told of the wedding festivities Gunther and Brünnhilde arrive in a boat. Brünnhilde is dumbfounded at seeing Siegfried, and swoons in his arms, but he still fails to recognise her. Then she sees the Ring on his finger. Gunthe. confesses he had not given it to Siegfried. Hagen tells Brünnhilde that Siegfried had won the ring from Gunther by wiles, and Brünnhilde in supreme rage accuses Siegfried of having possessed her body as well as her soul when he conquered her. Siegfried swears to Gunther on Hagen's spear that Brünnhilde's accusation is false. Brünnhilde on the same spear swears her own statement, and hallows the point to pierce Siegfried's heart in revenge. Siegfried tries to reassure Gunther, and embraces Gutrune. Hagen promises the distracted Brünnhilde revenge, and she tells him that he must stab Siegfried in the back, his only vulnerable point. Gunther, overcome with his own position, and believing that Siegfried has played him false, is drawn into the plot. Hagen plans to kill Siegfried out of Brünnhilde's sight at a hunt. The three then vow the death of Siegfried, who enters, wreathed as a bridegroom.

Act III.—Scene I. A valley through which the Rhine sweeps. In the stream the Rhine-daughters drift, waiting the hero who shall restore them the lost Rhine-gold. Siegfried appears; he has lost his way, following a bear. The Rhine-daughters tease him and try to win the Ring from him, but their prayers are futile, and threats do not avail to frighten him, so they swim away. The hunters now gather with their booty; they drink, and Siegfried, under the memory-waking spell of a herb Hagen has put in his drink, tells them the whole story of his life, and how he came to learn the language of birds, and how he won Brünnhilde. The sacred ravens fly past, Siegfried starts up and looks after them. Hagen thrusts his spear into his back. Siegfried turning, swings his shield high to crush Hagen, but with sudden weakness, drops it, and falls on it. Hagen stalks away. Siegfried, seeing Brünnhilde in a vision welcoming him, dies in a rapturous delirium. His body is raised and carried homeward. Scene 2. The Hall of the Gibichungs at night. Gutrune is waiting for Siegfried. Hagen storms in, announcing Siegfried's return, saying that a wild boar has killed him. Gutrune faints as the body is brought in. Gunther declares Hagen's guilt. Hagen admits it, and claims the Ring. Gunther opposes him, and is killed. As Hagen moves to take the Ring, the dead Siegfried's arm rises threateningly and all fall back in terror. Brünnhilde enters. She proudly claims the dead hero as her husband, and Gutrune now realises for the first time the truth. While a funeral pyre is being raised and decked, Brünnhilde muses upon Siegfried, and the tangled net of lies that has enmeshed his pure soul and brought her shame. She understands all Fate now, and taking the Ring from Siegfried's hand, places it on her own. His body is put upon the pyre. She calls to the Rhine-maidens that they will find the ring burned free of its curse in her own ashes. She seizes a firebrand, and sets the pyre ablaze. The ravens fly up and disappear. She bids all look to the north when she is dead, to see the burning of Walhalla. Her horse has been brought in. Addressing him and bidding him neigh gladly to rejoin Siegfried his lord and her husband, she warns mankind to trust only to love and not to gain or to treachery, and dashes into the flames. In a great flash the Hall of the Gibichungs catches fire and is ruined. The pyre dies out and collapses. The Rhine overflows and comes rippling across the Hall. The Rhine-daughters swim in on the waves. Hagen, who rushes in to struggle for the Ring, is dragged down to death by two of them while the third holds up exultantly the Rhine-gold that has returned home at last from its devastating travels. In the north a great glow appears. It is the flash of the flames consuming Walhalla. With the palace built by deceit and broken faith, the fire destroys the race of gods and heroes, and their merciless, honourless dynasty, leaving Freewill and Love as the inspiration of mankind.

VON WEBER, CARL MARIA.

Der Freischütz (dĕr frī′-shüts), *G.*, Il Franco Arciero (är-chā′-rō), *I.* In French first produced as "Robin des Bois"; later with recitatives by Berlioz as "Le Franc Archer" (lŭ-frän-kăr-shā). The Free Shot.

Three-act Romantic opera. Book by Friedrich Kind. Produced, Berlin, June 18, 1821.

CHARACTERS AND THEIR CREATORS.

Graf Ot′tokar	Rubinstein, bar
Kuno (koo′-nō), *His chief forester*	Waner, bass
Kas′par, *A forester*	Heinrich Blume, bass.
Max (mäx), *A forester* (in Italian, Giulio),	Karl Stümer, tenor.
Zamiel (zäm-ĭ-ĕl′), *A demon.*	
A Hermit	Gern, bass.
Kil′lian, *A peasant*	Wiedemann, tenor.
Agathe (ä′-gä-tĕ), *Kuno's daughter,*	Frl. Karoline Seidler, sopr.
Aennchen (ĕn′-khĕn), *Her friend,*	Frl. Johanna Eunike, sopr.

Act I.—Scene. Before an inn. The peasants are congratulating Killian, the winner of a shooting-match; he taunts Max, who has lost. Kuno and Kaspar enter and learn of Max's humiliation. Kuno tells how his own grandfather was made head-ranger to the prince by a lucky shot that saved the life of a man bound to a stag; he will give his own daughter to the best marksman, and make him his successor. He hopes Max may win. Killian speaks of a certain enchantment with seven magic bullets of which he has heard. A trio concerning the morrow's match is followed by a hunting chorus, and the men and women dance away. Max alone, bewails his recent bad luck and his fear of losing Agathe ("Durch die Waldes, etc."), while Zamiel, the demon, hovers about unseen. Kaspar appears and persuades Max to drink, singing a boisterous vine-song ("Hier im ird'schen Jammerthal"). He persuades the sceptical Max to shoot at an eagle almost invisible aloft: the eagle falls just as the clock strikes seven. Kaspar says that more of the magic bullets may be had, and after winning from Max a promise to meet him in the Wolf's Glen at midnight, he sings a song of diabolic triumph.

Act II.—Scene I. A room in Kuno's house. Agathe preparing for her wedding is gloomy with foreboding, a picture had fallen from the wall and cut her forehead just as the clock struck seven. Aennchen teases her and sings a little ballad of a young lover ("Kommt ein schlanker Bursch gegangen"). But Agathe speaks of a hermit who frightened her with his prophecies. Aennchen goes, and Agathe leaning out into the moonlight has a blissful reverie ("Leise, leise, fromme Weise"). She sees her lover coming; he enters, and Aennchen returns. Max learns with dread that Agathe's forehead was cut by the picture just the moment he killed the eagle with the magic bullet. He tells her he must go to bring a slain stag from the Wolf's Glen, and in spite of her horror of the place he goes. Scene 2 The wild ravine of the Wolf's Glen. A chorus of invisible demons. Kaspar appears and summons Zamiel. The demon appears to him; he appeals to be released from his unholy compact—he is to die the next day; he offers as a bribe to Zamiel to bring a new victim who wishes the magic "free bullets." Zamiel accepts, saying that six of the bullets shall hit, but the seventh shall betray. Kaspar asks that the seventh may kill Agathe so that both her lover and her father shall go mad and fall in Zamiel's power. Zamiel consents, saying "Thou or he to-morrow must be mine." He vanishes Max enters in much terror. They set about casting the bullets from unhallowed materials; as they count them an echo repeats their words. After the fifth, the demons cry out: after the sixth the echo cries "Beware," but Max summons Zamiel, who appears as the seventh is cast.

Act III.—Scene I. Agathe's room. The bride is still sad and praying. Aennchen enters and Agathe tells of the fierce storm that raged at midnight; she dreamed she was a dove; a huntsman appeared; the dove vanished and an eagle fell dead. Aennchen tries to reassure her by telling comically a frightful dream her grandmother had, all caused by the family dog getting into her room. The bridesmaids appear and sing ("Wir winden dir den Jungfern Kranz"). When, however, the bridal garland is produced, it proves to be a funeral wreath: but she remembers in her gloom the roses left for her by the hermit and plucks up courage. Scene 2. The Forest. The Graf and others assembled. A Hunters' Chorus ("Was gleicht wohl auf Erden dem Jägervergnügen"). Kaspar watching from behind a tree. The match has taken place and the Graf accepts the victorious Max as Kuno's successor; he asks Max as a last test (this is his seventh shot) to bring down a white dove flitting about in the branches. Agathe's sudden absence is noted. Max calls on his last bullet to find its mark, and Kaspar invokes Zamiel. Agathe, standing near the tree where Kaspar hides, cries, "I am the dove!" She is stunned but is saved by the hermit's wreath; Kaspar is killed and dies cursing as Zamiel appears to him. Max confesses his league with Zamiel and the Graf banishes him in spite of the entreaties of all. The hermit appears, however, and pleads for him as it was his first sin; he suggests the abolition of the trial-shot, a year's penance for Max, and then his wedding to Agathe The opera ends in rejoicing and religious fervour

Supplementary Stories of the Operas

Errata.

(Not corrected in the supplement.)

Page 309, col b.	Ssafiddin should be Safieddin.
Page 311, col. b.	Agrel should be Agrell.
Page 372, col. a.	Breuning should be Breunung.
Page 374, col. b., line 34	Kerim should be Kérim.
Page 375, col. a., line 9	Bebroid should be Debrois.
Page 379, col. a., line 30	kä-bäl-lā-ro should be kă-văl-lā′-rō.
Page 383, col. a., line 16	Firmin should be Philippe.
Page 384, col. a., line 30	London should be Dublin.
Page 389, col. a., line 3	February 22, 1810 is correct. See supplement.
Page 389, col. a., line 12	Zwyny should be Zywny.
Page 394, col. a., line 31	1882 should be September 2, 1907.
Page 411, col. b., line 46	Eminy should be Emmy.
Page 437, col. b., line 48	1807 should be 1897.
Page 493, col. a.,	Hillenmacher should be Hillemacher.
Page 512, col. a., line 38	omit "Helmann the Fool."
Page 525, col. a., line 24	1900 should be December 21, 1899.
Page 531, col. a., line 24	1884 should be 1894.
Page 533, col. a., line 39	1804 should be 1802.
Page 533, col. a., line 50	Lē-a-dôf should be L'yä′-dôf.
Page 540, col. a., line 26	1852 should be 1582.
Page 549, col. b., line 42	Solar should be Soler.
Page 549, col. b., line 44	May, 1810, should be March 3, 1806.
Page 560, col. a., line 15	July should be June 30.
Page 583, col. b., line 23	1898 should be January 8, 1904.
Page 586, col. b., line 4	Mayence, 1841, should be Mannheim April 30, 1842.
Page 610, col. b., line 37	1863 should be 1893.
Page 640, col. b., line 18	1818 should be 1816.
Page 666, col. a., line 29	Serrao should be Serrão.
Page 668, col. a., line 39	1847 should be 1837.
Page 685, col. b., line 10	1710 should be 1700.
Page 690, col. a., line 40	December 25 should be April 25 (or May 7, N. S.).
Page 693, col. b., line 36	K. L. should be J. F. L.
Page 700, col. b., line 27	1756 should be 1750.
Page 736, col. a., line 48	1827 should be 1822.

Supplementary Stories of the Operas

MASSENET, JULES.

Thaïs (tä-ēs)

A three-act lyric comedy. Book by Louis Gallet (based on the novel by Anatole France).

Produced at the Opéra, Paris, 1894.

CHARACTERS.

ATHANAEL (ă-tä′-nä-ĕl)	bar.
NICIAS (nē′-sĭ-ăs)	ten.
PALEMON (pä-lā-môn)	bass.
THAÏS	sopr.
ALBINE (ăl-bēn)	
CROBYLE (krō-bēl)	
MYRTALE (mēr-tăl)	

Place of action: Egypt, in the early Christian Era.

Act I.— Scene I. A settlement of hermit Cenobites on the Nile. Twelve holy men are eating their frugal meal, among them Palémon. They are awaiting the return of Athanaël. He returns from Alexandria fagged and dejected, and describes the power of a priestess of Venus named Thaïs, whom he had known in his youth and whom now he wishes to save. Palémon and the others warn him not to meddle with such evil, and Athanaël falls asleep. In a vision he beholds a crowded theatre where the half-naked Thaïs postures. As the vision vanishes, he awakens with horror and vows to save her, praying for aid to the God of Pity (*Toi qui mis la pitié dans nos âmes*). The Cenobites anxiously bid him farewell.

Scene II. The terrace of the palace of Nicias. Athanaël with difficulty persuades a slave to summon his master. While he waits, he contemplates the panorama of the terrible city (*Voilà donc la terrible cité*). He calls upon the angels to purify its corruption, as Nicias appears laughing with two slave girls, Crobyle and Myrtale. He welcomes Athanaël as an old friend. Athanaël speaks of Thaïs, for whom Nicias has bankrupted himself. He warns Athanaël against her, but consents to arrange their meeting. In fact she is expected for supper this night. Athanaël asks for decent raiment, and the slave girls laughingly adorn and perfume him, until they find him beautiful as a young god. A great throng of revellers and philosophers pour in, preceding Thaïs. She arrives for her last visit with Nicias after "one whole long week of constancy." She meets Athanaël and demands why he is so severe (*Qui te fait si sévère*). She swears that nothing is real but love, and invites him to wreathe his head with roses and watch her posturing again as Aphrodite. But he flees in horror.

Act II.— Scene. The home of Thaïs. She dismisses her friends wearily, and, left alone, begs her faithful mirror to reassure her that she will always be beautiful (*Dis-moi que je suis toujours belle*). She sees Athanaël, who declares that he loves her, but not as she understands. A duel between sacred and profane love ensues, and each begins to influence the other strangely. Thaïs sprinkles incense on the altar of Venus, and Athanaël trembles. But he tears away his gorgeous robe and reveals himself as a monk, cursing her life and bidding her forsake it. She throws herself at his feet and the voice of Nicias heard in the distance fills her with loathing. Athanaël tells her that he will wait for her on her doorstep until dawn, but she turns against him and drives him out; then falls weeping on her pillows.

After a symphonic interlude in the form of religious meditation, the scene changes to a square before her house.

In the moonlight Athanaël is seen lying on the steps. In the distance, the home of Nicias is brilliant and noisy with revelry.

Thaïs appears and Athanaël promises to lead her to a monastery in the desert. But first she must destroy all the monuments of her shame. She must burn her house and her goods. She consents, but asks only to save one little ivory image of Cupid, for "Love is a virtue rare" (*L'amour est une vertu rare*). She wishes to take this image to the convent; it was a gift from Nicias. Athanaël hurls the statuette to the ground. Thaïs meekly submits and they go within to burn the palace. Nicias and a crowd of revellers fill the square. The two slave girls sing of a new charmer, who is more beautiful than the Queen of Sheba (*Celle qui vient est plus belle*). At the end of this duet and during the dance, Athanaël appears with a lighted torch, leading Thaïs meanly clad and followed by her sorrowful slaves. While the palace burns, the crowd turns on Athanaël and Thaïs and would stone them, but Nicias saves them from violence by throwing gold into the mob.

Act III.— Scene I. The oasis, with the white cells of the retreat of the nuns of Albine. Thaïs and Athanaël, greatly fatigued, struggle in. He is rough with her until she swoons; then a change comes over him and his heart bleeds for her bleeding feet, which he kisses, hailing her as a saint. He goes to the well for water, and she blesses him as a messenger from God (*O messager de Dieu*). He brings her water and fruits while the white nuns of Albine appear singing a Latin hymn. Athanaël greets Albine and presents Thaïs to her. Thaïs bids Athanaël farewell forever. The word shocks him, and as he sees her led away in Albine's arms, a cry of anguish escapes him.

Scene II. The Cenobite settlement again with a night of storm coming on. Athanaël has returned and spent twenty days of fasting. He comes out of his hut and asks Palémon to confess him. In saving the soul of Thaïs, he has lost his own. His mind is filled with visions of Aphrodite. He falls asleep and sees her again in all her fleshly charms. The vision vanishes in strident laughter, giving place to a new vision, the Monastery of Albine, where Thaïs, all in white, is dying, surrounded by the kneeling nuns. Athanaël awakens in a frenzy of revolt and dashes out to reclaim her.

The scene changes to the Convent garden, where Albine and the nuns moan over the saintly Thaïs, who has saved her soul, but worn out her life with her penances. Athanaël appears and is greeted with respect as a venerable saint. He drags himself on his knees to the side of Thaïs, who weakly reminds him that his promise of Heaven and redemption are fulfilled. She sees the angels and God. But Athanaël protests that nothing is true but life and love. And when she dies, he falls to the ground with a terrible cry.

SMETANA, FRIEDRICH

The Bartered Bride. Prodana Nevesta (prō′-dä-nä nĕv-yĕs′-tä) *B.* Die Verkaufte Braut (dē fĕr-kowf′-tĕ browt) *G.*

A comic opera in three acts. Book by Karl Sabina.

Produced, National Theatre, Prague, May 30, 1866.

CHARACTERS

Hans	ten.
Wenzel (vĕn′-tsĕl)	ten.
Kezal (kā′-tsäl)	bar.
Kruschina (kroo-shē′-nä)	bass.
Springer	bar.
Muff	
Micha (mē-khä)	
Marie	sopr.
Kathinka (ka-teenk′-a)	mez-sopr.
Esmeral′da	
Agnes	

Act I.— Scene. The Square of a Bohemian village during a Spring Church Festival. The chorus is rejoicing in the coming of Spring, but Marie is sad. Hans, her lover, asks her why, and is told that she is to be the bartered bride of the son of Micha. She is puzzled at the calmness of Hans, and asks him to explain the mystery of his origin. He tells her that he is the son of a rich man, but he left home on the death of his mother. He bids her to be of good cheer and goes. She hides as her father and mother, Kruschina and Kathinka, come in with the marriage broker, Kezal. Kezal has arranged a marriage for Marie with the son of Micha, whose elder son has disappeared. Kezal sings the praises of the younger son, Wenzel. Marie appears and refuses the match declaring her love for Hans. Kezal shows the agreement with Micha, but Marie knocks it out of his hand. Kezal promises to talk to Hans, and the act ends with a country dance, called "the hen."

Act II.— Scene. A room in the inn, Hans at one table, Kezal at another. A beer-chorus is sung and Hans toasts love, while Kezal toasts cash. After a wild dance called a "furiant" the scene is emptied, and Wenzel enters stuttering a song about his mother's advice to her "Dear Son" (*Theu' . . . theurer Sohn*). Marie appears and is amused at her prospective bridegroom, but Wenzel does not suspect her identity. She persuades him that Marie will be a wretched wife, and promises to find him another. He repeats her oath that he will forswear Marie, and follows her when she runs away. Kezal drags Hans in and begs him not to interfere with the wedding. Kezal described love as a folly (*Wer in Lieb' entbrannt*). He promises to get Hans another bride and to give him three hundred gulden. Hans consents on one condition, that Marie shall marry no one but Micha's son. The duped Kezal hurries away in delight to draw up the contract, and Hans rejoices in the happiness awaiting him (*Es muss gelingen*). Kezal returns with the others and reads the marriage contract by which Hans gives up all claims to Marie in favour of the son of Micha. Hans signs the paper while the villagers revile him for selling his bride.

Act III.— Scene. The same room. Wenzel is grieving that Marie has escaped him, when Springer, a circus man, arrives with his troupe, including Esmeralda, the tight-rope walker, a wild Indian chief and a great trained bear. A brief performance is given and Wenzel falls in love with Esmeralda. The Indian chief tells Springer that the actor who plays the trained bear is drunk. In his desperation Springer appeals to Wenzel to join the troupe and promises him a life of joy with Esmeralda, who teaches him how to dance as a bear. His mother, Agnes, his father, Micha, and Kezal arrive to lead him to the ceremony; but he declines the marriage. Marie rushes in in an agony of grief because Hans has betrayed her and sold her. Left alone, she broods upon her sorrow (*Wie fremd und todt ist Alles umher*). Hans rushes to her, but is repulsed, and she announces that she will marry Wenzel. Kezal appears and Hans still appeals for trust (*Gesegnet, wer da liebt und auch vertraut!*) The others return and Hans is recognized by his father and mother. Marie, understanding his plot rushes to his arms, and Kezal dashes away from the general ridicule. Loud cries are heard that the bear has escaped and there is a general panic, but the bear exclaims "Don't be afraid! I'm only We-We-Wenzel!" and the opera ends in cries of "Long life to the Bartered Bride."

STRAUSS, RICHARD.

Salomé (săl-ō-mā′) *F.* (să-lō′-mĕ) *E.*
Drama in one act. German text by Frau Hedwig Lachmann (founded on

the drama written in French by Oscar Wilde).

Produced, Dresden, Dec. 9, 1905; New York, 1907, the subscribers demanding its withdrawal.

CHARACTERS

Her′od An′tipas	ten.
Iokanaan (yō-kän′-än)	bar.
Nar′raboth, *A young Syrian; Captain of the Guard*	ten.
Tigelli′nus, *A young Roman*	
A Cappado′cian	bass.
A Nubian	
The Page	contr.
Naaman (nä′-män), *The executioner*	
Heroidias	mez-sopr.
Salomé	sopr.

The story is based upon the account in the New Testament. Salome is the daughter of Herodias by her first husband, Herod Phillip. The second husband, Herod Antipas, has imprisoned Iokanaan (John the Baptist) in a well because he denounced Herod for marrying his own brother's wife.

Scene. A terrace of Herod's palace above the banquet hall. At the back, an old cistern. Soldiers are leaning over the balcony and watching the banquet, discussing the beauty of Salome, the quarrelsomeness of the Jews and the gloom of Herod. Narraboth, a young Syrian, Captain of the Guard, stares with idolatry at Salome. The voice of Iokanaan is heard from the well, prophesying the coming of a mightier than he. The Cappadocian thinks that the cistern is a strange prison for a man, but a soldier tells him that Herod kept his elder brother, the first husband of Herodias, imprisoned there for twelve years, and then sent his ring to the executioner, Naaman, who strangled him. Narraboth exclaims that Salome is leaving the table, and Salome enters, complaining that she could not endure the strange stare of Herod. She is glad to be in the garden away from the crowds; she hears the voice of Iokanaan, and asks about him. A slave comes from Herod to beg her to return, but she refuses, and insists that the soldiers bring Iokanaan forth from the cistern. They are afraid, but she beguiles Narraboth into disobeying Herod's orders, and the Prophet is brought forward, denouncing Herod and Herodias. He terrifies, yet fascinates, Salome, and she speaks to him. He denounces her and her mother, but she grows all the more amorous of him. Again he rebukes her as a daughter of Babylon. She turns upon him in fury, only to grow ardent again. She longs to caress and to kiss him. Narraboth's heart breaks with jealousy and he slays himself and falls between Salome and Iokanaan. The young page of Herodias, who had foreseen omens in everything on this fateful evening, bewails the death of Narraboth, but Salome does not even see the body, so fiercely is she pleading for the lips of Iokanaan. He reviles her, and bids her go seek One whom she will find by the Sea of Galilee, but she will not cease demanding his love, and he curses her and returns to the well.

Herod and Herodias and the Court appear, Herod demanding why Salome had not returned to the banquet as he commanded. He notes that the moon has a strange look like a mad woman. Herod calls for torches and wine that he may do honour to Tigellinus, the Ambassador of Cæsar. He slips on the blood of Narraboth, and finds that an ill omen. He sees the corpse of Narraboth and learns that he has slain himself. Herod remembers that Narraboth looked too much at Salome. Herodias says that Narraboth is not the only one who looked too much at Salome, and bids him go within. But he calls again for wine which Cæsar himself sent him, and asks Salome to sip from his cup.

She refuses, and he calls for fruit, but she will not eat. Herodias in fury denounces Herod as the son of a camel driver. He invites Salome to share his throne. The voice of the Prophet comes from the well denouncing Herod. The Jews ask that Iokanaan be delivered into their hands, but Herod answers that Iokanaan is reputed to be the prophet Elias returned. Iokanaan predicts the coming of the Saviour of the World. Tigellinus protests that this is a title of Cæsar's. Other Jews describe the miracles of Christ, and Herod wishes Jesus apprehended and forbidden to raise the dead. The Prophet's voice still thunders from the well, and Herodias demands his life, but Herod refuses it. He stares always at Salome and begs her to dance. She refuses. He commands her. She refuses. He pretends indifference and loudly declares himself happy and content. But again he begs Salome to dance away his gloom, promising her whatsoever she may ask, even to the half of his kingdom. Salome takes off her sandals in spite of her mother's protests. Herod warns her that she will dance upon the blood on which he has slipped: but she dances "The Dance of the Seven Veils."

Herod, overjoyed, now asks her her fee, and she, to her mother's delight, calls for the head of Iokanaan on a silver charger. Herod is aghast and protests and pleads, but Herodias and Salome remind him of his oath. He offers jewels and fifty white peacocks, but she is immovable. He warns her of the evil omens and promises her all manner of gifts, even to the Veil of the Sanctuary, but she repeats, "Give me the head of Iokanaan." At last he yields. He draws from his hand the ring of death and gives it to a soldier who bears it to the executioner. The executioner, with a look of terror, descends into the cistern. Salome leans over the edge and describes what she sees. The executioner is afraid and will not strike. But at last, his huge black arm comes forth from the cistern, bearing on a shield the head of Iokanaan. Salome seizes it as Herod hides his head in his cloak.

Herodias smiles and the Nazarenes kneel in prayer.

Salome gloats over the head, and taunts it with having refused the kisses she demanded. She kisses the helpless lips of the dead Iokanaan, and cries out her love for him.

Herod sickens and cries out against her as a monster. He orders the torches quenched, and as the cloud hides the moon and the hideous courtship of Salome, Herod cries, "Kill that woman!" The soldiers hurl their shields upon her.

STRAUSS, RICHARD

Elek′tra

Tragic opera in one act. Book by Hugo Hoffmannsthal.

Produced, Dresden, January 25, 1909; New York, February 1, 1910.

CHARACTERS

Elek′tra	sopr.
Chrysothemis (krē-sôth′-ā-mĭs)	sopr.
Klytaemnestra (klē-tĕm-nĕs′-trä)	mez-sopr.
Aegisthus (ē-jĭs′thŭs)	ten.
Ores′tes	bar.
Foster Father of Orestes	bass.
A Young Servant	ten.
An Old Servant	bass.
The Confidant	sopr.
Overseer of the Servants	sopr.
Trainbearer	sopr.
Five Serving Women	

The story is based upon the Greek legends somewhat as treated in the tragedies by Sophokles and Euripides.

Elektra was the daughter of King Agamemnon and his wife, Klytaemnestra. During the absence of Agamemnon at the Trojan war his wife carried on an intrigue with Aegisthus. When Agamemnon returned home he was slain in his bath by his wife and her paramour. The Queen treated her children, Elektra and Orestes, with great cruelty, and they finally conspired to murder her and her lover.

The German author has introduced the character of Chrysothemis as a sister of Elektra.

Scene. A courtyard of the palace showing the servants' quarters and a well. Five serving maids are grouped about the well under the direction of the Overseer. They are discussing the ferocious and uncanny behaviour of Elektra, who is a veritable wildcat. Some of the maids have sympathy for her because she is beaten and treated like a beast. When they have gone, Elektra appears, brooding over the murder of her father, which she sees enacted before her. She longs for the day when her father shall be revenged, and when she shall dance over the bodies of her guilty mother and the wicked Aegisthus. Her sister, Chrysothemis, appears and warns Elektra that she is to be thrown into a dungeon. Chrysothemis longs for a life of love and motherhood, but Elektra rebukes her for her weakness and sends her away, as Klytaemnestra appears with torches and retinue. Klytaemnestra is worn out with guilt and sleeplessness, and asks Elektra if there is no rest for her. Elektra answers in riddles which imply that Klytaemnestra's repose shall only come when the right blood shall flow under the axe; when a certain woman and a certain man shall be slain by another man. Elektra asks if Orestes may not be allowed to return from his years of exile, and accuses her mother of trying to have him murdered. Elektra warns her that she will die for her crime.

As the two women confront each other, the Queen's confidant hurries in and whispers news to her which gives her great joy. As she hurries away, Chrysothemis comes in screaming that Orestes is dead, and that two strangers, an old man and a young man, have brought word that he had been trampled to death by his horses.

A young servant darts in demanding a horse, as he must carry a message quickly. Elektra pleads with Chrysothemis to join her in the vengeance which the dead Orestes should have wreaked. She praises the younger sister for her strength and beauty, and offers to be her slave if she will aid her. Chrysothemis is afraid and reluctant, and flees. Elektra creeps toward the house to do the slaughter herself, but meets Orestes himself, who enters. Brother and sister do not recognize each other at first, because he has grown to manhood and she has lost her beauty. An old servant prostrates himself before Orestes' feet, and Elektra embraces him with joy. Orestes' foster-father hurries in to warn the brother and sister not to betray themselves. A servant appears to invite Orestes to the presence of Klytaemnestra, who does not suspect him. Orestes enters the palace and shortly afterward the wild shrieks of Klytaemnestra are heard as she is being slain. Elektra braces herself against the door and keeps out the servants, who are in a panic. Aegisthus arrives hastily and Elektra, taking a torch, invites him to enter, and pays him ironical homage, dancing before him. Much puzzled, Aegisthus enters the house and is heard crying for help. He appears at the window, struggling and tearing down the curtain. He is dragged away and his cries are silenced. Chrysothemis speaks to Elektra and tells her that the palace is in an uproar, the retainers of Orestes having attacked the partisans of Aegisthus. Elektra crouches by the door brooding with uncanny rapture over the great revenge. She tries to dance, but falls prostrate.

HUMPERDINCK, ENGELBERT

Königskinder (kā′-nĭkhs-kĭnt-ĕr)

A fairy opera in three acts. Book by Ernest Rosmer.

Produced, Metropolitan Opera House, New York, Dec. 28, 1910.

CHARACTERS AND THEIR CREATORS

Der Koenigssohn (kā′-nĭkhs-zōn),
The King's Son
Hermann Jadlowker, ten.
Die Gaensemagd (gĕn′-zĕ-mäkht),
The Goose-girl, Geraldine Farrar, sopr.
Der Spielmann (shpēl′-män),
The Fiddler........Otto Goritz, bar.
Die Hexe (hĕx′-ĕ),
The Witch.....Louise Homer, contr.
Der Holzhacker (hōlts′-häk-ĕr),
The Wood-cutter.Adamo Didur, bass.
Der Besenbinder (bā′-zĕn-bĭn-dĕr),
The Broom-maker..Albert Reiss, ten.
Zwei Kinder
Two Children
Edna Walter, Lottie Engel,
Der Ratsaelteste (räts′-ĕl-tĕs-tĕ),
The Senior Councillor
Marcel Reiner, bar.
Der Wirt (vērt),
The Inn-keeper
Antonio Pini-Corsi, bass.
Die Wirtstochter (vērts′-tôkh-tĕr),
The Inn-keeper's Daughter
Florence Wickham, mez-sopr.
Der Schneider (schnī′-dĕr),
The Tailor........Julius Bayer, ten.
Die Stallmagd (shtäl′-mäkht),
The Stable-maid
Marie Mattfeld, contr.
The Two Gate-keepers
Herbert Witherspoon, } bar's.
William Hinshaw, }

The action takes place in the Hella Forest, and in the neighbouring town of Hellabrunn.

Act I. — Scene. A glade near the Witch's hut. The Goose-girl is neglecting her flock, and idly humming to herself, when the Witch pops her head out, berates her for letting her geese stray, then calls her into make a poisoned pasty of acorns. The Goose-girl stares at a stunted lily and wonders why her flowers will not grow as others do. She asks of her own childhood, begs her "Grandmother" to let her go forth into the world, but the Witch tells her she has cast a spell over bush and briar, and she cannot escape. The girl, left alone, sings to the beloved linden tree (*O liebe Linde*) and to her own reflection in the water. The King's son appears in a shabby hunting costume, with a bundle on his shoulders. She questions him ignorantly, and he finds her beautiful. She asks what a King is, and he tells her that a King guards his people as she guards her geese; but that he, being youthful, has found the life of a Prince too gloomy and fettered and has fled (*Fort! Hinaus!*) She longs to go with him, and he takes her in his arms, asking her, "Wilt thou go maying with me?" (*Willst du mein Maienbuhle sein?*) The wind blows the wreath from her hair, and he puts it in his doublet as a token. He unties his bundle and takes out a golden crown, but she refuses it and he tosses it aside. He takes her hand to lead her away, but she feels the charm and is frightened. He is angry and finds her unworthy with her beggar's blood (*Königsblut und Bettelblut*). He dashes away and leaves her weeping. She hears the Witch calling, and fearing lest the crown betray her, begs one of the geese to hide it, and hangs it on the goose's neck. The Witch quizzes her closely, and she confesses that she has seen a man. The Fiddler is heard singing, "Three fools went out one day for an egg that a cock did lay" (*Drei Narren zogen aus*). The Witch drives the girl into the house and follows her in. The Fiddler, the Wood-cutter and the Broom-maker appear. They knock at the door loudly, and when the Witch finally appears, the Fiddler sings an ironical love song to her beautiful red eyes (*Deine schönen roten Augen*). He and his friends have come to say that the King of Hellabrunn had died and his heir had disappeared. They ask her whom they shall choose to rule over them. The Witch says that at the Hella feast the next day, when the noon strikes, the gate of the city must be open, and whosoever enters the town must wear the crown. The Broom-maker and the Wood-cutter go back to the city, but the Fiddler, having caught a glimpse of the Goose-girl, demands that she be given her liberty. When she appears, he questions her. He thinks that she is of royal blood, but the Witch sneers that she is the shameful child of a hangman's daughter. Nevertheless, the Fiddler hails her as royal, and she calls to the gray goose to bring back the crown. She puts it upon her head as she kneels in prayer and the light of a star falls upon the stunted lily, which opens wide in full bloom. Crying that she is free, the Goose-girl darts away, followed by her geese and the Fiddler. The Witch knocks down the lily with her staff.

Act II. — Scene. A square near the gate of the city. The Gate-keepers are on guard and the Inn-keeper's daughter is quarrelling with the Stable-maid, as the King's son comes out of the inn yawning. He has slept with the swine, and the girls treat him with contemptuous familiarity. The Inn-keeper's daughter brings him food, but it is too coarse for his palate. She makes love to him and advises him to marry, but he asks if it is a linden tree under which they sit. She embraces him, but he pushes her hands away and she boxes his ears. He turns to leave the hateful town, when he finds in his doublet the Goose-girl's wreath. The leaves seem to whisper to him, "Do not go." The townspeople appear, and the Gate-keepers keep them from the gates lest one of them claim the crown. There is a Spring dance. The King's son asks the Inn-keeper for employment. He is offered the post of swineherd and reluctantly accepts. The Broom-maker appears, followed by his thirteen daughters, each of the children riding a broom and trying to sell it. The youngest child of the Broom-maker asks the King's son to play with her, and they dance a ring-around-a-rosy. The Councillors and the rich Burghers with their families arrive and seat themselves in the Tribune. The Wood-cutter describes for them his journey to the Witch's hut, which he dresses up with dangers and wild animals. He announces that at the opening of the gates the King will arrive in glory upon a golden car. The King's son asks if the King might not come in rags, but everybody laughs at the idea. He describes what a true King should be, but they mock him; the Inn-keeper demands pay for the food which the King's son could not eat. He is about to be roughly handled by the crowd, when the first bell rings. The crowd is hushed with awe. At the twelfth stroke the Gate-keepers throw open the gates, and the Goose-girl enters with her flock, followed by the Fiddler. The King's son hails her as his Queen, and she him as her King, but the crowd bursts into derisive laughter at her bare feet and his rags. The King's son draws his sword and protects the girl, and the Fiddler proclaims them King and Queen, but the mob drives them out all three with sticks and stones. The Broom-maker's littlest daughter weeps. The Senior Councillor asks her if she weeps because her broom has vanished. She answers, "No, it was the King and Queen you banished."

Act III. — Scene. The same as the first act, but it is now bleak winter. The water trough is frozen and the linden tree is bare. The Witch's hut is dilapidated, for she has been burned at the stake on account of her prophecy. The Fiddler has been jailed and broken on the rack for defending the two pretenders. He is living alone in the hut, hoping for the return of the two children. He feeds the doves that gather, and questions them for knowledge of the outcast royal children, but they flutter away. The Wood-cutter and the

Broom-maker appear, shivering with the cold. The Broom-maker brings his littlest daughter, and the Fiddler greets her with gratitude because when he was perishing in jail she was the only one to bring him bread. The Wood-cutter brings word that the town has forgiven the Fiddler, and the children, who have followed, beg him to come back and play for them, promising him cakes and kisses, but he has sworn an oath not to revisit the hateful town. The Broom-maker describes the desolation that has fallen upon the city, the hostility of the children toward their parents. The little child tells the Fiddler that the children know the King and Queen were driven away. They want them brought back. The Fiddler says he hopes that when the Spring comes he can go forth and find them. The child says that May is a hundred years away, and the Fiddler, taking up his fiddle limps off into the wood with the children. The Wood-cutter and the Broom-maker remain and search the hut, while the Fiddler is heard singing, "Whither hast thou wandered, oh, my Royal Maid" (*Wohin bist du gegangen*). His voice dies out, and the King's son and the Goose-girl enter, starved and chilled. The King's son goes to the door of the hut and knocks. The Wood-cutter opens the window, but slams it shut when the King's son asks for bread. The Goose-girl regrets that they have left the cave where they have been in hiding, but the King's son explains that hunger was their compulsion, and that he was lured back to his rightful realm. He contrasts the gayety with which he ran away from home and the sorrow of his exile. To cheer him, she throws off her fatigue, and dropping her cloak and tearing her furs from her feet, she dances barefooted in the snow until she drops at the foot of the linden tree. He wraps her in her cloak and in his own robe. He resolves to sell the useless crown for bread, but breaks it in two lest any one else should wear it. He knocks at the hut door and the Wood-cutter and the Broom-maker, who have found nothing in the hut but the poisoned pasty, greedily exchange it for the gold. The King's son takes it to the Goose-girl, and they quarrel lovingly over which shall have the larger share. They eat, and as the poison fills their veins they dream of Spring and happiness. Wrapped in each other's arms and kissing, they fall asleep. The snow begins to fall more heavily and gradually covers them over.

The Fiddler comes back with the children, and the Wood-cutter and the Broom-maker shows the pieces of the crown and describe the ragged outcast from whom they had taken it. The Fiddler calls wildly into the woods, "Königskinder!! Königskinder!" A dove circles about the Fiddler, and flies to the linden tree, where the Fiddler finds the royal children in the sleep of death. The children from the town gather about and place the two bodies on a bier of pine branches, on which they are borne away to a royal grave on the mountain, the Fiddler vowing to sing them one last song, then fling away his fiddle forever.

WAGNER, WILHELM RICHARD

Parsifal (pär′-sĭ-fäl)

"A consecration festival-drama" in three acts.

In 1848 Wagner made plans for a work, "Jesus von Nazareth," which were gradually modified into the project for "Parsifal," on which he was engaged as early as 1854. But the poem was not finished until 1877, in which year it was published. He began the music the next year at the age of 65. The prelude was privately performed at Bayreuth, Christmas, 1878, but the work was not completed until January 13, 1882. The first performance was at Bayreuth, July 28, 1882; sixteen performances were given during the following month.

It was Wagner's earnest wish that the work should never be given except in the theatre to which it was sacred, though it was performed almost entire in concert form in London in 1884, under Sir Joseph Barnby. After much controversy and an effort at legal prevention, the work was performed at the Metropolitan Opera House, under Conried's management, with Burgstaller as Parsifal, Blass as Gurnemanz, Van Rooy as Amfortas, and Ternina as Kundry. In 1905 it was produced at Amsterdam.

At its original production there were alternating casts as follows:

CHARACTERS

PARSIFAL. Winkelmann, Gudehus, Jaeger........................ten.
AMFOR′TAS. Reichmann, Fuchs...bar.
GURNEMANZ (goor′-ně-mänts). Scaria, Siehr.......................bass.
KLINGSOR (klĭnk′-zôr). Hill, Degele, Plank ....bar.
TITUREL (tee′-too-rĕl).
KNIGHTS OF THE GRAIL
FOUR SQUIRES
KUNDRY (koon′-drē). Materna, Marianne Brandt, Malten ....sopr.
FLOWER MAIDENS

The story concerns the legend of the Holy Grail (the chalice from which Jesus drank at the Last Supper, and in which blood from His wounded side was caught and kept). The Grail and the spear that pierced Christ's side fell to the care of the Knights Templars, whose chief, Titurel, built the castle Montsalvat for their sanctuary. The power of the Grail was renewed annually by the Holy Ghost, in the form of a dove, from which the Knights also received miraculous virtues.

The Knight Klingsor, failing to obtain admission to the circle, laid violent hands on himself, and avowed undying enmity to the Grail Knights In the wilderness near Montsalvat he established, by evil magic, a garden filled with flower-women of infernal charm. Among his enchantresses was Herodias, who laughed at Christ on His way to crucifixion and was cursed. She now exists as Kundry, only partly under the spell of Klingsor. At his behest she works evil sorceries, for which she tries to atone when she is free.

The Knights know her only as the wild Kundry, but it was she who, under Klingsor's spell, once enchanted Amfortas, the son of Titurel, who had abdicated in Amfortas' favour. During Amfortas' enchantment Klingsor had robbed him of the sacred spear, and with it inflicted on him a wound which could not be cured save by the same spear, which should be recaptured by a pure-souled fool. Meanwhile, Klingsor has continued to entice away the Knights one by one, and the Castle of the Grail is the home of despair.

Act 1.—Scene 1. A forest near a lake, in the demesne of Montsalvat, the castle of the Keepers of the Holy Grail. The elderly Gurnemanz is asleep at the foot of a tree and two squires are asleep at his feet. A reveille of trombones wakes them; they kneel in prayer. Two Knights enter and Gurnemanz asks after Amfortas' health. He is about to be brought to his bath though Gurnemanz says that his only hope is in one man.

Kundry enters like a witch, bringing a small flask of balsam which she has fetched from Arabia. Amfortas is brought in on a litter, bewailing his wound. He thanks Kundry for her gift and is carried on to his bath. The squires revile Kundry, but Gurnemanz defends her, and outlines to the squires the whole previous history as described above, and the prophetic dream of the guileless fool (*der reine Thor*).

A commotion is heard from the lake, and a wounded swan flutters dying to the ground. Other squires drag in the half-witted Parsifal, whose arrow has slain the swan. Gurnemanz reproaches him for the wanton cruelty. Parsifal, now first realizing what he has done, weeps and breaks his bow and arrows. The swan is borne away in state. Gurnemanz, questioning Parsifal, learns that, though he has no name himself, his mother was called Heart's-Grief (*Herzeleide*). Kundry hoarsely explains that he was born after his father, Gamouret, had been slain in battle, and was reared in solitude by his timorous mother. Parsifal says that he was lured from home by seeing a glittering company of Knights ride by, and had had to defend himself from wolves and robbers.

Kundry says that she saw his mother die. At this news Parsifal, in a frenzy, seizes Kundry by the throat. Gurnemanz takes him away and rebukes him. He turns faint and Kundry restores him with water from a brook; then Kundry, unnoticed, struggles in vain against the slumber that marks Klingsor's spell, and falls behind a thicket.

The Knights return with Amfortas and pass on. Gurnemanz, half-hoping that Parsifal is indeed the pure-souled fool, invites him to the castle; magically the woods flow back beneath their feet, till they arrive in Scene II, a lofty cathedral, on whose shrine stands the Holy Grail. Parsifal, overawed, stands in motionless wonder throughout the long ceremony of the Eucharist. Knights and squires gather at tables singing, and Amfortas is brought in. From an unseen crypt comes the voice of the aged Titurel ordering his son to celebrate the feast. Amfortas in an agony of pain and remorse reluctantly consents, crying aloud for forgiveness or death. The Grail is unveiled and placed before him, and, in a shaft of light from heaven, Amfortas elevates the Host.

The cups of the Knights are seen to be filled with wine. Gurnemanz motions Parsifal to sit by him and partake of the Communion, but Parsifal does not move. At the end of the repast Amfortas' pain breaks out afresh and he is carried out, and the others withdraw. Gurnemanz, finding Parsifal still stupefied, asks him if he understands what he saw. Parsifal shakes his head. Gurnemanz in disgust orders him off, with a warning to leave the swans alone and seek the geese, since he is one.

Act II.—Scene. Klingsor's Magic Castle. In the inner keep of a tower, Klingsor stands amid his magic implements, and with necromancy summons Kundry. Her form rises from the earth, resisting vainly and protesting. Klingsor exultantly commands her to change her form and enchant Parsifal, whom he sees approaching. The other enchanted Knights are heard resisting him, but in vain. With triumphant hopes of possessing the very Grail itself, Klingsor sends Kundry to her task, and sinks into the earth with his tower, revealing Scene II: the flowery terraces of the palace, and Parsifal staring into the garden. From all sides beautiful women rush upon him with caresses and laughter, each proffering him her love. At first fascinated, he grows colder, and is about to flee when he hears Kundry's voice call him by the name "Parsifal." The word reminds him of his mother's voice and he pauses.

Kundry in the form of a beautiful woman on a flowery couch dismisses the other enchantresses. Parsifal asks her how she came to call him, the nameless one, "Parsifal." She tells him of his mother, her loneliness for her son, and his death. Thus she brings Parsifal to his knees at her side. Then she offers him the consolation of her own love, and kisses him. Her lips burn him, and he remembers Amfortas' pain and his outcry against the enchantress whose charms ensnared him. He denounces Kundry as the destroyer of Amfortas.

Kundry tries all her wiles, appealing for pity because of her ancient sufferings since she laughed at Christ, and can only be healed by the returning Christ. She begs Parsifal to take her to his arms and redeem her, but he cries that her love would only make him share her damnation. She seizes him, but he breaks from her. She curses his pathway and calls for help, and the enchantresses rush out. Klingsor also appears on the castle wall. He raises the sacred spear and hurls it at Parsifal. But it pauses in air over his head. Parsifal, reaching upward, grasps it, makes the sign of the cross, and the palace and garden fall into instant ruins. Parsifal calls to the prostrate Kundry, "Thou knowest where alone thou see'st me again."

Act III.—Scene I. A meadow and grove in Montsalvat. A hut wherein dwells Gurnemanz, now much older and in hermit's garb. Hearing groans, he comes out and finds Kundry lying among brambles. He restores her to life with difficulty, and her only answer is the words "To serve! To serve!" As she brings water from the spring, she sees a strange warrior approaching in complete black armour, with visor down. The mysterious Knight will not answer Gurnemanz' questions save by noddings of the head. Gurnemanz informs him that the day is Good Friday, and that he should disarm. He does so slowly and in silence, kneeling before his own spear. Gurnemanz tells Kundry softly that the stranger is the fool he had banished long ago. Parsifal rises, recognizes Gurnemanz, and tells him of his long, long wanderings. Kundry's curse upon his pathway had kept him from finding his way back till now. He shows the sacred spear which he has carried undefiled. Gurnemanz welcomes him with rapture, and tells him that since the day of his departure Amfortas would no more elevate the Host, and the Grail has remained unrevealed. Lacking its aid, the Knights have grown old and weak, and Titurel has died.

Parsifal, blaming himself for his long delay to return, grows faint. Kundry, like a Magdalen, washes his feet and anoints them, and dries them with her hair, while Gurnemanz, like a John the Baptist, baptizes him, and at Parsifal's behest anoints his head, for Parsifal is to be the King. Parsifal now baptizes Kundry and redeems her.

Seeing how fair the landscape is, Parsifal wonders that nature should not grieve on the day of agony, but Gurnemanz answers that everything glows with gratitude to the Saviour. (This scene is known musically as The Spell of Good Friday and the Flowering Meadow intermezzo.) Parsifal kisses the brow of Kundry, and the peal of bells in the distance calls him. Gurnemanz brings out armour and a mantle of the Grail Knights, and he and Kundry fasten them on Parsifal. Once more the landscape flows magically beneath their feet, but in the opposite direction from Act I. Once more they arrive in the Hall, Scene II: but now the Communion tables are missing.

The Knights bring in Titurel's body in its coffin, and Amfortas in his litter, preceded by the covered shrine of the Grail. Amfortas has consented once more to reveal the Grail. He blames himself now for his father's death and implores the dead body to mount to heaven and pray: "Saviour, give my son peace."

The Knights demand the uncovering of the Grail, but he asks them rather to slay him. Baring his wound, he begs them to thrust in their swords and slay him. They shrink back, but Parsifal, advancing with the sacred spear, puts it forth and touches Amfortas' wound, saying that only the weapon that made the wound can heal it. Amfortas, released from pain, thrills with ecstasy as Parsifal announces that he himself will reign thereafter. The Grail glows and a halo of glory streams down from heaven, in which a white dove descends and hovers over Parsifal's head. He rises and elevates the Grail. Kundry sinks slowly into a blissful death. Amfortas and Gurnemanz kneel in homage to the guileless fool.

PUCCINI, GIACOMO

Madama Butterfly

A Japanese tragedy in two acts. Libretto by L. Illica and G. Giacosa (after the book and play by John Luther Long and David Belasco).

Produced La Scala, Milan, 1904, in two acts and hooted off the stage. Withdrawn after one performance and revised in three acts. Produced again at Brescia with an immediate success. Repeated at Covent Garden, 1905, and throughout the world.

CHARACTERS

Madama Butterfly (Cho-Cho-San)	sopr.
Suzuki, *Her Servant*	mez-sopr.
Kate Pinkerton	mez-sopr.
B. F. Pinkerton, *Lieutenant in the United States Navy*	ten.
Sharpless, *United States Consul at Nagasaki*	bar.
Goro, *A Marriage Broker*	ten.
Prince Yamadori	bar.
The Bonze, *Cho-Cho-San's Uncle*	bass.
Yakuside	bar.
The Imperial Commissioner	bass.
The Official Registrar	bar.
Cho-Cho-San's Mother	mez-sopr.
The Aunt	mez-sopr.
The Cousin	sopr.
Trouble, *Cho-Cho-San's Child*	

Place of action at Nagasaki, Japan.

Act I.— Scene. A Japanese house and garden, with the harbour in the background. A United States naval officer, Lieutenant B. F. Pinkerton, has hired a Japanese marriage broker, Goro, to procure for him the pretty Japanese girl, Cho-Cho-San, with whom he has become infatuated. The broker has arranged the contract and leased this house — both leases for nine hundred and ninety-nine years, and both breakable at will. At the rise of the curtain, Goro is explaining to Pinkerton the conveniences of the little house and the conveniences of Japanese marriage-law. The two servants come in and prostrate themselves, but are dismissed with scant courtesy by Pinkerton. Goro explains that the bride's relatives must be present in large numbers at the ceremony. Sharpless, the American Consul, comes in, out of breath with the climb. Refreshments are served and Pinkerton gayly exalts the Yankee spirit, but Sharpless warns him that his course is dangerous. Pinkerton describes his infatuation — "love or whim" (*Amore o grillo*)? Sharpless begs Pinkerton not to crush this butterfly. Pinkerton laughs at his old-fogy notions, and drinks to the day when he will marry "in true marriage an American."

Butterfly enters singing of the breath of Spring (*Spira sul mare*). She kneels and orders her friends to kneel. Sharpless asks her of her people, and learns that she comes of a wealthy family whose sudden poverty drove her to the life of a geisha. Her father is dead, but she has two uncles; one of them is a toper; the other is the Bonze, a great man. She is fifteen years old.

The High Commissioner and the official Registrar and the relations now arrive. Pinkerton laughs at the farce (*Che burletta*). Refreshments are served and the papers are drawn up. Meanwhile, Butterfly takes from her big sleeves her possessions. She throws away her jar of paint at his protest. She has brought also the sword the Emperor had sent to her father with instructions to commit hara-kiri; brings out the images of the souls of her ancestors; to please him she has gone to the mission, forsworn her religion and taken his; and now she throws the images away.

The marriage bond is signed, and the guests are dispersing, when the Bonze enters in a rage and demands of his niece what she was doing at the mission. Learning that she has renounced her religion, he curses her and, gathering the relatives together, leads them all away, renouncing her. Butterfly weeps. Pinkerton consoles her tenderly, the servants close the sliding walls, and Butterfly, aided by her maid, Suzuki, prepares her toilet. Pinkerton muses on her ways of a little squirrel (*Con moti di scojattolo*), her childlike charms (*Bimba dagli occhi*). She compares herself to the moon-goddess (*La piccola Dea della luna*), tells of her fear of him when the marriage-broker proposed marriage to a foreign barbarian, and now of her love. She begs him to be good to his butterfly and not to thrust a needle through her heart, as Americans do with butterflies. She points to the star-filled night (*Dolce notte! Quante stelle!*) and he leads her to the marriage chamber.

Act II.— Scene. Three years later. Inside the same house. Suzuki is praying and ringing a prayer-bell. Butterfly says that the God of her husband must have overlooked them, for they are near to starvation and Suzuki has only a few coins left. Butterfly is sure that her husband will return, and quotes his promise to come back when the robins nest. "Some fine day we'll see the smoke of his ship" (*Un bel di, vedremo*). Sharpless and Goro appear. The Consul brings a letter from Pinkerton. She asks when robins nest in America. "They have already nested thrice in Japan; perhaps they nest less often in America." Goro laughs and Butterfly explains that as soon as Pinkerton left her, Goro tried to bribe her to marry the Prince Yamadori, who enters now and declares his love. They insist that Butterfly is already divorced through her husband's desertion. Goro whispers that Pinkerton's ship is already signalled. Sharpless has had a letter asking him to break the news to Butterfly that Pinkerton is married and does not want to see her. Yamadori rejected again, goes away dejected and Sharpless reads the letter to Butterfly, trying to prepare her. But she is furious and orders him out, then begs his forgiveness, and to prove that she could not be forgotten, brings in her baby, born after Pinkerton left her. Surely the mother of so wonderful a child could not go back to the geisha life.

Sharpless rises in despair, kisses the child and asks its name. Butterfly says his name is "Trouble" till his father returns; then it shall be "Joy." When Sharpless goes, Suzuki drags in Goro, saying that he has been spreading a scandal that nobody knows who is the baby's father. Butterfly is about to kill him with her father's sword, but spurns him and he slinks away. A cannon is heard from the harbour. Butterfly mad with joy, gets her telescope and reads the name of Pinkerton's ship, the *Abraham Lincoln*.

Flowers are gathered and scattered everywhere. She is made beautiful, and her wedding *obi* donned. They make three little holes in the wall to watch for Pinkerton. The vigil is prolonged till Suzuki and the child fall asleep, but Butterfly stands like a statue. The slow passage of the night is indicated by the orchestral intermezzo, accompanied by the humming of an unseen chorus.

Dawn comes, sailors are heard in the distance, Suzuki wakens and begs Butterfly to rest. She takes the child up the stairs, crooning to it (*Dormi amor mio*). Sharpless arrives with Pinkerton. Pinkerton will not let Suzuki call Butterfly. She sees a woman in the garden. It is Pinkerton's American wife. Sharpless explains that she is willing to adopt the child and rear it.

Suzuki refuses to carry the proposal to Butterfly. Pinkerton looks about at the flowers, in remorse (*Oh! l'amara fragranza*). He cannot face Butterfly, but gives the Consul money for her and hurries away.

His wife, Kate, comes in and Butterfly returns, hearing voices. Kate explains the situation. Butterfly is majestic in her grief, and promises that Pinkerton shall have his child if he will come for it himself in half an hour. Sharpless and Mrs. Pinkerton go, and Butterfly, driving out the heartbroken Suzuki, prays to Buddha, takes her father's sword and reads the legend on the blade, "With honour die whoso cannot with honour live." She is about to kill herself when Suzuki thrusts the child into the room. She embraces the child frantically (*Tu, tu, piccolo Iddio*) and tells him that she is dying for his sake, that he may cross the ocean. She begs him to remember her, then seats him with an American flag and a doll, and bidding him play, goes behind the screen. The sword is heard to drop, and she comes from behind the screen with a white veil wrapped around her throat. She falls at the child's side, and as Pinkerton rushes in with the Consul, she points to the child and dies.

PUCCINI, GIACOMO

La Tosca

"A melodrama" in three acts. Libretto by L. Illica and G. Giacosa. (After the play by Sardou.)

Produced Costanzi Theatre, Rome, January 14, 1900.

CHARACTERS

Floria Tosca, *A Celebrated Songstress*	sopr.
Mario Cavaradossi, *A Painter*	ten.
Baron Scarpia, *Chief of Police*	bar.
Cesare Angelotti	bass.
A Sacristan	bar
Spoletta, *Police Agent*	ten.
Sciarrone, *Gendarme*	bass.
A Gaoler	bass.
A Shepherd Boy	contr.
Roberti, *Executioner*	

The action takes place at Rome, June, 1800, and concerns the activities of the Baron Scarpia, Chief of the Police in his efforts to recapture Angelotti, the Consul of the fallen Roman Republic. Just before the rise of the curtain Angelotti has escaped from the prison of San Angelo, and has made his way to the Church of Sant' Andrea alla Valle, where his sister has concealed in the Attavanti Chapel a woman's costume to aid his escape. It happens that a painter, Mario Cavaradossi, who has been painting frescoes in this chapel, has made a sketch of Angelotti's sister as she has knelt at prayer. This hasty portrait is the cause of a quarrel with Mario's sweetheart, the celebrated singer, Floria Tosca; and her jealousy is the weapon which Scarpia uses for the eventual destruction of everybody concerned.

Act I.— Without any overture, the curtain rises with the first music from the orchestra. Angelotti in convict garb steals into the empty church, finds a key at the foot of the Madonna's statue, and lets himself into the Attavanti Chapel, just as the Sacristan, who is cleaning Mario's paint brushes, comes in followed by the painter, who ascends the dais and uncovers the picture of Mary Magdalen, which is the portrait of Angelotti's sister. The Sacristan recognizes the likeness and Mario confesses that he has made the sketch without the model's knowledge. As he paints, however, he takes out a miniature of La Tosca and, comparing the two, avows his heart's fidelity to La Tosca (*Recondita armonia*). The Sacristan points out to him the basket of food, but Mario tells him to leave it and go.

Later Angelotti, thinking the church empty, comes from concealment and is discovered by Mario, to whom he tells his story. Mario gives him the basket of food and he hurries back into hiding as La Tosca enters, jealously insisting that she heard voices. Mario only partially convinces her, but she tells him to meet her at the stage door after the performance that they may retreat together to their villa in the country (*Oh al tuo fianco sentire*). She catches sight of the portrait, recognizes it, and her jealousy is again suppressed with difficulty. He swears he prefers her black eyes to the blue eyes in the portrait (*Quale occhio al mondo*), and she departs after a duet of love. Angelotti returns from the chapel with the woman's costume his sister has left for him, but Mario thinks it unnecessary for him to put it on and offers the protection of his own villa. A cannon shot is heard announcing the prisoner's escape, and the two men hurry away as the Sacristan and the choir-boys enter with the glorious news that Napoleon has been defeated. Their joy is silenced by the unexpected entrance of Scarpia, with his aide, Spoletta. Scarpia finds that the Attavanti Chapel has been opened with a new key, and inside he finds a fan with the family coat of arms. He recognizes also the portrait on the easel, and discovers that the basket of food brought for Mario has been emptied, although the Sacristan insists that Mario refused to eat it. Tosca returns, and Scarpia, who loves her, devises a scheme to play upon her jealousy for a double purpose: to make her betray Mario and to bring her into his own power. He shows her the fan, which he claims to have found upon the easel, and convinces her that the blue-eyed woman has been meeting Mario secretly. She swears revenge and hurries out, and Scarpia, giving instructions to Spoletta to follow her in a closed carriage, remains to exult over his triumph and then to kneel in prayer.

Act II. — Scarpia's apartments in the Farnese Palace. Scarpia is dining alone and rejoicing over the assured capture of Mario and Angelotti. He has sent word to Tosca, who is to sing for Queen Caroline in the Palace, that she must come to his apartments at once "for the sake of her Mario." His gendarme, Sciarrone, is sent to bring Spoletta, who comes to say that he has arrested Mario, and searched his villa, but has been unable to find Angelotti. Scarpia orders Mario brought into his presence, and stands listening to the music which is being sung for the Queen, and in which Tosca's voice is audible.

Mario is brought in with Roberti, the executioner, and a judge. Mario is indignant at his arrest and denies all knowledge of Angelotti. Tosca is brought in in great alarm and, as she embraces Mario, he warns her to say nothing. Scarpia orders him taken away, and murmurs to the executioner that he is to be tortured. Then he turns to Tosca with suave politeness and questions her about what she has learned at Mario's villa. She says that her jealousy about the fan was unfounded and that Mario was entirely alone when she arrived at his villa. Unable to move her otherwise, he tells her that Mario is being tortured with a steel band about his temples. He is heard groaning and she calls to him, but he warns her to keep silence. At last, however, Scarpia permits her to look into the torture chamber and she is overcome by what she sees. She confesses that Angelotti is concealed in an old well in the garden. Mario is brought in swooning, and Spoletta is ordered to go search the well in the garden. Mario, overhearing, accuses Tosca of treachery and repulses her. Sciarrone brings word that Napoleon has won the battle of Marengo and the royal troops have been defeated.

This brings a cry of joy from Mario. Scarpia orders him hanged. He is dragged away, and Tosca remains to plead for his life. Scarpia will save it if she will pay the price — herself. He pours out his love for her with ardour that she detests. She repulses him until she hears the drums of the death march, and is told that the gallows awaits her lover outside the window. Spoletta enters to say that Angelotti took poison when captured, and Scarpia orders Mario shot. Tosca consents with a silent nod to pay Scarpia's price, and he promises that there shall be a mock execution with blank cartridges. He instructs Spoletta that Mario's execution is to be conducted "like that of Palmieri." Spoletta, understanding his duplicity, hurries away. Tosca insists that Scarpia must write a safe conduct to take her and Mario out of the country. While Scarpia is writing it she picks up a sharp knife, and when Scarpia moves to take her in his arms, she stabs him to death. As soon as he is dead she forgives him, and finding the safe conduct clenched in his fingers, takes it from them, and puts out all the lights, except two candles, which she places on either side of him. She removes also a crucifix from the wall, and, placing it on his breast, slinks out of the room.

Act III. A platform of the castle with a trap-door and a flight of steps. It is almost daybreak and the voice of a shepherd leading his flock to the hills is heard dying in the distance. Mario is brought in under guard. The jailer records Mario's name and grants his request for the privilege of writing a letter of farewell. As he begins to write he muses upon Tosca coming into his garden under the starlight (*E lucevan le stelle*). He breaks down and weeps as Spoletta appears, followed by Tosca, who rushes to him and shows him the safe conduct. Perceiving the signature of Scarpia, he demands what price she paid. She says that he demanded "your blood or my love," and describes how she had killed him. He wonders at such a deed at such gentle hands (*O dolci mani*). She explains the plan of escape and informs him that he must simulate death after the volley. There is a love duet (*Amaro sol per te*).

The firing party enters. Mario is led to one side. He refuses to have his eyes bandaged. The soldiers fire. Mario falls. The soldiers are led away, leaving Tosca alone. She hurries to Mario bidding him to make haste. She finds that he is actually dead, Scarpia has duped her after all; she throws herself upon his body in agony of grief. Spoletta and others return, exclaiming that Scarpia has been assassinated by Tosca. As Spoletta rushes to seize her, she springs upon the parapet and leaps to her death.

PUCCINI, GIACOMO

La Fanciulla (fän-chool′-lä). **Del West.** *I.* The Girl of the Golden West.

An opera in three acts. Book by C. Zangarini and G. Civinini (after the drama by David Belasco).

Produced, Metropolitan Opera House New York, December 10, 1910.

CHARACTERS AND THEIR CREATORS

MINNIE		Emmy Destinn, sopr.
JACK RANCE, *Sheriff*		Pasquale Amato, bar.
DICK JOHNSON, *Ramerrez*		Enrico Caruso, ten.
NICK, *Bartender*		Albert Reiss, ten.
ASHBY, *Agent of the Wells-Fargo Transport Co.*		Adamo Didur, bass.
SONORA	*Miners*	Dinh Gilly, bar.
TRIN		ten.
SID		bar.
HANDSOME		bar.
HARRY		ten.
JOE		Glen Hall, ten.
HAPPY		A. Pini-Corsi, bar.
LARKENS		bass.

Billy Jackrabbit,
An Indian... Georges Burgeois, bass.
Wowkle,
Billy's Squaw,
Marie Mattfeld, mez-sopr.
Jake Wallace,
Travelling camp-minstrel,
A. de Segurola, bar.
José Castro .... bass.
A Greaser from Ramerrez' gang
A Postilion .... ten.
Men of the Camp

Place of action, California in the days of the gold fever, 1849–1850.

Act I.— Scene. Interior of the "Polka," a barroom and dance hall. On the wall a placard offering a reward of five thousand dollars for the stage-robber, Ramerrez. The room is full of miners gambling and drinking. From the distance comes the homesick voice of Jake Wallace, singing his song of "Way Back Yonder" (*Là lontano*). Larkens, another miner, breaks down with homesickness and a subscription is taken up for him. Sid is caught cheating at faro. Jack Rance, the Sheriff, saves him from being lynched, but pins a badge on him in token of dishonour and has him kicked out. Rance and others play poker as Ashby, the Wells-Fargo agent enters. Ashby tells them that he is hard on the track of Ramerrez and expects to catch him soon. Nick enters with whiskey and glasses, telling the boys that Minnie has sent it to them. They all join in drinking to Minnie. Rance impressively tells them that Minnie will be Mrs. Rance shortly. Sonora bursts out with rage that Minnie is only fooling Rance, whereupon ensues a fight, which is stopped by Minnie's entrance. She separates and subdues them all.

The boys gather around her, giving her presents. Sonora hands her a little bag of gold to clear up his debt to the bar, and Minnie signs for it and places it in the barrel. She then takes out her Bible and holds her school for the boys, treating them all as little children. The pony-express boy enters with letters, and tells Nick that a greaser has been seen hanging around, and to be on his guard. Ashby asks him if he knows an adventuress by the name of Nina Micheltorena. Minnie interposes that she has heard of this creature, who tries to make love to all the boys. Ashby tells the Sheriff that he will catch Ramerrez that night, as Nina has betrayed his movements.

As the boys read scraps of their home letters aloud, Rance makes love to Minnie and asks her to marry him. Minnie asks him what will become of the wife he already has. He tells her that for her sake he will desert his wife. Minnie, drawing a pistol, warns Rance to cease his dishonourable proposals. Rance goes angrily to the faro table, and Minnie follows to say that she has only done what she was taught down at her home in Soledad (*Laggiù nel Soledad*).

Nick reënters with Ramerrez, alias Dick Johnson, whom Minnie greets and seems to remember. They recall to each other their meeting on the road to Monterey and vow that neither ever would or ever could forget. He asks her to dance with him; some of the others follow. Sounds of shots are heard and Ashby enters dragging José Castro. Castro, seeing Johnson's saddle, believes that his master is captured, but when he is questioned by Rance concerning Ramerrez he gives them a false scent; and they decide to follow it. The door opens and Castro meets the eyes of Johnson and secretly tells him that Johnson's following are near at hand and will give the signal when they are ready to come to him. Rance and the others gallop away on the false scent, taking Castro. Nick goes into the dance hall to put out the lights. Minnie and Johnson talk together. A whistle is heard and Johnson realizes it is the signal of his men. Minnie is frightened and tells Johnson that the gold, representing all the labour of the boys, is in the barrel under her care, but she will fight for it with her life. Johnson is so moved that he cannot take the gold as he intended. He tells her that he wants to come and see her in her cabin by the hillside, and that she has the face of an angel. He goes, and Minnie is left alone, repeating as the curtain falls, "The face of an angel."

Act II.— Scene. The interior of Minnie's cabin. The act opens with Wowkle, the Indian woman, singing to her baby (*Il mio bimbo*). Billy, the Indian, enters and they discuss marriage till Minnie appears and makes preparation to receive Johnson. Johnson enters and they have a love-scene. Minnie sings "You should see my little pony" (*Ho un piccolo polledro*). Wowkle enters with candles and Minnie sends her home, telling Johnson that he may stay for an hour longer. During their further love-scene, the snowstorm increases, till Minnie tells Johnson that it will be impossible for him to go at all. Minnie sends him to rest on her bed, while she wraps herself in a blanket to sleep by the fire.

Nick is heard knocking and calling at the door. Minnie forces Johnson to hide, as she fears the jealous Rance has come and brought the others. As she opens the door, Rance, Nick, Ashby, and Sonora enter. They tell Minnie that they feared for her safety, and that Johnson is in reality Ramerrez, who had come to the "Polka" to rob it. Rance convinces Minnie that Johnson is Ramerrez, and has been betrayed by his woman, Nina Micheltorena, showing her the picture of Johnson given them by Nina. Minnie, concealing her jealous agony, sends them away, and then orders Johnson to come out of hiding. She accuses him violently, and Johnson bursts out in self-defence, confessing "I am Ramerrez, vagabond by birth," (*Sono Ramerrez: nacqui vagabondo*). Minnie, moved at the story of his life, says that she could forgive him anything but his having taken her first kiss: that she cannot forgive; she sends him out into the blizzard. He goes and immediately after, shots are heard. Minnie opens the door and Johnson staggers in wounded. He struggles to go away again, but Minnie helps him to hide in the loft, declaring that she loves him. Rance, knocking excitedly, Minnie runs to admit him, feigning surprise as Rance declares he has tracked Ramerrez to her cabin. Minnie denies having seen Johnson, and Rance makes violent love to her. As she repulses him, a drop of blood falling on his hand from above leads to the discovery of Johnson. Minnie helps Johnson down the ladder, and as he faints, she bargains to gamble with Rance — she is to have Johnson's life if she wins; she gives herself to Rance if she loses. During the game, Minnie contrives to exchange her cards for others hidden in her stocking. Rance, believing that she has fairly won, goes and Minnie is left sobbing on the inert body of her lover.

Act III.— Scene. Early dawn on the edge of the great California forest. Nick and Rance talk of Johnson, cursing his love for Minnie. Men come and go on horseback and there is pursuit. Sonora rides in with the news of Johnson's capture. Rance exulting, sings "Your turn to weep now Minnie" (*Minnie, ora piangi tu*)! The men dance and sing pointing to the tree where Billy is preparing the noose for hanging. Johnson appears in the midst of a crowd of horsemen. Ashby hands him over to Rance and demands that justice be done without delay. The men insult Johnson. He tells them that he does not fear to die, but only begs that Minnie shall not know. He sings "Let her believe me free and far away" (*Ch'ella mi creda libero e lontano*). As they take him to the tree where Billy holds the noose, Minnie rides in wildly crying, followed by Nick. She throws herself in front of Johnson, holding a pistol toward the men, who close in threateningly. She pleads with them: "I claim this man as mine" (*Ora quest' uomo è mio*). So appealing to them each in turn for some favour or service she has rendered in the past she melts their hearts. Sonora frees Johnson, and together Johnson and Minnie take up the trail toward the mountains singing "Good-bye, My California."

DEBUSSY, CLAUDE ACHILLE

Pelléas et Mélisande (pĕl′-lā-ăs ā mā-lē-sänd

Lyric drama in five acts. From the play by Maurice Maeterlinck.

Produced Opéra Comique, Paris, April, 30, 1902.

CHARACTERS

ARKEL, *King of Allemonde*.......bass.
PRINCE GOLAUD (gō-lō),
  His grandson..................bar.
PELLÉAS,
  Half-brother of Golaud..........ten.
MÉLISANDE.......................sopr.
GENEVIEVE (zhŭn–vyĕv),
  Pelléas' mother..............mez-sopr.
YNIOLD (ēn-yôl′),
  Golaud's son.
A PHYSICIAN

Act I.— Scene I. A forest in Allemonde. Mélisande is seated by a fountain weeping. Prince Golaud, who is hunting and has lost his way, asks her why she weeps. She shrinks from him. She has dropped into the fountain her crown, but will not let him regain it. He persuades her to let him lead her away, as the night is coming on. Scene II. A room in the castle. King Arkel is listening to a letter read to him by his queen. It is Golaud's letter to his half-brother, Pelléas, telling how he had found Mélisande and later married her, and now fears to bring her home lest Arkel refuse to receive her. Golaud has been a widower devoted to his little son, Yniold. Pelléas enters to say that he is called away by the illness of his friend Marcellus. Arkel tells him he must await Golaud's arrival. Scene III. In front of the castle. Mélisande is complaining to Geneviève of the gloom of the surrounding forests. Pelléas appears and they watch a ship putting out with the coming storm. Geneviève leaves them and Pelléas helps Mélisande to descend. She hopes that he will not go away.

Act II.— Scene I. A fountain in the park. Pelléas and Mélisande enter, and Mélisande tries to reach down into the dark depths. She plays with the ring Golaud gave her. It falls and is lost. She is afraid and wonders what to tell Golaud. Pelléas says "The truth, the truth, the truth!" Scene II. An apartment. Golaud is ill; his horse has thrown him. Mélisande stands by his bed, she begins to weep. She is not happy at the castle. She wants Golaud to take her away. He questions her closely of Pelléas. He notes that his ring is gone. She is confused and tells him she lost it in the sea while gathering shells for Yniold. He bids her go hunt for it. She is afraid of the dark. He tells her to take Pelléas with her; she goes weeping. Scene III. Before a grotto. Pelléas would lead Mélisande within so that she may describe it as the place where she lost the ring. The moon reveals three poor old men asleep. She is afraid and will not enter.

Act III.— Scene I. A tower. Mélisande at a window sings as she combs her long hair (*Mes longs cheveux descendent*). Pelléas appears and praises her hair. He tells her he must leave on the morrow, and would kiss her hand. As she bends over, her hair falls about him; he embraces and kisses it. It "inundates" him, it "loves" him. To hold her prisoner, he ties it to a willow. Two doves are frightened by her outcry and fly off. Golaud appears and calls them mere children. He leads Pelléas away. Scene II. A vault under the castle. Golaud leads Pelléas in, speaking of the odour of death and the deep abyss. Pelléas feels suffocated and they go. Scene III. A terrace. Pelléas comes gasping from the vaults. Golaud warns him that there must be no more of these games of children. Scene IV. In front of the castle under Mélisande's window. Golaud takes his little son Yniold on his knees, questions him of his stepmother, Mélisande. The child says that Pelléas is always with her. Golaud's grasp makes the child cry. Golaud promises him toys. Yniold says that Pelléas and Mélisande do not send him away. They are afraid not to have him there. They are always afraid. Did they ever kiss? Once when it was raining. Now a light appears in the window above. Golaud lifts the child so that he can see into Mélisande's room. He sees Pelléas there, but the two are apart, just gazing at one another.

Act IV.—Scene I. A corridor. Pelléas meets Mélisande. He has just come from talking with Arkel, who has advised him to set out on his voyage. He has made up his mind to go. Arkel enters and speaks tenderly to the sorrowful Mélisande. Golaud appears. His forehead is bleeding. He says he tore it on a thorn. He repulses Mélisande and demands his sword. He seizes Mélisande by the hair and drags her about; then strides away. Mélisande sighs "He loves me no more. I am not happy." Scene II. A dark terrace. Yniold is trying to lift a rock behind which his ball has rolled; he pauses to watch a flock of sheep driven by in a panic. Scene III. A fountain. Pelléas broods over the snares of destiny. Mélisande comes. She is fearsome, but he suddenly seizes her in his arms and she confesses her love. In the midst of their mutual rapture they hear the noise of the castle gates closing. They hear some one approaching. They kiss as Golaud rushes upon them with drawn sword. Pelléas falls and Mélisande flees in wild terror with Golaud in pursuit.

Act V.—Scene I. An apartment. Mélisande lies in a bed. A physician tells Golaud and Arkel that she should not die from so little a wound. Golaud is bitterly remorseful, "They were embracing like little children — and I did it in spite of myself. I did it in spite of myself." Mélisande wakens. Arkel tells her she has been a little delirious for days, and she has borne a child. She asks Golaud to come close. He asks the others to withdraw and begs her forgiveness. As she is about to die, he implores her to tell him truthfully if she loved Pelléas. She says that she loved him, but there was no guilt in them. Golaud cannot believe her. The servants gather unbidden with an ominous prescience. Golaud begs again to question her; but Arkel tells him not to disturb her, "The human soul is very silent. The human soul loves to steal away alone." He leads the sobbing Golaud from the room. "It was a little being, peaceful, so timid, so taciturn. It was a poor little mysterious thing, like everybody else. She lies there as if she were the elder sister of her child It must live in her place. It is the little one's turn now."

WOLF-FERRARI, ERMANNO

I Giojelli Del′la Madon′na (ē jō-yĕl′-lē) *I.* The Jewels of the Madonna.

Three-act opera. Book by the composer. Lyrics by C. Zangarini and E. Golisciani.

Produced Berlin, December 23, 1911.

CHARACTERS

Gennaro (gĕn-nä′-rō),
A blacksmith .... ten.
Carmela (kär-mā′-lä),
His mother .... mez-sopr.
Maliella (mäl-yĕl′-lä),
Her foster-child .... sopr.
Rafaele (rä-fä-ā′-lĕ),
Head of the Camorra .... bar.
Biaso (bē-ä′-sō)
A scribe .... buf-ten.

CICCILLO (chē-chĭl′-lō)	*Camorrists*	ten.
ROC′CO		bass.
STELLA	*Friends of the Camorrists*	sopr.
CONCETTA (kôn-chĕt′-tä)		sopr.
SERENA (sā-rā′-nä)		contr.
GRAZIA (gräts′-yä) *Known as "la biondina"*		
TOTON′NO, *A young man of the peasant class*		ten.

Place of action: Naples. Time: The present day.

Act I.— Scene. A small open square by the sea; Carmela's house, Gennaro's workshop, Biaso's hut and tavern. It is the afternoon of the festival of the Madonna, and the square is crowded with merrymakers of all sorts. The Children of St. John and others pass by in procession. When the crowd is somewhat dispersed, Gennaro works at his anvil on a wrought-iron candelabrum. Totonno quizzes him for being so serious. When he is gone, Gennaro kneels before the anvil as at an altar and pledges the gift to the Madonna (*Madonna, con sospiri*). Maliella rushes out of the house in disarray, rebuked by her foster-mother, Carmela. Gennaro, her foster-brother, protests against her recklessness, and she accuses him of jealousy. Biaso, the scribe, gives her a paper cap and she sings the "*Canzone di Cannetella,*" while a chorus of Camorrists come over the bay. Then Maliella dashes out followed by a crowd of young men; and Gennaro pours out to his mother, Carmela, his jealous anguish. The mother tells how, when Gennaro was a sick baby about to die, she vowed to adopt an infant girl begotten in sin if the Madonna would spare Gennaro's life (*T'eri un giorno ammalato bambino*). Maliella has turned out badly, but Carmela hopes that marriage with an honest man will reform her. Gennaro goes out with his candelabrum, as the Camorrists chase Biaso and threaten him because he has protested against their pursuit of Maliella. Among them is Rafaele, their chief. He seizes the girl in his arms with a song of love (*Si, perchè t' amo, bella assassina*). She tries to escape, but they surround her and sing a mock serenade (*Olà Plam, Plam!*) She defends herself with a sharp hatpin, and stabs Rafaele in the hand. He kisses the wound made by her "kiss of steel" (*Bacio di lama*), and thrusts a flower in her bosom. She throws the flower down.

The crowd now appears to watch the procession of children in white, preceding the image of the Madonna. During the procession Rafaele pours out his love and asks her if she wishes to be adored kneeling (*Adorarti in ginocchio*) and if she wishes him to steal the Jewels of the Madonna for her. Gennaro appears and warns her against Rafaele. When Maliella defends him, Gennaro orders her into the house, and is about to attack Rafaele; but the procession reappears, and all must kneel. Rafaele throws a flower to Maliella. She picks it up, puts it in her lips and hurries into the house.

Act II.— The garden of Carmela's house in the evening a few hours later. Maliella stands near the railing looking longingly toward the sea. She is still holding the flower. Carmela bids them good-night and goes in. Maliella turns on Gennaro saying that she is sick of this gloom and is going away. She goes inside and can be seen at her window packing her things, as she sings a popular love song (*E ndringhete, ndranghete*). She comes out with her bundle and Gennaro checks her, lovingly embraces her and pours out his devotion (*Si, perchè t'amo, t'adoro*). She is astounded, but says she could love only a man of reckless courage like the one who had offered to steal for her the Jewels of the Madonna. Gennaro is horrified, but when she starts to go, prevents her, and she storms back to her room in a rage, leaving him alone with a sacrilegious temptation. At last, he goes to a tool chest and taking out skeleton keys and files, steals away like a thief.

A group of serenading Camorrists, among them Rafaele, appear and call upon Maliella to open her window (*Aprila, o bella, La finestrella*). Maliella appears, and Rafaele makes love to her, and promises to make her queen of his band. At last she embraces him through the bars of the gate just as a warning is given that Gennaro is returning. Rafaele disappears as Gennaro comes back in a mood of horror. He carries a bundle, which he opens at Maliella's feet. It contains the Jewels of the Madonna. Maliella is terrified, but Gennaro, with mystical passion declares "The Madonna knows that I am guiltless" (*No, la Madonna sa che non l'offesi*). Irresistibly fascinated, Maliella takes up the necklace and notes that it smells of incense. She puts on the diadem and the bracelets, wishing that Rafaele might see her so. Gennaro embraces her with wild fervour and she, almost in a trance of horror, thinking him to be Rafaele yields herself to him.

Act III.— Scene. The headquarters of the Camorra. Among the crude and vulgar ornaments is a fresco of the Madonna, and a little altar behind a curtain. The Camorrists are drinking stupidly, and three women join in their revel. When Rafaele appears, the girls twit him with his infatuation for Maliella, but he sings in her praise. "You don't know Maliella's charm" (*Non sapete — di Maliella*). A curtain is drawn in front of the fresco of the Madonna, and a wild orgy begins. In the midst of it Maliella pounds on the door and rushes in, appealing for help against Gennaro and revenge. She faints in Rafaele's arms, and he orders the Camorrists to bring him Gennaro alive or dead. "Were you his?" Rafaele demands. She covers her face and sobs. The others ridicule him. He turns against Maliella, crying, "You belong to Gennaro, go to him," and hurls her to the ground. As she falls, her shawl falls open and exposes the jewels. The other women surround Maliella in amazement, not knowing whence the jewels had come. In the distance Gennaro is heard bewailing his sin. Then the noise of the attack upon him is heard and he bursts into the room pursued by the Camorrists. He bares his breast, calling on them to kill him. Rafaele rushes upon him in a rage, but is dragged away. Gennaro, seeing Maliella, moves toward her with a despairing cry, but she looks on him with loathing, tearing off the jewels and flinging them at his feet, crying to all the crowd that Gennaro had stolen them from the Madonna. The men recoil, and the women drop to their knees mumbling the Litany. Rafaele cries out that Maliella's soul is damned, and she dashes out to drown herself. Rafaele protects Gennaro from the attacks of the Camorrists, saying that he shall be left to die there like a dog. In the distance the church bells ring the alarm, showing that the theft is discovered. The women flee in terror; the men, bowing before the Madonna's fresco, retreat backward, leaving Gennaro alone. He gathers up the jewels, kisses them with reverence and staggers to the altar, where he lays them before the portrait of the Madonna begging her pity. A ray of light from the rising sun shines through the window and falls on the jewels. Gennaro takes it for a sign of forgiveness and in his delirium seems to hear the angels of paradise. Finding a knife on the ground, he calls aloud for his mother not to weep for him, and in a mystical ardour, slowly presses the knife into his breast. As he falls, he sees Maliella's scarlet wrap on the ground. He kisses it, and pillows his dying head on it as the birds break out into song. The angry mob appears at the door, but halts on the threshold seeing Gennaro dead.

WOLF-FERRARI, ERMANNO

Le Donne Curiose (lā dôn′-nā koo-rĭ-ō′-sā). *I.* Inquisitive Women.

A musical comedy in three acts. Book by Luigi Sugana (based upon Carlo Goldoni's comedy).

First produced in Munich, 1903, as Die Neugierigen Frauen (dē noi-gē′-rĭ-gĕn frow′-ĕn).

CHARACTERS

Ottavio (ôt-täv′-yō)	bass.
Beatrice (bā-ä-trē′-chĕ)	mez-sopr.
Rosaura (rō-zä-oo′-rä)	sopr.
Florin′do	ten.
Pantalone (pän-tä-lō′-nĕ)	buf-bar.
Lelio (lā′-lĭ-ō)	bar.
Lean′dro	ten.
Colombi′na	sopr.
Eleono′ra	sopr.
Arlecchino (är-lĕk-kē′-nō)	buf-bass.
Asdrubale (äz-droo-bä′-lĕ)	ten.
Almo′ro	ten.
Alvise (äl-vē′-zĕ)	ten.
Lunar′do	bass.
Mo′molo	bass.
Menego (mĕ-nā′-gō)	bass.

The action concerns a men's club in Venice, whose mottoes are "No Women Admitted" and "Friendship" (*L'amicizia!*) and the efforts of the wives and sweethearts of the members to discover what goes on in the club.

Act I.—Scene I. A room in the club-house. The members are variously engaged at chess and arguments. Florindo is sighing like a furnace for his sweetheart, Rosaura, the daughter of Ottavio. The members describe the efforts of their wives and daughters to find out the secrets of the organization, but Florindo sings of his sweetheart (*Ma, allor ch'io vedo tremulo*). Leandro, who is a bachelor, suggests a dinner for the evening, and they all agree to allow old Pantalone to pay for it. He comes in and falls into the trap. His servant, Arlecchino appears and is told to order a fine supper for that evening at ten o'clock. Pantalone reminds him that the club's secrets must be kept from the women.

Scene II. A room in the home of Ottavio, who is late for dinner, detained, of course, at his horrid club. His wife, Beatrice, and his daughter, Rosaura, are complaining. Beatrice is sure they gamble there. Rosaura's theory is that they meet women there. Eleonora a neighbour, appears, and she is positive that the men are alchemists trying to discover the philosopher's stone. She sings of her tragic experience with the dressmaker (*A trovare la mia sarta*). Colombina, a maid, runs in breathlessly and announces that she has discovered that the club is engaged in digging for buried treasure (*Ne ha di belle*). And now Arlecchino, who is secretly courting Colombina, comes in. The women pounce on him with their theories as to the object of the club and he agrees to all of them. They turn upon him in a rage and he runs out, leaving the women as mystified as ever, but each still positive of her own theory. Ottavio comes home and announces that Florindo will dine with him. He is figuring out some accounts in his notebook, and his wife tries to wheedle from him the secrets of the club. He leaves in a huff and she follows him. Florindo appears, but Rosaura will not give him her heart until he tells her the secret of the club. He pleads for mercy (*Io sento, ahimè*). Colombina returning, suggests to Rosaura that she should try the effect of swooning. She pretends to faint. Florindo is frantic and Colombina advises him that the only way to regain Rosaura's affections is to tell her the secrets of the club. She manages to wheedle from him the rule of the club that no women shall be admitted, the motto "Friendship," the fact that there is to be a supper at ten o'clock, and that every member has his own key. Colombina then gets rid of him and speedily resuscitates Rosaura.

Act II.— Scene I. A room in the house of Lelio. His wife is going through the pockets of his clothes (*Che bestion di marito*). She finds two new keys with a letter from Pantalone saying that the locks have just been changed. She cries "Victory! Victory!" and restores the letter, but not the keys. Lelio comes in and she asks him if he is going back to the alchemist's furnace. He is furious at her quizzing, and they storm out at opposite doors.

Scene II. A room in Ottavio's house. Colombina announces all that she has learned. Only one thing is lacking — the key to get in with. Ottavio and Florindo appear and Beatrice tries to get her husband to change his coat so that she may search the pockets of it, and Colombina, as if by accident, spills coffee on Ottavio's coat. And now Ottavio takes it off to have the spots removed. Ottavio begins to sneeze while waiting for another coat. Colombina brings back the things she has found in the pockets, but secretly informs Beatrice that she has substituted the cellar keys for the club keys, and Ottavio goes with Florindo leaving the women rejoicing in their triumph. Beatrice seizes the keys and tells Rosaura that she is too young to go to a men's club. Rosaura, left alone, muses over Florindo (*Ah, tutto per te, mio bene*). He steals back. but she refuses to relent unless he gives her the keys. He pours out his despair (*Voi lacerate il mio povero cuore*), but finally yields to her determination, and they are reconciled in a duet (*Il cor nel contento*).

Act III.— Scene I. A street in Venice before the clubhouse. At the back is a canal. Pantalone comes out of the clubhouse looking for Arlecchino, who appears with bottles, but has forgotten the candles. Arlecchino goes inside to unload before he returns for them, and Pantalone follows him in. A gondola draws up to the landing and Eleanora steps from it as Arlecchino comes from the clubhouse. Eleonora in her terror drops her keys and runs. Arlecchino pockets them and goes on his way, as Colombina, disguised as a man, enters with Beatrice from a side street. Beatrice hides as Pantalone comes out, and seeing Colombina gives the password, "Friendship." He soon discovers that Colombina is only a disguised woman, and snatches the keys from her. She runs off, leaving Pantalone to wonder who is the traitor who has given up the club keys into women's keeping. Pantalone goes back into the club. Lelio and Ottavio come up. Lelio is puzzled at not finding his keys in his pocket. Florindo appears. Ottavio twits him about his love for the capricious Rosaura (*Bravo mio genero*). Ottavio, about to open the club door, finds that he has the cellar keys instead. He turns to Florindo for his. Florindo in some confusion says that he left them at home. The three locked out members knock, and Pantalone comes to the door in a bad temper and shows the keys that have been found. Lelio and Ottavio follow him into the club, but Florindo remains, seeing a servant with a lantern preceding a woman. He conceals himself and Rosaura, masked, follows her servant in. The servant is about to put the key in the door when Florindo snatches it from him. Rosaura drops her mask and the servant runs away. Florindo reproaches Rosaura for trying to betray him, and entering the Club, slams the door behind him. Arlecchino, who has seen this quarrel, catches Rosaura as she faints. While he is wondering what to do with his burden, Beatrice and Eleonora appear. Beatrice, recognizing her daughter, faints in Arlecchino's other arm. Colombina runs and prepares to faint also, but Arlecchino reminds her that he has not arms enough for three. The women recover and begin to cry, reviling the door that will not open. They now turn upon Arlecchino. Colombina tries to bribe him with caresses. Beatrice offers him money; Rosaura offers him earrings; Colombina offers him a dinner and kisses. But he refuses them all. Then they turn upon him with their finger-nails, and he surrenders the keys. They open the club door and enter while Arlecchino picking up the lantern looks up and down the street, ironically calling out, "Are there any others who want to get in?"

Scene II. A room in the clubhouse, with an opaque door leading to the dining room. The members of the club are saluting Pantalone, who warns them not to give to a woman the keys to a door or to their hearts. Arlecchino announces supper and the members enter the banquet room. When the door is closed the four women steal from their hiding places, somewhat surprised to find that the mysterious activity of the club consists of a simple stag supper. The men are heard laughing and the women, taking turns at the keyhole, describe what is going on. They grow hungry at the sight of the banquet, and when Arlecchino comes in at a side door with a dish of tarts, they rob him of them. They begin now to struggle so frantically for the privilege of peeping through the keyhole, that they push the door open. The club members arise in amazement from the table, and Pantalone exclaims that he has heard of showers of frogs and showers of larks, but never before showers of women (*Piova de sorzi*). The women apologize for their suspicions and are forgiven. One of the members begins to play the spinet and Pantalone chucks Colombina under the chin. Arlecchino protests that her hand belongs to him, and she gives it to him — over the ear. A minuet is begun, and it gradually develops into a livelier and livelier dance, during which Pantalone gives Arlecchino a clip over the head and sends him face downward into a large dish of whipped cream. The dance breaks up with a general cry of the club's motto, "Friendship" (*Amicizia*).

MASSENET, JULES

Manon

An opera in five acts. Book by H. Meilhac and Ph. Gille, (after the romance by the Abbé Prévost).

Produced Opéra Comique, Paris, January 19, 1884.

CHARACTERS

The Chevalier Des Grieux (shŭ-văl-yā′ dā grē-ŭ′)..............ten.
The Count Des Grieux,
His father,
Lescaut (lĕs-kō),
Of the Royal Guards, cousin of Manon.............. ....bar.
Guillot Morfontain (môr-fôṅ-tăṅ),
Minister of finance, an old beau,
De Brétigny (dŭ brā-tēn-yē′),
A nobleman
An Innkeeper
Manon (mă-nôṅ)...............sopr.
Pousette, (poo-sĕt), } *Actresses*
Javotte (zhă-vôt), } *Actresses*
Rosette. } *Actresses*

Place of action, Amiens in the year 1721.

Act I.—Scene. Courtyard of an Inn. Morfontain, the old Minister of Finance, and Brétigny with three actresses are demanding food and drink. The host appears and they order dinner. The landlord leads them to a pavilion. A bell rings and the townsfolk gather to see the coach arrive. Among them is Lescaut, who has come to meet his cousin, Manon. The coach appears and the passengers descend and wrangle with the porters. Manon is among them and greets her cousin with a kiss. She describes her impressions of the voyage and tells how one moment she wept and another she laughed (*Je suis encore tout étourdie*). Her cousin goes in search of her luggage, and Morfontain, seeing Manon, starts an immediate flirtation. She is amused rather than offended. His companions join in the merriment. As Morfontain in a low voice states that his carriage is at her service, Lescaut returns. He advises her to be prudent and good (*Ne bronchez pas, soyez gentille*) and returns to his brother officers. Manon resolves to go to the convent and have done with her dreams (*Voyons, Manon, plus de chimères*). Suddenly she sees in the pavilion Morfontain and the actresses, and she envies their jewels and their splendours, their life of pleasure. The young Chevalier Des Grieux appears on his way to meet his father. Seeing Manon, he is greatly struck with her and makes her acquaintance with little difficulty. She explains that she is only a simple maid, not wicked, but longing for happiness and now on her way to a convent. He cannot endure the thought of her being so entombed, and offers her his protection. She accepts and they decide that they will live in Paris together (*Nous vivrons à Paris tous les deux*). At her suggestion they will elope together in the carriage that Morfontain has placed at her disposal. They hurry away, leaving Morfontain and Lescaut to amazement and wrath.

Act II.— Scene. An apartment in Paris. Des Grieux is writing at his desk. He reads his letter to her. It is a description of her charms written to his father. He goes to mail the letter, but notices some flowers, and she explains quickly that they were thrown in at her window. He promises not to be jealous. The maid enters to announce that two officers are present. One of them is Lescaut and the other De Brétigny. They come in and Lescaut denounces Des Grieux for dishonouring his family. He demands that Des Grieux marry Manon, and is shown the letter just written. As the men read it together at the window, De Brétigny warns Manon that her lover is to be kidnapped that evening by his father's order, and advises her to let him be taken, lest poverty engulf them. Once she is free, he will make her the Queen of Beauty. The two visitors depart and Manon is troubled, though Des Grieux is full of rapture and love. He goes to post the letter and she makes up her mind that for his sake she must sacrifice him, especially as she is not worthy of him. She hears a voice which calls her (*J' entends cette voix qui m' entraine*). He returns and tells her of a dream he had, seeing a little cottage (*En fermant les yeux je vois là-bas*). A loud knock is heard at the door and he is about to answer it, but she is overcome with fear for him and tries to restrain him. He releases himself and going to the door is gagged and dragged away. She runs to the window crying, "Oh, my poor Chevalier!"

Act III.— Scene. The promenade of the Cours la Reine. It is a holiday and there are booths and a dancing pavilion, where the three actresses beckon to youths to join them. Lescaut appears singing of his Rosalinda. Morfontain sees the actresses and greets them, complaining that not one of the three is faithful to him. De Brétigny ironically begs him not to rob him of Manon. Morfontain says that he has heard that De Brétigny refused Manon a favour, and steals away. Later Manon appears on the arm of De Brétigny and receives much homage. She is delighting in her conquests, and advises everybody to heed the call of love and youth. As she moves on, the Count Des Grieux, father of the Chevalier appears and tells De Brétigny that his son has taken holy orders and become an Abbé. Manon seizes an opportunity to speak to the Count and is told that her lover has learned his lesson and forgotten her. She determines to see him and orders her chair to take her to the Seminary of Saint Sulpice.

Scene II. The parlour of the Seminary. The Count congratulates his son on the eloquence of his sermons, but begs him not to take final orders; rather to find some worthy maiden and marry her, especially as the next day he will receive a fortune from his mother. Des Grieux, left alone, is tormented by the image of Manon (*Ah, fuyez, douce image*). Soon she appears and hearing the choir within, says a prayer. On seeing Des Grieux, she appeals for his forgiveness. He warns her that she cannot speak of love in such a place, but she clings to him, and at length he throws his arms about her, defying heaven's vengeance.

Act iv.— Scene. A fashionable gambling house. Lescaut is playing and winning, but the sharpers are watching him hopefully. The three actresses appear, and he tells them that his sweetheart is the queen of spades (*C'est ici que celle que j'aime*). Des Grieux and Manon appear, and Des Grieux tells her that he both hates and loves her. She has brought him here to recoup their squandered fortunes. Lescaut encourages him to play. Morfontain challenges Des Grieux to a game, and as they gamble Manon revels in the excitement, which is life to her (*A nous les amours et les roses*). Morfontain accuses Des Grieux of cheating, and the crowd turns against him just as the place is raided by the police. Morfontain denounces Des Grieux and Manon as accomplices. The Count enters and orders his son and Manon arrested. He tells his son that he shall be released at once, but that Manon must "go where many of her sort have gone."

Act v.— Scene. The road to Havre. Des Grieux is seated by the roadside to watch Manon pass by under guard; for she is to be transported to a penal settlement. Lescaut appears and Des Grieux discusses with him their plan to release Manon. The soldiers are heard singing (*Capitaine, ô gué, es-tu fatigué?*) Des Grieux is desperate enough to attack the guard single handed, but Lescaut drags him behind some bushes, promising him that he shall see Manon. The soldiers appear and Lescaut leads one of the sergeants aside. The soldiers move on, dragging with them the women who are prisoners. Later Manon comes down the path greatly exhausted. She is remorseful for her fickleness and feels at last a pure flame in her heart (*Ah! je sens une pure flamme*). The evening stars appear To her coquettish heart they are jewels. "You know I was always fond of jewels." She grows weaker and weaker, and dies of exhaustion murmuring "This is the story of Manon Lescaut."

MASSENET, JULES

Le Jongleur De Nôtre Dame (lŭ zhôṅ–glĕr′ dŭ nōt-rŭ däm) *F.* The Juggler of Nôtre Dame.

A "miracle" in three acts. Book by Maurice Lena (based on an old miracle play).

Produced, Monte Carlo, February 18, 1902.

CHARACTERS

Jean (zhäṅ),
The juggler................ten. or sopr.
Boniface (bôn-ē-făs),
Cook of the abbey..................bar.
The Prior..........................bass.
The Musician Monk
The Sculptor Monk
The Poet Monk
The Painter Monk

The part of the Juggler, though originally sung by a tenor, was taken by Miss Mary Garden on its production at the Manhattan Opera House in New York.

Place: Paris. Time of action: Fourteenth Century.

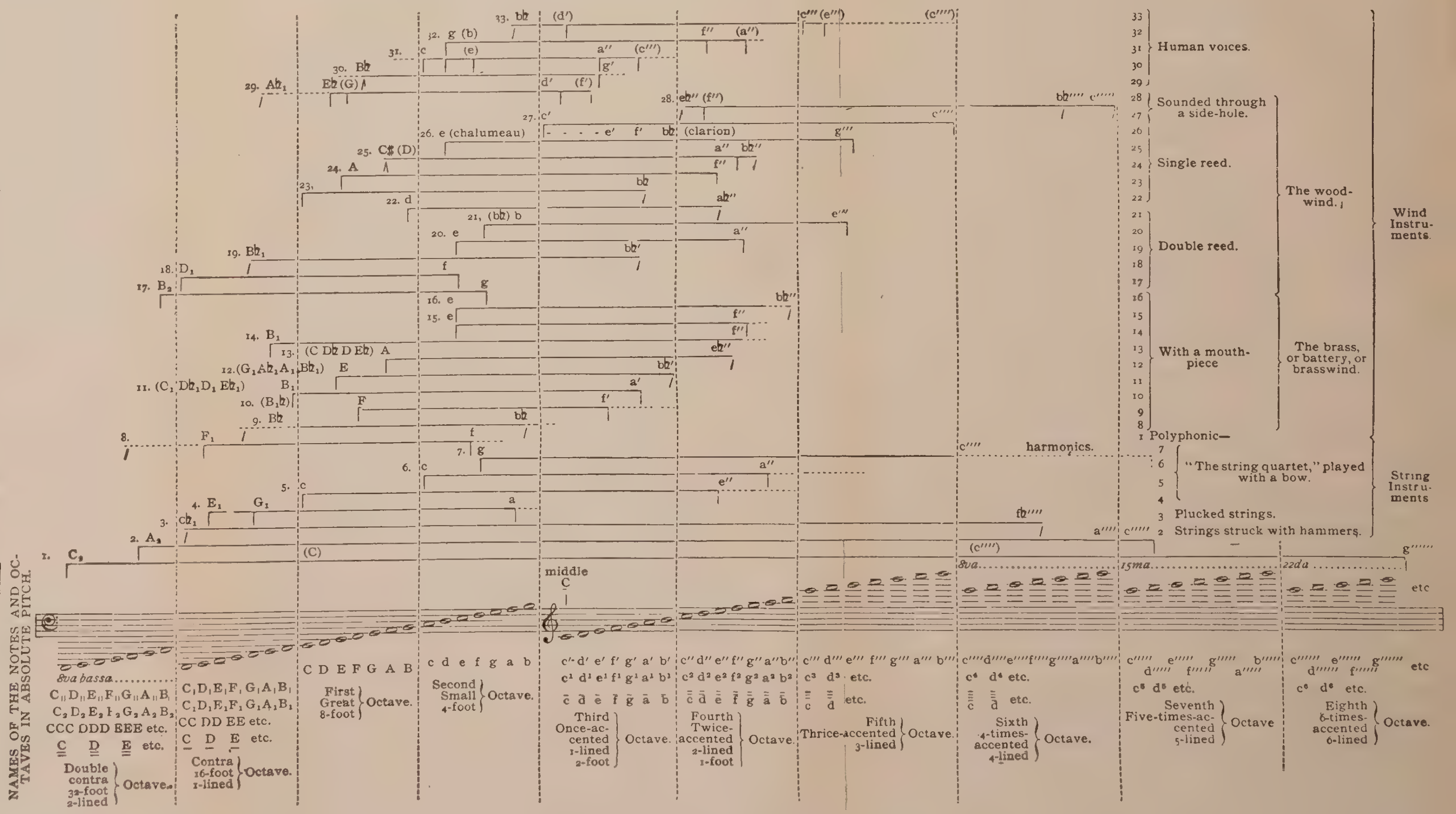
Act i.— Scene. The Place Cluny, in front of the abbey with a statue of the Madonna over the door. It is market day and the Square is filled with merchants, and with merry-makers who dance in honour of the Madonna and the "Dauphin, Jesus." The sound of a vielle is heard approaching. It is

CHART SHOWING ABSOLUTE PITCH AND THE RANGES OF THE VOICE AND CHIEF ORCHESTRAL INSTRUMENTS.

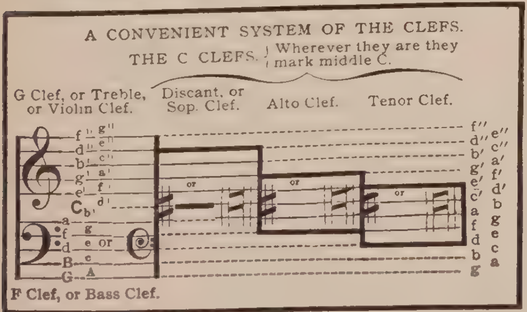
Dotted lines indicate notes difficult to obtain and useful only to soloists. Chromatic Scales are meant here by all continuous lines.

A line bent thus, ⌐—— indicates a flat; thus, ⌐—— a sharp.

33. **Soprano.** (Lyric Soprano in parenthesis.) G Clef. (Agujari sang c'''' to Mozart.)
32. **Contralto.** (Mezzo-Soprano in parenthesis.) G Clef or C (Alto) Clef.
31. **Tenor—robust.** (Lyric Tenor in parenthesis.) G Clef, written an octave higher than it sounds; or C (Tenor) Clef.
30. **Barytone.** F Clef.
29. **Basso Profundo.** (Basso Cantante in parenthesis.) F Clef.
28. **Piccolo or Piccolo Flute in E♭ and F.** G Clef. Written an octave lower than it sounds.
27. **Flute.** G Clef. Non-transposing.
26. **Clarinet in C.** G Clef. Non-transposing. (The Clarinet has two distinct registers as shown.)
25. **Clarinets in (A and B♭).** G Clef. Transposing. Written a minor 3d (a major 2d) higher than it sounds.
24. **Alto-Clarinet or Basset Horn.** G Clef. Written a 5th higher than it sounds.
23. **Bass Clarinet.** G Clef. Written a major 9th higher than it sounds.
22. **Alto Saxophone in E♭.** (The most common of twelve instruments ranging from A_1 to a''''♭.) G Clef. Written a 6th higher than it sounds.
21. **Oboe.** G Clef. Non-transposing.
20. **English Horn** (cor. Anglais) **or Alto Oboe.** G Clef. Written a 5th higher than it sounds.
19. **Bassoon.** F and C (Tenor) Clefs.
18. **Double Bassoon or Contrafagotto.** F Clef. Written an octave higher than it sounds.
17. **Double Bass Sarrusophone.** F Clef. Written an octave higher than it sounds.
16. **Cornet-à-Pistons in B♭.** G Clef. Transposing. Written a tone higher than it sounds.
15. **Valve (or Chromatic) Trumpet in F.** G Clef. Written a perfect 4th lower than it sounds.
14. **Valve (or Chromatic) Horn in F.** F and G Clefs. Written a perfect 5th higher than it sounds.
13. **Alto Trombone.** (With its "pedals.") C (Alto) Clef.
12. **Tenor Trombone.** (With its "pedals.") C (Tenor) Clef.
11. **Bass Trombone.** (With its "pedals.") F Clef.
10. **Tuba (Euphonium or Bass Tuba) in B♭.** F Clef.
9. **Bass Tuba (Saxhorn or Bombardon) in E♭.** F Clef.
8. **Contrabass Tuba (Saxhorn or Bombardon) in B♭.** F Clef.
7. **Violin.** G Clef. 4 strings, g d' a' e''.
6. **Viola.** C (Alto) and G Clefs. 4 strings, c g d' a'.
5. **Violoncello.** F, C (Tenor) and G Clefs. 4 strings, C G d a.
4. **Double-bass (or Contrabass).** G Clef. Written an octave higher than it sounds. 4 strings, E_1 A_1 D G; or 3 strings, A_1 D G.
3. **Harp.** F and G Clefs. Normal key, C♭. Plays in any one key, but diatonically.
2. **Piano.** F and G Clefs.
1. **Large Pipe Organ.** F and G Clefs. The **Harmonium** is indicated in parenthesis (C–c'''').



A CONVENIENT SYSTEM OF THE CLEFS.



THE C CLEFS. Wherever they are they mark middle C.
G Clef, or Treble, or Violin Clef.
Discant, or Sop. Clef.
Alto Clef.
Tenor Clef.
F Clef, or Bass Clef.
f'' e'' d'' c'' b' a' g' f' e' d' c' b a g f e d c B A G

recognized as the music of a Juggler Joyous anticipations are quenched by the appearance of the meagre and poverty-stricken Jean. He is hailed as "His Majesty, King Famine." He plays for them to dance, holding out his cup with little success. They ridicule him, and when he suggests the various songs that he knows, they refuse to hear any of them. They demand a drinking song, and he consents to sing "The Hallelujah of Wine," first praying the Virgin to pardon his sacrilege, for though his heart is Christian, his stomach is pagan. As he is singing reluctantly, the Prior rushes out of the abbey, and all flee except the Juggler, who drops to his knees craving pardon. This the Prior refuses, declaring that the gate of hell is yawning for him. Jean weeps in terror, and the Prior, relenting, tells him he can save himself, but only by taking holy orders. Jean recoils at the thought of renouncing Liberty, his heart's mistress (*C'est elle que mon coeur pour maitresse a choisie*). The Prior warns him that Liberty will let him starve, while the convent will feed both soul and body. He points to Boniface, the cook, who arrives on a donkey laden with flowers, food and wine. The cook sings of the three: the flowers for the Virgin, the food and the wine for her servants (*Pour la Vierge d'abord*). The breakfast bell rings in the abbey, and the monks are heard reciting the Benedicite in the refectory. The Prior invites Jean to the feast, and he enters taking with him the Juggler's outfit.

Act II.— Scene. Study room and garden of the abbey. Among the monks is a Sculptor who has finished a statue of the Virgin, which the Painter is colouring. A Musician monk is rehearsing the others in a hymn to the Virgin, which he has composed for the occasion; Assumption morning (*Ave coeleste lilium*). Jean is bemoaning the fact that he cannot join their praises because he does not know Latin, but only profane songs in the vulgar tongue. The monks joke with Jean because he is taking on flesh, but he regrets that he is only an ignorant monk who can simply eat and drink and do nothing in honour of the Virgin (*Depuis qu'en ce couvent prospère*). He asks to be turned out into the world again, but the Sculptor advises him to study sculpture, pointing with pride to his statue (*Vois: des flancs du marbre se lève*). The Poet monk cries "Not so; give poetry the place of honour (*Non pas la place d' honneur*). The Musician upholds music as the direct echo of the great mystery (*Pour moi, je me figure*). The Painter joins the quarrel until the Prior silences them all and compels them to be reconciled. They carry the statue out into the Chapel, leaving Jean alone with Boniface the cook Boniface declares that the art of the cook is the true glory (*S'il faut s'enfler de gloire*). He tries to console Jean with the statement that the Virgin understands French as well as Latin, and tells the legend of the rose and the sage-plant (*Marie avec l'Enfant Jesus*). As for himself, he serves the Virgin by looking to his oven. Jean is uplifted with a sudden ray of light (*Quel trait de soudaine lumière*), and hopes that perhaps the Virgin will accept a Juggler's offering.

Act III.— Scene. The chapel of the Abbey. In the distance the monks are singing the new hymn to the Virgin. The painter is alone before the statue he has coloured, taking a last look at it. He sees Jean dressed as a monk, but carrying his vielle and his kit. Jean approaches and appeals to the Mother of Jesus (*Mère adorable de Jesus*), to accept his homage. Throwing off his monk's robe, he appears in the Juggler's costume, spreads his carpet and begins to play on his vielle while the Painter hurries out to warn the Prior. Jean, declaring himself to be the King of Jugglers from force of habit, begins to pass his cup about a circle of imaginary bystanders, but stops in confusion. He begins to sing a song of war, but fears it will frighten the Virgin. He tries two other songs, but his memory fails him, and sings the eternal pastoral of Robin and Marion (*A l'oré'du joli bocage*). As he sings, the Prior, the Painter and the cook appear. The cook restrains the Prior from interfering, and Jean, not knowing he is observed, jovially offers to evoke flying devils for Her. He apologizes to the statue and permits himself the honour of dancing before her. The cook reminds the indignant Prior that David danced before the Ark, and Jean dances a bourrée faster and faster until he falls exhausted, kneeling in adoration. The other monks have gathered and are furious at the blasphemy. They are about to attack Jean when the cook orders them back, "The Virgin protects him." A strange light begins to shine on the statue, and on the mouth a smile is about to awake. The voices of angels are heard singing "Hosannah! Glory to Jean." The Prior and the monks approach the Juggler reverently. Startled from his prayer, Jean kneels for forgiveness from the Prior. But the Prior says that it is Jean who should forgive them, for he is a great saint. Thinking they are mocking him, he is horrified, but they point to the intense radiance now illuminating the altar and the aureole, which descending from the hands of the Virgin, gleams on the head of the Juggler. Jean swoons with ecstasy. When the monks have chanted the Kyrie Eleison, he says feebly, "At last I understand Latin." He swoons again while two unseen angels sing of Heaven's Gate opening before him. There is a snow of lilies and bluebells about him and a cloud of incense. The Virgin mounts to the skies and Jean sees her surrounded by the angels in Heaven. In his death ecstasy, he sees Paradise welcoming him (*Spectacle radieux*) and the Virgin beckoning him. He dies in his rapture.

Ariane et Barbe-Bleue (ăr-yăn' ā-băr-bŭ-blĕ'). Ariane and Blue Beard.

A lyric story in three acts. Book by Maurice Maeterlinck.

Produced, Opéra Comique, Paris, 1907.

CHARACTERS

ARIANE........................sopr.
THE NURSE
SÉLYSETTE (sā-lē-zĕt)
YGIANE (ē-zhăn)
MÉLISSANDE (mā-lĭs-säṅd)
BELLANGÈRE (bĕl-läṅ-zhăr)
ALLADINE (ăl-lä-dēn)
BLUE BEARD

Act I.—Scene. A hall in Blue Beard's castle, showing six doors with silver locks. Outside the window the angry peasants are threatening to kill Blue Beard for bringing home another wife. The windows close magically as Ariane enters with the nurse. The nurse is terrified because the peasants insist that Blue Beard killed his first five wives. Ariane feels sure that they are not dead, but alive, and thinks Blue Beard loves her so much that she will gain his secret. She shows the keys her husband has given her; six silver keys, which she is permitted to use, and one gold key, which is forbidden to her. Woman-like, she throws away the silver keys and keeps the gold one. The nurse, picking up the keys, opens the doors in succession. Out of them tumble great heaps of precious stones; first, amethysts, second, sapphires third, pearls, fourth, emeralds, fifth, blood-red rubies, and sixth, a cataract of diamonds. These last fascinate Ariane and she bedecks herself with them. (*O mes clairs diamants!*) Inside this cell she finds a door with a golden lock and, in spite of the nurse's terror, opens it. From the depths a smothered chant arises from the five imprisoned wives, the five daughters of Orlamonde (*Les cinq filles d'Orlamonde*). Blue Beard enters in a rage. The imprisoned wives have all disobeyed him just as Ariane has done: some of them after a few days; the last of them after a year. "It was the last one alone that deserved to be punished," said Ariane. Blue Beard seizes her, but she and the nurse scream so loudly that the peasants come to the rescue. Blue Beard draws his sword, but Ariane gently pushes the peasants back and says: "What do you want? — He hasn't done me any harm."

Act II.— Scene. The dungeon. Ariane, with a lamp, and the nurse move forward till they discover in a huddle the five wives. Ariane rushes to them with kisses and caresses, crying: "Ah! I have found you" (*Ah! Je vous ai trouvées*). She is sure that they are beautiful, but they are in rags and unkempt and frightened. She asks their names and comforts them. A drop of water from the dank roof extinguishes the lamp, but the wife, Sélysette is used to the dark and leads the others to a trap door. Ariane breaks it open, and the music of wind and sea, mingled with the song of birds and the sound of shepherd bells invades the room. Sélysette waves her long hair as a signal flag to a distant peasant, and as the clock strikes noon the women scramble out joyously.

Act III.— Scene. The same hall as in the first act. Open coffers are overflowing with gorgeous robes. The wives before large mirrors are dressing their hair and donning gleaming raiment, while Ariane goes from one to the other assisting them. They have been unable to escape from the castle walls, but Ariane hopes to make them so beautiful that Blue Beard will fall in love with them again. The nurse appears with the terrifying news that Blue Beard is returning. But the peasants are armed and lying in wait for him. From the window they see Blue Beard arrive with warriors who fight the peasants. At length the peasants conquer, and tying the wounded Blue Beard, they burst into the hall with their prisoner. They deliver him to the wives for punishment. When the peasants have gone, Ariane and the wives, overcome with pity, release Blue Beard and dress his wounds, kissing him furtively. He stares at his victims, but turns to Ariane. She tells him farewell and asks the other wives if they will go with her. She points to the open door and the moonlit sky (*Vois, la porte est ouverte*), but they prefer to remain with Blue Beard, and she leaves them, wishing them happiness.

A

TABLE *of* PRONUNCIATIONS

Giving the Code of Symbols used in this Book; and also a Guide to the Pronunciations of sixteen Languages, arranged in a novel Tabular Form by Letters

	A	B	C
This top row gives the phonetic meaning of the letters and symbols AS USED IN THIS BOOK.	as used in this book: *ä* as in father; *ā* as in fate; *ă* as in fat; *ăṅ* and *ăṅ*, see Note 1.	as in bob.	see *ch*, at end of the alphabet.
ARABIAN: very difficult even for sojourners among the people.	as in fat; before *r* as in far.	as in bob.	as in English; *ch* like German *ch*, see Note 3.
BOHEMIAN: See Note 4. In diphthongs the vowels are pronounced separately, as in Italian.	as *u* in fun; *á* as in father.	as in bob.	*c* like *ts*, or German *z*; *č* like *ch* in child.
DANISH: doubled vowels are simply prolonged.	as in father; *aa* as *a* in fall.	as in bob.	like Swedish *c*.
DUTCH: *e* in be and ge; *i* before *k*, *g* and *ng*; and *ij* in the suffix lijk are silent.	when short as in half; also before *ch*; when open as in father; *aa*, *aai* (see *ai*), prolonged as in father.	beginning a syllable, as in bet; ending, as *p* in trap.	only in foreign words; like *s* before *e*, *i* and *y*; like *k*, otherwise.
FLEMISH: dead as a literary language, but of great historic importance.	*a* or *â*, as in father or mica; *aa* or *ae*, the same prolonged.	as in bob.	like *k*; *ch* like German *ch*.
FRENCH: a silent final consonant is usually sounded with the following word when that begins with a vowel. This is called liaison. French syllables have duration rather than accent; the tendency is, to give a slight stress to the final syllable. In this book accent is rarely marked.	as in făt; *â* as in father; see *ai*, *au*, and Note 1.	as in bob.	as *s* before *e*, *i* and *y*; as *k* otherwise, except that *ç* is always *s*. See *ch*.
GERMAN: long words usually accent the first syllable most strongly, and give a lesser accent to one or more of the others.	as in father; *ä*, see Note 2; *ä* is sometimes spelled *ae*; *ai* = *i* in bite; for *äu* and *aeu*, see *au*.	beginning a syllable, as in bet; ending a syllable, as *p* in trap.	like *ts* in hats before *e*, *i* and *ä*; like *k* before *a*, *o* and *u*; *ch*. See Note 3.
HUNGARIAN: long and short vowels are so rather in duration than in sound. There are no silent letters and no accents.	as in what; *á* is prolonged, as in father.	as in bob.	*cs* = *ch* in church; *cz* = *ts*, as in hats.
ITALIAN: doubled consonants are distinctly pronounced, as fred-do. Doubled vowels are also separately pronounced.	as in father and mica; *á* as in far.	as in bob.	before *e* and *i* as *ch* in chime; *cc* before *e* and *i* = *tch*, as wretched; *ch* = *k*.
NORWEGIAN:	*a* as in father; *aa* as *o* in no; *au* as *o* in no.	as in bob.	only in foreign words; as *s* before *e*, *i* and *y*; as *k* otherwise.
POLISH: consonants strongly sounded are accented thus: *b́*, *ć*, *f́*, *ḿ*, *ń*, *ṕ*, *ś*, *ẃ*, *ź*.	as in father; *ą* as in ball.	as in bob.	*c* = *ts*, as in hats; *ch* = German *ch*; *cz* = *ch* in church.
PORTUGUESE: a very difficult language; placed usually just back of the teeth. The nasal vowels are also unique. Note 5.	as in father; when two as occur in a word the first is more like *a* in fat; *ã*, see Note 5.	nearly as in bob; but softer.	like *s* before *e*, *i* and *y*; like *k* otherwise; *ç* always like *s*; in *cc* the first *c* is like *k*, the second is determined by the following letter.
RUSSIAN: has 36 letters, including 12 vowels. It is usually written phonetically in German pronunciation as follows:	when accented, as in father; unaccented, as in bat; at the beginning, as *ya* in yacht; if unaccented, as in yank.	this letter resembling our *f* is pronounced *v*, as in vane, or *f*, as in foe; the equivalent of our *b* sounds as *b* or *p* in bet or trap.	as in cent or zone; *ch* = German *ch* at the end; at the beginning, as in chest.
SPANISH: a language of ideal regularity and precision; all vowels are separately pronounced.	as in father or in hat; *å* as in father.	like *v* in very.	before *e* or *i*, as *th* in think, otherwise as *k*; *ch* as in church; *cu* as *qu* in quart.
SWEDISH:	as in father or in mica; *å* as *o* in go, when long; when short, as *a* in what; *ä* as in hare.	as in bob.	before *e*, *i* or *y*, as in cent; otherwise as in cash; *ch* = *k*, except in foreign words.
WELSH: all vowel combinations are separately pronounced; the letter w = oo in moon.	as in fat; *â* as in dare.	as in bob.	always like *k*; *ch* = German *ch*, see Note 3.

D	E	F	G
as in deed; *dh* as *th* in these: *dj* as in adjoin.	*ē* as in bean; *ĕ* as in pet—at the end of words almost like *ŭ*.	as in fife.	as in gig.
soft like Italian *d*.	as in prey; *ĕ* as in pet.	as in fife.	as in gig.
as in deed. For *d'*, *dĕ* and *di*, see Note 4.	as in pet; *é* as in ere; *ĕ* = *ya*, as in beatitude. See also Note 4.	as in fife.	as in gig.
beginning a syllable as in date; ending as *th* in bathe; after *l*, *n*, and *r*, silent; *ds* = *ss* in hiss.	as in prey and there; *ej* like *i* in bite.	as in fife.	as in gig; after *e* or *ö* like *y* in yoke; between vowels often mute.
at the beginning of syllables as in date; at the end as *t* in hot.	when short as in met; when open as in prey; *ee* simply prolongs the sound; see also *eu*.	as in fife; *fl* as in flow; *fr* as in fresh.	like German *g*; *ng* as in looking.
like German *d* and *dt*.	*e* or *é* as in pet; *eu* like French *eu*; *e* after a vowel usually simply prolongs it; *ee* = *a* in fate or as in seen; see *eu*.	as in fife.	as German *g*, very guttural.
at the beginning or in the middle as *d* in deadlock; usually silent at the end of the word; in liaison it becomes *t*.	as *e* in father or *u* in cut; as a final syllable generally silent; *é* as in prey when it has stress, otherwise as in pet; *è* as *ai* in fair; *ê* as in pet; see *ei*, *d*, *s*, *t*, *z*, *r*.	as in fife, not silent at the ends of words, except in clef; in liaison it becomes *v*.	as in gate except before *e*, *i* and *y*, then as *s* in pleasure (marked here as *zh*); silent when final, becoming *k* in liaison; *gn* as *ni* in minion.
beginning a syllable as in date; ending a syllable as *t* in hat; *dt* = *t* in hat.	when long as in prey; when short as in pet; *ei* = *i* in right; see *eu*.	as in fife.	at the beginning of a syllable as in gate, but softer; at the end, see Note 3; *ng* when final vanishes in a faint *k* sound as sang = zangk.
as in deed; *dj* same as *'gy*; *djs* = *j* in judge.	before *m* or a sharp consonant as in fat; otherwise as *e* in ten; *é* as in prey.	as in fife.	as in gig; *gy* = *d* in due (not doo); *ggy* = *gygy* or *d' d'*.
as in deed, but softer and more palatal.	as in prey when long; when short as in pet; *è* as in pet.	as in fife.	before *e* and *i* as in gem; *gg* as *dj* in adjoin; *gli* = *ly* like *ll* in million, *gn* = *ny* or *ni* in pinion; *gu* = *gw*; *gui* = *wē*.
as in deed.	as in prey; but when final as *e* in father.	as in fife.	as in gig, but before *j* and *y* as *y* in yoke.
as in deed; *dz* as in adze; *dż* as *dge* in judge.	*e* as in met; *ę* = French in, see Note 1; *é* = *a* as in pate.	as in fife.	as in gig.
as in deed.	*e* and *é* usually as in prey; *è* has a curious closed sound.	as in fife.	as in gate; but before *e*, *i* and *y* as in gem.
as in deed.	at the beginning of words = *yo* in yolk if accented; if unaccented as *ye* in yesterday; otherwise as *e* in pet.	usually represented by the German *v* or *w*.	at the beginning usually as in go; sometimes at the beginning, always at the end as German *ch*; see Note 2.
much like *th* in those (marked in this book by *dh*); when two *ds* occur in a word, only the second has this sound, the first as in date.	as in prey when long; when short as in pet; *é* as in prey or pet.	as in fif	as in gate; but before *e* and *i*, as a very harsh *h* in hate; *gue* = *ga* as in gate; *gui* = *ge* as in gear; *gn* as in ignite; *gl* as in glow.
as in deed, but silent in *ndn* and *nds* and before *j* or *t*.	as in film when long; when short as in pet; *er* as *ar* in bare.	as in fit at the beginning of syllables or after a short vowel; at end of syllable like *v* in slave; before *v* silent.	as in gate; before *ä*, *e*, *i*, *ö*, *y* and after *l* and *r*, like *y* in yoke; silent before *i*; *gn* = *ng* in sing.
as in date; *dd* as *th* in these.	as in pet; *ē* as in bean.	like *v* in revive; *ff* like *f* in off.	as in gate; *ng* as in wrong.

onetic meaning of the letters and symbols AS USED IN THIS BOOK.	**H** as in hate.	**I** *ī* as in fight; *ĭ* as in pin.	**J** as in jug.	**K** as in kick; *kh* = Germa *ch* or *g*; see Note 3.
RABIAN :	strongly aspirated at end or beginning of a word.	as in pin; *í* as in bird.	as in jug.	strongly guttural.
OHEMIAN :	as in hate.	as in pin; *í* as in machine.	like *y* in yes; after vowels it prolongs their sounds somewhat as *y* in day, whey, etc.	as in kick.
ANISH :	as in hate but silent before *j* and *v*.	as in machine; after *a*, *e*, *o*, *ø*, and *u* like *y* in yoke.	even with vowels *aj*, *ej*, like *y* in yoke.	as in kick.
UTCH :	as in hate.	when short as in pin; when open as *e* in rely; *ie* prolongs the open sound only before *r*, otherwise as *e* in rely; *ij* same as *ei*.	as *y* in yoke.	as in kick: *ks* = *x* i fix; *kw* = *qu* in quart.
LEMISH :	as in hate.	*i* or *í* as in pin; *ii* or *ie* the same prolonged; *ieu* sounds like *ē-ŭ*.	as *y* in yoke.	as in kick; *ks* = *x* in f
RENCH :	always silent.	as in pin, see *ei*, *oi*; *î* as *i* in machine, but see *ai*.	as *s* in measure (marked in this book as *zh*).	as in kick.
ERMAN :	as in hate.	as in machine; *ie* as in believe.	as *y* in yoke.	as in kick.
UNGARIAN :	as in hate.	as the quick *e* in rely; *í* as in machine.	as *y* in yoke; *jj* as *y* in paying.	as in kick.
ALIAN :	silent; after *c* or *g* it has simply a hardening effect.	as in machine, but when short as in pin; at the beginning of words like *y* in yoke.	same as *i*; at the beginning of words like *y* in yoke; as a vowel like *i* in machine.	....
ORWEGIAN :	as in hate.	as in machine; at the beginning as *y* in yoke.	as in yoke.	as in kick; before *i* and *y* like *h*; *kv* = *qu* in quarter.
OLISH :	as in hate; see *ć*, *ł* and *ń*.	*i* as in machine; after a consonant it has the effect of the imaginary *y* in due (not doo); *iu* = *u* in gun.	as *y* in yoke.	as in kick.
ORTUGUESE :	silent.	as in machine.	as in jug.	only in foreign words, as in kick.
USSIAN :	used only in a few native words, and in foreign derivations.	as in machine, but well back in the throat; after labials (*b*, *f*, *m*, *p* and *v*) as *i* in pin.	as *y* in yet.	as in kick; before *k*, and *ch* softly as in German *ch*.
PANISH :	usually silent or very slight; see *c*.	as in machine when long; when short as in pin; *í* as in machine.	as a very harsh *h* in hate; almost like German *ch*.	....
WEDISH :	as in hate; silent before *j* or *v*.	as in machine.	as *y* in yoke.	as in kick but before *ä*, *e*, *i*, *ö* and *y* in the sam syllable like *ch*.
ELSH :	as in hate.	as in machine.	....	as in kick.

L	M	N	O	P
as in lull.	as in mum.	as in nun; *ñ*, see Note 1.	ō as in note; *oi* as in noise; *oo* as in moon or foot; ô as in wrong; *ow* as in cow; ôñ, see Note 1.	as in pop.
as in lull.	as in mum.	as in nun.	as in note; ö = German ö, see Note 2.	as in pop.
as in lull.	as in mum.	as in nun; ñ as in cañon.	as in note; ó as in wrong.	as in pop.
as in lull.	as in mum.	as in nun.	when open as in bother; when closed as in move; ø = French *eu* closed as in *peu*; ö = the same open as in *coeur*; see Note 2.	as in pop.
as in lull, but when followed by another consonant a short *e* is interpolated, as if elk were spelt elek.	as in mum.	as in nun.	as in bother when short, when long as in over; *oo* = *o* in over; *ooi* = *o* in over followed by *i* in pin; see *oe*.	as in pop: *ph* *f*.
as in lull.	as in mum.	as in nun.	*o* as in note or not; *oo* or *oe* usually the same prolonged, sometimes like *wa* in was, *oei* or *oey* as ō-ē.	as in pop.
as in lily, *ł* sometimes *l* (called "l mouillé") is liquid, as *y* in yoke or paying.	at the beginning, as in mate. See note 1.	at the beginning, as in name. See Note 1.	as in not; often almost as ŭ in nut; ô as in note; see *oi*.	at the beginni and middle, in paper; *p* = almost *p* w *ph* = *f*; sile when final.
as in lull.	as in mum.	as in nun.	as in wrong; ö see Note 2; ö is sometimes spelled *oe*.	as in pop.
as in late; *ľ* or *ly* = *y* in paying.	as in mum.	as in nun; *ny* = *n* as in new (not *noo*); *nny* = *nyny*, or *n' n'*.	*o* as in note; *ó* is prolonged as in slow; ö = French *eu*; ő or ö = German long ö.	as in pop.
as in lull, see *g*.	as in mum.	as in nun; see *g*.	as in note; ò as in wrong.	as in pop.
as in lull.	as in mum.	as in nun.	as *u* in full, but often as *o* in note or not; *oe* = *a* in sale; ö like French *eu* long or short.	as in pop.
as in lull; *ł* is sounded by closing the teeth on the tip of the tongue as *l* is pronounced.	as in mum.	as in nun.	*o* as in note; *ó* is between note and move.	as in pop.
as in lull; *lh* like *lli* in million.	as in meet, but at end of syllables or after *e*, like French nasal *n*. See Note 1.	as in note; but at end of syllables or after *e*, like French nasal *n*, see Note 1; *nh* = *ni* in minion.	as in note or in not; õ see Note 5.	as in pop; *ph* *f*.
as in lull; before *a* or *o*, as *il* in collar.	as in mum.	as in nun.	as in not.	as in pop.
as in look: *ll* like *lli* in billiards.	as in mum.	as in nun; ñ divides into *ny* as *ni* in minion, thus cañon = canyon.	when long as in note; when short *o* as in not; ó as in note.	as in pop; silent before *s*, *n* a *t*.
as in lull, but usually silent before *j*.	as in mum.	as in nun; *gn* = *ng* in sing.	as in move or not, according to complex rules; ö = German ö.	as in pop.
as in look; *ll* has a curious mingling of *th* and *l*	as in mum.	as in nun.	as in gone: ô as in bone; the sound *oo* is represented by *w*.	as in pop; *ph* *f*.

Phonetic meaning of the letters and symbols AS USED IN THIS BOOK.	Q	R as in roar.	S as in sense.	T as in tot; *th* as in think.
ARABIAN:	....	as in roar.	as in sis; *ss* strongly hissed; *sh* as in show.	strongly palatal.
BOHEMIAN:	as *qu* in quart.	as in roar; *ř* = *rzh* or *rsh* as in "for sure," thus Dvořák is dvôr-zhäk.	*s* as in sis; *š* as *sh* in show.	as in tot; see also Note 4.
DANISH:	*qv* = *qu* in quart.	as in roar.	as in sense; *ski* or *sky* as in skim.	as in tot.
DUTCH:	*qu* as in quart.	as in hurry.	sharply as in sense; *sj* = *sh* in show; see *sch*.	after a hard vowel it is soft as in note, otherwise as in hot.
FLEMISH:	*qu* as in quart.	as in roar.	as in suppose.	as in tot; *dt* as *t* in hat.
FRENCH:	*qu* always as *k* in kick; *cq* as *k*.	commonly rolled on the back of the tongue; in Paris almost like *w* in bower; as a final letter it is sounded except after *e*; *er* = *a* in sale.	as in suppose; when final it is silent except in proper names; in liaison it becomes *z*.	as *t* in tub; like *s* in such suffixes as -tion: almost always silent when final; *et* = *a* in sale.
GERMAN:	*qu* as *kv*; thus quart = k'värt.	usually rolled and always strongly sounded.	beginning a syllable before a vowel usually as *z* in zone; as the end of a syllable as in this; *sp* and *st* = *shp* and *sht*; *sch* = *sh*.	as in tot; *th* = *t* in hat.
HUNGARIAN:	....	always trilled.	as *sh* in show; *sz* = *sh*.	as in tot; *ty* strongly as *t* in tube; *tty* = *ty*' *ty*' or *t*' *t*'; *ts* = *ch*.
ITALIAN:	*qu* as in quart.	usually trilled.	as in suppose; *sce* = *shā*; *sci* = *shē*; *sch* = *sk*.	as in tot; *ti* usually = *tsi*.
NORWEGIAN:	*qu* as in quart.	as in hurry.	as in sis; *ski* = *sh* in show.	as in tot.
POLISH:	....	as in roar; *rz* = French *j* or *s* in measure.	as in sense; *sz* = *sh* in show.	as in tot.
PORTUGUESE:	*qua* as in quart; before *e* or *i*, *qu* is like *k*.	as in roar and hurry.	as in suppose; having the *z* sound between vowels.	as in tot.
RUSSIAN:	....	with a burr as *rr* in worry.	as in sense; *sh* as in show; *ski* = *shk*; *sz* = *sh*.	as in tot; *ts* beginning or ending as in hats; *tsch* as *shtch* in wa*sht-ch*urn.
SPANISH:	*qu* as *k* in kick.	as in roar.	as in sense.	as in tot.
SWEDISH:	*qv* = *k* in kin.	as in hurry.	as in sense; *sk*, *sj*, and *stj* all = *sh* in show.	as in tot; *tj* = *ch* in church; but if followed by *a* or *e* = *ts* in hats; *th* = *t* in tot.
WELSH:	....	as in roar.	as in sense.	as in tot; *th* as in think.

U *u* always with the sound of you; *ü*, see Note 2.	**V** as in revive.	**W** as in will.	**X** as in fix.	**Y** as in yoke.
as in full.	as in revive.	as in will.	....	as in why.
as in full; *ů* or *ú*, as in rule.	as in revive.	as in will; *w* is silent before *z* and another consonant, as *wzd*.	as in fix.	as *i* in pin; *ý* as *i* in machine.
as in rule or full.	as in revive; silent after *l* and *r*.	only in foreign words.	as in xebec.	like *u* in fur
when short, as in cut; when long, as in rule; *uu* as *oo* in moon.	at the beginning, as in vote: at the end, as *f* in off.	as in will.	as in fix.	as in why.
like a short German *ü*, see Note 2: *uu* or *ue*, the same prolonged; see *ui*.	as in revive.	as in will.	as in fix.	like *i* in machine; sometimes nasal like French *in*, see Note 1; see *ai*.
see Note 2.	as in revive.	in foreign words only, and sounded like *v* in vote; *wh* sounded as *w* in was.	as in fix or exile; silent when final; becoming *z* in liaison.	when alone or when a consonant precedes or follows it, as *e* in bean. When i lies between two vowels i may be said to be divided into two sounds. After an *a* or *e* it is sounded like *e* in pet followed by *y* in yoke (thus rayon becomes ré-yôn); with an *o* i sounds like *wä* in was followed by *y*, as in yoke (thus joyeux becomes zhwä-yŭ); with *u* it becomes *ē* — *y'* (thus appuyant becomes ăp-pwē-yäñ).
as *oo* in moon or foot; *ü* (sometimes spelled *ue*), see Note 2.	like *f* in fife.	like *v* in revive, but with a soft trace also of the *w* in was.	as in fix, even at the beginning of a syllable.	as *e* in bean, sometimes like *ü*; see Note 2.
u as in pull; *ú* as in rule; *ü* = French *u*; *ű* or *ǘ* the same prolonged.	as in revive.	....	....	see *g*, *l*, *n* and *t*.
as in rule; *ŭ* as in full.	as in revive.	....	....	....
as in rule.	as in revive; *kv* = *qu* in quart.	....	as in fix.	like French *u*.
as in rule; preceded by *i* it is the French *u*.	....	as *v* in revive.	as in fix.	*yj* = *e* in bean.
as in rule; *ũ*, see Note 5.	as in revive.	....	after *e*, as in vex; otherwise as *sh* in show.	as *i* in machine.
as in due, or as *oo* in moon; except in words of French or German origin, then as French *u*.	as *f* in far or off.	as *f* in far or off.	....	same as Russian *i*.
as in rule, when long; when short, as in full; *ú* as in rule or full; *ue* = *wa* in wait.	as in revive.	....	as in fix; even at the beginning; in some proper names as *h* in hate.	as *i* in machine.
as in rule; or in full.	as in revive.	like *v* in revive.	....	like French *u*; see Note
a little broader than *i* in this; *û* = *ee* in seen.	....	sounded like *oo* in moon.	....	as *u* in turn; at the end of a syllable as in pretty.

onetic meaning of the letters and symbols AS USED IN THIS BOOK.	Z as in zone and buzz.	Æ	AI	AU	EUA
RABIAN .	as in zone.	…………………	…………………	…………………	…………………
OHEMIAN :	as in zone; ž as in azure.	…………………		…………………	…………………
ANISH :	only in foreign words, then like *s* in sis.	like *ai* both in sail and in said.	like *i* in bite.	as *ow* in cow.	…………………
UTCH :	as in zone.	…………………	*aai* combines *a* in father with a quick *e* in meet, almost like *y* in why.	combines *a* in fat with *oo* in moon; sharper than *ow* in cow.	…………………
LEMISH :	as in zone; often used interchangeable with *s*.	same as *aa* = *a* prolonged; *aei* or *aey* = *ai* prolonged.	*ai* and *ay* as *ai* in said; *aei* or *aey* the same prolonged.	…………………	…………………
RENCH :	as in zone.	…………………	*ai*, *aî*, *ay* as *e* in pet.	as *o* in zone.	as *o* in zone.
GERMAN :	like *ts* in hats, even at the beginning of a syllable.	only another spelling of *ä*. See Note 2.	like *i* in bite.	as *ow* in cow; *äu* almost like *i* in bite (actually *ah—ē*).	…………………
HUNGARIAN :	as in zone; *zs*, see *d*.	…………………	…………………	…………………	…………………
ITALIAN :	*z* as *ts* in hats; *zz* as *ds* in Windsor.	in vowel combinations the vowels are always separately pronounced in Italian.	…………………	…………………	…………………
NORWEGIAN :	like *ts* in hats.	…………………	…………………	like *o* in note.	…………………
POLISH :	as in zone; *ż* = *ž* in measure; *zg* = *g* preceded by a buzz.	…………………	…………………	…………………	…………………
PORTUGUESE :	as in zone; but at the end of syllables like *s* in this.	…………………	…………………	…………………	…………………
RUSSIAN :	as German *z* = *ts*; or as French *z* = *g* in menagerie.	same	as	German	diphthongs.
SPANISH :	as *th* in think.	…………………	…………………	…………………	…………………
SWEDISH :	like *s* in sis.	…………………	…………………	…………………	…………………
WELSH :	…………………	…………………	…………………	…………………	…………………

ST	TH as in *thing;* the *th* in *those* is represented by *dh.*
....	....
....	....
....	....
as in stone.	....
....	....
....	....
like *sht* in washtub.	like *t* in tot.
....	....
as in stone.	....
....	....
....	....
....	....
....	....
....	....
....	like *t* in tot.
....	....

NOTES

No. 1.—The French nasal sounds are easily obtained:

(1) Though spelled with an *m* or *n* (and indicated in this book by an *ṅ*) they have really no *n* sound in them, much less the *ng* sound that some foreigners give them Though variously spelled they are reducible to four vowel sounds pronounced as we say, "through the nose," though actually with closed nasal passages. If one will pronounce or rather snort the word "wrong" without producing the final *g* at all, one will have exactly the French *on* (1); the word "thank" similarly sounded without the *k* will give the French *in* (2); the word "trunk" without the *k* gives the French *un* (3); the word "donkey" (not pronounced like monkey) contains the French *en* (4). These four are indicated in this book by (1) *ôṅ;* (2) *ăṅ;* (3) *ŭṅ;* (4) *äṅ.*

The French nasals may be grouped as follows: Those pronounced like (1) are *om,* *on,* and *eon* after *g;* like (2), *ïm, in, aim, ain, ein* and also *en* as an ending; like (3) *ŭn,* *un* and *eun;* like (4) *am, an, ean, aen, aon* and *en* at the beginning of words.

These letters *m* and *n,* however, lose their nasal quality when doubled or when preceding a vowel; *onne* is pronounced as *one* in done, *ome* or *omme* as in come, *emm* as in *em* in them, etc.

No. 2.—French *u* (which is the same as the German *ü* when long) is easily pronounced if one will pucker his lips to say *oo,* as in moon; and keeping them strongly puckered, say *e* as in bean. Those who have eaten green persimmons. or had their lips distended with peach fuzz, have the correct position for this *e* sound. There is really no *oo* sound in the French *u* at all, and if one cannot say the *u* correctly he will come much nearer the truth if he uses a plain English long *e,* as in bean, rather than the sound of *u,* as the spelling might suggest.

The German *ü* when short is formed by keeping the lips puckered and saying *i* as in fit, instead of *e* in serene.

The other German modified (or umlauted) vowels are (2) *ä,* pronounced, when long, almost like *a* in sale, but verging on *a* in care (it is marked here simply as *ā*); when short much like *e* in pet; (3) *ö* when long can be secured by puckering the lips for a round, full *o,* as in note and then saying *a* as in sale (it is marked in this book simply as *ā* to avoid the danger of saying a plain *o*); when it is short the lips should be puckered for the round *o,* and a short *e* as in pet then pronounced. The caution must be emphasised that in the experiments the lips must be firmly kept in the first, or puckered position, in spite of the temptation to alter it.

No. 3.—German *ch* is not difficult, once caught. Our sound *th* as in think will be found if prolonged to be produced by the simple device of holding the tip of the tongue lightly between the teeth and then breathing. The German *ch* results from pressing the two sides of the tongue firmly against the bicuspid teeth (the two upper teeth on each side back of the canine or eye teeth) and leaving the tip of the tongue free, then breathing the necessary vowel as in *ach, ich,* etc. German *g* is much the same but even softer. Both are indicated in this book by *kh.*

No. 4.—Certain Bohemian letters and combinations insert the sound *y* closely allied to a consonant, as in the French *diable* and *tien,* or the English "How *d'ye* do?" or "I've caugh*tye.*" Bohemian *d, n* and *t* are given this *d'y* and *t'y* sound when followed by *ě* or *i* or by an apostrophe as *d', ň* or *t'.*

Many Bohemian combinations of consonants seem unspeakable because they are spelt with no vowels between. They are no harder to say, however, than such words of ours as "twelfths." Among such consonant chains are *drn, kb, kd, krl, prst, skrz, sr, wl* and *zr.* They must be run together as smoothly as possible.

No. 5.—Portuguese diphthongs are of three sorts; the first two cannot be distinguished here, they are simply combinations of vowels (sometimes of three vowels or triphthongs) in which each vowel is sounded independently; in the first class the first vowel takes the accent, in the second class the second vowel is accented. The third class contains a nasal vowel marked *ã, õ* or *ũ,* and pronounced with a strong nasal twang.

No. 6.—In vowel combinations other than those specially mentioned here, the vowels are pronounced separately, each in its own way.

No. 7.—Combinations of consonants other than those mentioned here will be found under their first letter.

No. 8.—As Greek and Latin pronunciations are matters of controversy and personal taste, no system is attempted here. Chinese, Japanese, Hebrew, Hindu, and various other languages are usually spelled phonetically, but on such different national or personal standards that they can hardly be generalised.